Probing the Boundaries
Innovative Dialogue

Vampires
Myths & Metaphors of Enduring Evil

Edited by

Carla T. Kungl

Inter-Disciplinary Press
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Vampires:
Myths and Metaphors of Enduring Evil

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Conference Proceedings of "Vampires: Myths and Metaphors of Enduring Evil"

A New Spin on an Old Tale

Edited and Introduced by Carla T. Kungl

Vampires. Who could resist an invitation to speak at a conference on the subject, such as the one which took place in late May 2003, "Vampires: Myths and Metaphors of Enduring Evil"? What other creature is simultaneously frightening and attractive, austere and sexy? Nina Auerbach, in her introduction to *Our Vampires, Ourselves*, writes that they are "disturbingly" like us and that "they can be everything we are, while at the same time, they are fearful reminders of the infinite things we are not." Is this what accounts for their timelessness, the strength of their legend? How have they managed to metamorphose so entirely, to make the transitions necessary to span generations?

In many ways, the character of Angel on *Angel, the Series* (AtS) typifies for me the character of the modern vampire: both ancient and modern, feared and befriended, a citified version of his old-country self. Yet what I like most about the series—and which seems to stand in opposition to its teen-age popularity as a *Buffy the Vampire Slaye*r spin-off—is its staunch examination of the nature of evil, which, quite naturally, goes hand in hand with vampirism. At first glance, it may seem that the show has provided itself with an easy "out" in confronting the nasty aspects of being a vampire by giving Angel a false duality of self, a vampire cursed with a soul who can only lose his soul (and hence return to his evil bloodsucking ways) if he achieves a moment of perfect happiness, which happens, well, rarely to never. But the show does not sidestep the issue of what truly lies beneath, what could happen in those frightening moments when a vampire's true nature is revealed.

I'm reminded of the fable of the scorpion that asks a frog to carry him across a flooded stream; the frog, understandably hesitant, reasons that the scorpion won't hurt him, since their fates are intertwined. Halfway across, the scorpion can't help stinging the frog. When the frog asks the scorpion why, knowing that now they will both drown, the scorpion answers simply, "its my nature."

Similarly, Angel constantly warns his friends against his "true" nature, reminding them not to forget who— or what—he really is. In an early Season Three episode, relative newcomer Charles Gunn thinks he's proven himself someone to be trusted because he didn't kill Angel when he had the chance, when he was told to by an outsider as a way of ending a hostage stand-off. Angel somewhat angrily corrects him, saying: "No, you'll prove I can trust you when the day comes that you have to kill me and you do."

Thus, more than a spin-off of a teen-age female empowerment show, *Angel* displays to us a tableau of our own battles with evil; there are few things more potent than seeing that battle played out on the tapestry of someone else's soul, someone who like us has every inclination to do evil and is only prevented from doing so by a sliver of conscience, by social allegiances barely able to hold us in check. Angel can be read as much more than a metaphor for our lives, like Buffy's teen-age demon representations were; he's far too much like us. Except, of course, he's a vampire; but then, we've already established that potential closeness.

* * * * *

Despite my firmest intentions to write this introduction immediately after the conference upon which this e-book is based, several months have passed since I returned home from Budapest. Yet I remember many things clearly: seeing the grand Danube River for the first time, climbing to the top of Gellert Hegy, struggling to order food from smaller area restaurants, the proprietors and I mixing English and German, since I knew no Hungarian. The co-mingling of three languages typified the city for me: a constant admixture of old and new; ancient stately buildings next to youthful shops and hotels; faded Communism grasping for membership in the European Union; a crossroads. Thus, the city was an apt choice for a conference on vampires, during which those most ancient of beings received new scrutiny.

The conference was the first *At the Interface* project in the "Perspectives on Evil and Human Wickedness" series, part of the Wickedness.net project. The project, which examines "all issues relating to evil and human wickedness," has two goals: "to provide a comprehensive forum which is committed to promoting inter-disciplinary and multi-disciplinary explorations of, and perspectives on evil and wickedness; and to make available to scholars,

researchers, and any one interested a set of research tools that bring together a wide variety of materials and resources which relate to this subject" (www.wickedness.net). An e-mail discussion forum has already been started as a first step in widening the scope of the project (the details of which can be found at the above website) and continuing the conversation among conference attendees and other interested scholars and researchers.

As part of the *At the Interface* series, the conferences are designed to be interdisciplinary. This is an outstanding feature of the project. Far too often we are limited to attending conferences within our own fields; it is a rare moment, as an English literature scholar, that I hear a paper even from related field such as history, much less from an entirely different school of study like anthropology or the sciences. Not the case here: there were scholars from not just from literature departments, but history, communications, media and film studies, linguistics, social and behavioral sciences, anthropology, the arts, law, philosophy. And scholars had come from as far away as Australia, Cyprus, and the United States. As such, it was one of the most intellectually interesting conferences I have attended (despite its downright fun subject matter). The conference's diversity—seen in both the paper topics and in the scholars themselves—was its outstanding feature.

* * * * *

The selections here are reprinted primarily as they were presented at the conference, with some exceptions. The opening presentation by Elizabeth Miller, for example, was much less formal than a typical conference paper, and she had several fascinating overheads, which could not be reproduced here, of Bram Stoker's notes on *Dracula* in his own handwriting (she also had some dirt which she surreptitiously scooped up from a cemetery at the Borgo Pass, but that is another story). And some conference attendees did not submit their papers to me to be collected here. Yet for the most part, the format of the conference has been accurately replicated. There were no concurrent sessions (another great feature of the conference was its small size) and thus the papers in this collection are presented in the order in which they were presented at the conference.

Following the lead paper, a session on Vampires in Film opened the conference, and opens this collection, followed by a session devoted to Dracula. Then come papers discussing vampires in folkloric, psychoanalytic, and mythological settings, followed by portrayals of vampires in modern times, including Anne Rice's vampires and vampires and the law. The final day of the conference began with two Buffy-related sessions, followed by one more on modern vampires and vampire subcultures. As this brief outline suggests, the presentations were diverse, as diverse as their vampiric inspirations, and all the papers met high standards of scholarship.

I hope you take pleasure in reading this collection, and I hope it conveys the excitement and scholarly achievement present at the conference itself. Enjoy!

Keynote Address

Editor's Note: This keynote address is reprinted in as close a proximation as possible to the actual talk; however, it was indeed much more like a talk, with questions from the audience being asked throughout, than like a traditional conference paper. During the talk, Dr. Miller used several overheads to provide the audience with more information, and at the end the audience was given the list of "Stoker myths" that is reprinted at the conclusion of this address.

Getting to know the Un-Dead: Bram Stoker, Vampires and *Dracula*

Elizabeth Miller

Given that Count Dracula has proliferated every aspect of western culture since his creation in 1897, to such an extent that his name is now synonymous with "vampire," it is not surprising that considerable effort has been spent attempting to trace the sources of Bram Stoker's knowledge of vampires. Unfortunately, much of it has ignored significant primary material, with the result that there has been a proliferation of errors and misconceptions about the genesis and writing of *Dracula*. (I will make reference to a few of these as I proceed. For a list of the most widespread examples, see the handout; for a complete analysis of the problem I refer you to my book, *Dracula: Sense & Nonsense*.)

The single most important resource for anyone researching the writing of *Dracula* is Stoker's working notes for the novel. Housed at the Rosenbach Museum in Philadelphia, "Bram Stoker's Original Foundation Notes & Data for his Dracula" comprise both handwritten and typewritten notes. These include early plans for the book, chapter outlines, a list of characteristics of vampires, several pages of notes taken at Whitby, an article entitled "Vampires in New England" and numerous jottings which Stoker made from crucial source books. Also useful are comments that he made himself in a newspaper interview shortly after the novel was published, and the preface that he wrote for a 1901 Icelandic edition. While not the "last word" in tracing the origins of the novel, these do provide answers to many nagging questions: Where did Stoker find the name "Dracula"? Why did he choose Transylvania as the homeland for his vampire? What vampire traits did Stoker borrow and which were his own invention?

Let's clarify a few points from the outset.

1. Stoker did not get any information about vampires firsthand in Transylvania. He never went there. In fact, it was not his original intention to have his vampire come from Transylvania.

2. The inspiration for his vampire novel was not Vlad the Impaler. True, as we shall see, Stoker did borrow the nickname of the historical figure ("Dracula") for his vampire Count (who originally was to have been called by another name). But there is no evidence that Stoker had significant knowledge about Vlad, certainly not enough to support the widespread claim that Count Dracula was based on him. Furthermore, despite outrageous claims to the contrary, there were no legends connecting Vlad with vampires either during his own lifetime or during the intervening years between his death and the writing of *Dracula*.

3. Nor is there any evidence that Stoker had Countess Elizabeth Bathory in mind when he wrote Dracula. That is also speculation.

Many interpretations have been offered to explain the "real" source: Was the Count based on Henry Irving? Does he represent the scourge of Oscar Wilde? Is he the quintessential foreigner, the atavistic being, degenerate humanity? Was his character motivated by the unsolved Jack the Ripper murders? Each of these can be debated extensively – but at another time. Today I want to give the floor to Bram Stoker himself, convinced, that in spite of certain theoretical premises to the contrary, the author can be a valuable source of information about the genesis of a novel.

In an interview with a reporter from the *British Weekly* shortly after Dracula was published, Stoker was asked the question "Is there any the historical basis for the [vampire] legend?" This was his reply:

It rested, I imagine, on some such case as this. A person may have fallen into a death-like trance and been buried before the time. Afterwards the body may have been dug up and found alive, and from this a horror seized upon the people, and in their ignorance they imagined that a vampire was about…

This suggests that Stoker was familiar, either directly or indirectly, with the numerous reports about vampire sightings that had circulated throughout Europe during the eighteenth century. He could have read about these in Dom Augustin Calmet's treatise on vampires, first published in 1746 and translated into English in 1850, or in John Polidori's preface to "The Vampyre" (1819), the first appearance of the vampire in English fictional prose. Possibly Stoker recalled his mother's stories, told to him during his childhood, about the great cholera epidemic in Sligo during the 1830s when numerous victims had probably been buried alive. While we have no way of confirming this, it is likely that Stoker was also familiar with some of the earlier vampire literature; he certainly knew "Carmilla" by fellow Dubliner and former employer Sheridan Le Fanu.

But many of the answers we are seeking can be found through a careful examination of several sheets from Stoker's Notes [overheads provided for each section].

Early list of characters for the novel

This particular sheet comes from very early in the composition of *Dracula*, a process which began in March 1890. Here we have an early list of characters for the novel. There are many points of interest. Several of the original characters were discarded (for example, a painter and Kate Reid) while others (such as Jonathan Harker, Mina Murray and Lucy Westenra) were to remain unchanged. At this early stage, the character who would emerge as Abraham Van Helsing is actually three people: a Detective, a Psychical Research Agent, and a German Professor. Renfield is known at this point simply as a Mad Patient. Most significant of all is the appearance of Count Wampyr. This was the name that Stoker was originally going to give to his vampire. It is thus clear that he had intended to write a vampire novel *before* he came across the name "Dracula." Also worthy of note is that at some future point (we do not know when but, as we shall see in a minute it was some time after the summer of 1890), Stoker went back to this sheet of Notes and made the changes that you see. He replaces "Wampyr" with "Dracula," and the Count we know so well was born. Notice how he also wrote the new name on the margins, as if trying it out and savoring it. This name, of course, would have meant nothing to the readers of Stoker's day, but Stoker had a clear reason for choosing it.

The name "Dracula"

One of the most vital pieces of information we can glean from these notes is Stoker's indication of where he found the name "Dracula." While in Whitby during the summer of 1890, he borrowed a book from the Whitby Public library: *An Account of the Principalities of Wallachia and Moldavia* (1820) by William Wilkinson. We see on this sheet of Notes that in addition to taking information from this source, Stoker also noted the call number, surely an indication that he considered this an important text. He learned from Wilkinson that there had been a Wallachian voivode (ruler) in the fifteenth century nicknamed Dracula, who had fought against the Turks with temporary success. What you see on this sheet of Notes is the sum-total of what Stoker apparently knew about the real Dracula. Slim pickings indeed, but enough for his purposes. What attracted him most of all (given how he highlights this information in the Notes) is Wilkinson's footnote to the effect that "Dracula in the Wallachian language means devil." Notice that this is the first thing he copies into his Notes, and that he capitalizes "Dracula" and "Devil" for emphasis. He was obviously impressed, and appropriated the name for his vampire Count. Much has been written about the extent of Stoker's knowledge about the historical Dracula, better known to us today as Vlad the Impaler. Unfortunately most of it is speculation at best, garbage at worst. The widespread belief that Vlad was Stoker's inspiration for creating his vampire is nonsense.

Stoker's list of source material for the novel

Among Stoker's Notes are references to and jottings from a number of sources. Here is a list, gleaned from the Notes by British Dracula scholar Clive Leatherdale and published in his *Dracula Unearthed* (1998). It gives us some indication of the widespread nature of Stoker's research, ranging from travel books and treatises on folklore to descriptions of wrecks in and near Whitby. Given that Stoker never actually went to Transylvania, the detailed information about geography, customs and folklore that fill the early chapters of *Dracula* was drawn directly from some of the sources on this list, notably works by Emily Gerard ("Transylvanian Superstitions"), Charles Boner (*Transylvania: Its Products and Its People*), A.F. Crosse (*Round About the Carpathians*) and Major E.C. Johnson (*On the Track of the Crescent*). We need to note, however, that he was not meticulous, and was happy to take bits

and pieces from here and there without particular regard for historical or geographical accuracy. He was, after all, writing a work of fiction.

Vampire lore from "Transylvanian Superstitions"

Emily Gerard's "Transylvanian Superstitions" (1895) is worth looking at more closely. We see from this page of Notes that Stoker was indebted to Gerard for much of the lore in the first two chapters of the novel: for example, the legend of the blue flame and the superstitions surrounding St George's Eve. Maybe most significant is that Gerard's article was where he found the word "nosferatu" (which, by the way, does not exist in any language and is apparently something Gerard misheard), used by Van Helsing as a synonym for "vampire." The references here to garlic and wooden stakes are both incorporated into the novel; Stoker, however, would have most likely been familiar with these motifs from other sources, both literary and folkloric.

The change of setting to Transylvania

Here we see an early chapter outline for the novel, dated 14 March 1890. As you can see from the second item, Stoker's original intention was to have his clerk (Harker) travel to Styria (a region in Austria). Note that at some point he came back to this sheet, crossed out "Styria" and replaced it with "Transylvania." We do not know when this was done. And though we are not certain why he made the change, it is highly likely that Gerard's article was the motivating factor. "Transylvania" has a certain resonance: literally "the land beyond the forest," its remoteness and mysterious name make it an appropriate lair for a vampire. This decision was crucial, given that today Transylvania is universally known as the home of Count Dracula, much to the chagrin, I might add, of many Transylvanians! That the historical Dracula (Vlad) was born in Transylvania appears to be coincidence; no evidence exists to indicate that Stoker was aware of this fact.

Vampire lore from *The Book of Were-Wolves*

Stoker owes much of his description of Count Dracula to the clergyman who wrote the hymn "Onward Christian Soldiers"! Here are some notes that he took from Rev Sabine Baring-Gould's book about werewolves. Notice in particular the following (if you can read the handwriting): canine teeth protruding over lower lip; pointed nails; broad hands with short fingers and hairs in hollow of hand; eyebrows meeting over nose. If you read the description Harker gives of the Count in Chapter 2 of the novel, you will find these traits used verbatim. Some speculate that the Count's physical appearance is similar to that of Henry Irving, while others claim that Stoker had a portrait of Vlad the Impaler in mind. While the former is possible, the latter is most improbable. Clearly, we owe much of the Count's description to the Reverend.

Vampire lore from "Vampires of New England"

Inserted into Stoker's Notes is a newspaper clipping from the *New York World*, dated 2 February 1896 and entitled "Vampires of New England." Stoker presumably spotted this while he was in the United States on tour with the Lyceum Theatre during that winter. By this time, he was six years into the writing of *Dracula*, so it is clear that this article did not have a major influence in shaping his novel. But this short section near the end, a description of the life and habits of the vampire bat, may well have been the source of Quincey Morris's comments about these creatures that he had encountered in South America.

Stoker's working list of vampire characteristics

These scraps of paper contain lists of traits that Stoker associated with vampires, drawn presumably from many sources (with maybe a few of his own invention). It is interesting to note that some of these were discarded and hence have not become part of the now universally recognized "vampire lore": for example, "painters cannot paint him – likenesses always like someone else" and "insensibility to music." But most of them did find their way into the novel: casts no shadow, must be led over threshold (invited in), possesses enormous strength, must cross running water at slack or flood of tide, etc.

The title "Dracula"

The decision to use "Dracula" as the title of the novel was made at virtually the last minute. As we see from this page of the Notes, Stoker's original title was "The Un-Dead." Indeed, this was the name used for the book on the contract signed with Constable in 1897. The dramatic reading, performed just days before the novel was published, bore the dual title "Dracula; or The Un-Dead." Who made the decision to use just "Dracula" we do not know. But it was significant. One can only wonder whether the book would have had the same mass appeal later had the title not been changed. Would a "Dracula" by any other name been as bloodthirsty?

Of course, Stoker's sources for *Dracula* cannot be limited to what he included in his Notes, even though that is what I have concentrated on here today. Earlier vampire literature (in particular "Carmilla" by Sheridan Le Fanu), general knowledge of folklore, and the stage productions at the Lyceum Theatre are just some of the other factors that helped to shape this famous novel. But, given the paucity of direct commentary on the part of Stoker about his work, his Notes must be considered required reading for any researcher attempting to reconstruct the process of *Dracula*'s composition. Unfortunately, they remain unpublished and are therefore frequently overlooked. The consequences have been enormous. During the past thirty years, we have been bombarded with a plethora of significant errors and misconceptions about Stoker and his famous novel, statements made by scholars and enthusiasts alike who have failed to take these Notes into account and who are as inventive about their "facts" as Stoker was about his vampire. I would like in conclusion to take this opportunity to alert you to some of the most egregious.

[Handout]
Bram Stoker was a professor of English
Stoker was sexually abused as a child
Stoker visited Transylvania
Stoker was in love with Henry Irving
Stoker resented Irving so much that he based Count Dracula on him
The trials of Oscar Wilde inspired the writing of *Dracula*
The novel arose from a too generous meal of dressed crab
Stoker began working on *Dracula* in Cruden Bay (Scotland)
Stoker began working on *Dracula* in Whitby
Stoker intended to write a sequel for *Dracula*
Stoker was a member of the Order of the Golden Dawn
When *Dracula* was published in 1897 it was an instant success
Stoker contracted syphilis (in 1890) and eventually died from it
The story of *Dracula* is set in 1887
In the novel, Dracula is overtaken and a stake is driven through his heart
Dracula (in the novel) must avoid the sunlight
"Nosferatu" is the Romanian word for "vampire"
Stoker's *Dracula* is a model of internal consistency
"Dracula's Guest" was the deleted first chapter of *Dracula*
The inspiration for Count Dracula was Vlad the Impaler
Another inspiration was Countess Elizabeth Bathory
Stoker did extensive research on Vlad at the British Museum
Stoker's chief source of information about Vlad (and vampires) was Arminius Vambery
Stoker's description of Count Dracula is based on a portrait of Vlad
Caste Dracula is modeled on Vlad's fortress at Poenari (or Bran Castle, or Slains)
Vlad was a blood-drinker, hence the link to vampires

Not one of these statements can be supported with evidence. Some are half-truths, some are mere speculation stated as fact, others are absolute nonsense.

<u>Session 1: Vampires in Film</u>

How Coppola Killed Dracula

Tomasz Warchol

When Stoker published *Dracula* in 1897, his demonic Count, whose creation and portrayal was inspired by obscure stories about the 15th century Wallachian warlord, must have been 421 years dead (since 1476). As conceived and defined by Stoker, Dracula entered western culture as the first and only historically grounded literary vampire and within decades shaped the image and identity of vampire species for the whole century. Dracula was King Vampire, an archetype, a standard, a scriptural patriarch of all vampires. Raised from the dead, from the fertile soil of Eastern-European folklore, the home of the vampire lore, Stoker's Dracula went on to live as the most famous undead (the novel's original title), outliving his creator and transcending his original life through a steady succession of cinematic and literary adaptations and incarnations (40 film adaptations and several hundred exploitations of its name and theme) that made him the most pervasive icon of western (Anglo-American) popular culture and forever marked Transylvania as the land of the vampires.

I want to argue, though, that Dracula's almost century-long cultural life as King Vampire did come to a very conclusive end in 1992 when director F.F. Coppola released his consummate adaptation of Stoker's novel, boldly entitled *Bram Stoker's Dracula* (wisely replacing the arrogantly sounding *Dracula: The Untold Story*). It's supremely ironic that it was the magic of cinema (one invention curiously ignored in Stoker's novel but readily praised by Coppola's Dracula as "the wonder of the civilized world" in that memorable "cinematographe" courtship sequence between Vlad and Mina) that cultivated and bred him, yet ultimately trapped and absorbed him. Thanks to cinema, Dracula was freed from his author and the constraints of his story, morphing into a celluloid icon able to adapt and mold itself for each new decade, environment, and challenge. A century later, that same medium of moving pictures embodied Coppola's vision that released Dracula from Stoker's curse of the undead and sent him back into his old world and time where he belonged and can now enjoy his well-earned peace and place in our cultural past.

To illustrate and develop my argument, I would like to examine Coppola's film as a thoughtfully designed simultaneous engagement (1) with Stoker's novel, (2) with Dracula's earlier cinematic incarnations and (3) with earlier Dracula stories. Each of these relations, as we shall see, is explicitly vampiric as Coppola's film feeds, very systematically indeed, on its source text and later cinematic renditions to establish itself as a canon of Dracula iconography, the ultimate and definitive Dracula.

Having seen all available film adaptations of Stoker's novel, I can confidently argue that Coppola's film stays closest to the novel's plot, design, and style, its indebtedness and tribute to Stoker consciously acknowledged in the film's title. But while more reverent of its source (with the possible exception of the little seen *Count Dracula*, a 1978 BBC TV production with Louis Jourdan) than any other production, it is also unashamedly unfaithful to its spirit and message, confident that its modifications both complement and also enhance Stoker's classic. This process is at work from the start. While adopting the novel's uncannily cinematic structure of parallel actions, shifting locations, and alternating perspectives through its multiple narrators communicating in a variety of formats (letters, diaries, journals, newspaper headlines, etc) and media (handwriting, phonograph, typewriter, shorthand, telegraph), that made crosscutting an obvious principle of editing (and an homage to Griffith's *Intolerance* or Keaton's *The General*), Coppola prefaces his film with a pseudo-historical prologue that sets up a theme and a purpose very much unlike Stoker's.

Coppola's prologue both historicizes and mythologizes Dracula. It is rooted in the novel's reference, in Van Helsing's words, to "that Voivode Dracula who won his name against the Turk….the bravest of the sons of the 'land beyond the forest'" and corroborated by Dracula's own claims as Harker's host in Transylvania.[1] Its elaboration into a practically autonomous story is legitimized by, among others, NcNally's and Florescu's findings about the real Prince Dracula and enhanced by local Wallachian lore. Stoker's obscure Count Dracula is now unmistakably identified as Prince Vlad the Impaler (first given that name in grossly mistitled 1973 TV *Bram Stoker's Dracula* directed by Dan Curtis) who arose from Transylvania, a Knight of The Sacred Order of the Dragon, known as Draculea.

He aspires to mythic stature when the script portrays him as God's servant, defending the Church and Europe's frontiers against Turkish infidels (rather than arguably the most degenerate monstrous despot in Western history). He is then elevated to a tragic Romantic figure (or even Byronic – as has been argued convincingly by Carrol Fry and John Craig in their recent article in *Film/Lit Quarterly*) through clever adaptation of a local folktale about the suicide of his first (nameless) wife, remembered only as princess of Arges (river and town by his Wallachian castle). This is where history and mythmaking give way to fiction which Coppola needs, most critically, to explain Dracula's vampiric condition, that mysterious curse strangely no one before him, including Stoker, felt compelled enough to explore (the argument that he was condemned for his evil couldn't satisfy). That new fictional Dracula transcends his mythic and historical dimensions emerging as a nobleman passionately devoted to his young wife, Elisabeta (popular generic royal name). When she flings herself from the castle turret to a river below deceived by news her husband died in battle, and the Orthodox Church denies her burial as a suicide, Dracula is given sufficient cause for his blasphemous rage (and perhaps later infamous depravity). Tricked by the Turks and betrayed by the Church, who he blames, respectively, for Elisabeta's death and excommunication, Dracula renounces God, impales the Cross, that bleeds a flood of sacrilegious blood that will become the essence of his being, and thus embraces damnation as the only means to be with his beloved as he exclaims with righteous defiance, "I will arise from my own death to avenge hers with all the powers of darkness."

In Coppola's conception then, Dracula has his wish become a curse of being neither dead nor alive but undead, a

condition he has come to loathe centuries ago. But in Coppola's film, Jonathan Harker's journey to his Transylvania castle, so wondrously faithful to Stoker's novel, is meant to end that curse and even redeem him. Harker's coming is Dracula's salvation, his real role to connect him with Mina, Dracula's reincarnated Elisabeta, who rather inconveniently happens to Harker's wife-to-be. Such a scenario actually accounts for Dracula's actions which seem so perplexing in Stoker's novel. Now his migration to London is not simply predatory but driven by equally primal yet so supremely human desire to reclaim and live out his eternal love. His mission is predestined and urgent, and Harker, a clear obstacle, must be held back so as to not interfere with his plans. Coppola's prologue, perfectly made to fit Stoker's original beginning in Transylvania, leaves no doubt that as a vampire, the film's Dracula is human before he is beast. In the process, the two opening parts naturally assume Dracula's inherent authority and centrality over the story suppressed by Stoker soon after the novel's action moved to England. The prologue restores it symbolically having Dracula ritually baptized in a flood of desecrated blood, crying out the prophetically vital "blood is the life," later only recalled by his raving follower Renfield. To maintain Dracula's commanding presence, all Coppola needed was to show what the readers of the novel learn about and see of his many manifestations and powers. According to Stoker's Van Helsing, Dracula can appear as wolf and bat and rats, as mist or dust. He has the strength of many men, can direct the elements, see in the dark, penetrate cracks, grow younger (with steady diet of blood). In the film we see Dracula do and become all those and more. To illustrate his dual and divided nature (human/beast, dead/alive), Dracula appears as the 15th century Prince Vlad and a dashing Victorian dandy on one hand, and a werewolf beast, monstrous bat-like creature, and an assemblage of rats on the other. He is in his most fundamental integrated condition when at home in Transylvania, an ancient androgynous nobleman with Kabuki hairdo which looks like big ears, long sharp fingernails, blood-shot eyes, blue-veined translucent skin, wearing an incredibly long Turkish-style red cloak. But even in that appearance Coppola's Dracula is intrinsically unsettled, restless, barely holding himself (that is his two sides) together. That tenuous balance is wonderfully conveyed with Dracula's cloak train undulating noiselessly like a sea of blood (see his baptism; possible endnote), used to remarkable effect when Dracula, lizard-like scales the castle walls and, most creatively, by endowing him with a morphic, almost independent (see Murnau; endnote) shadow that represents both his division and his trapped, tortured soul. Such images help illustrate Dracula's emotional instability so dramatically on display during Harker's visit when Dracula vacillates between savage and civilized behavior.

In between those animal/human incarnations, Dracula is given plenty of opportunities to manifest his psychic and truly supernatural powers when he appears as blue flame, green mist, white fog, or stirs up storms, or telepathically controls his victims' minds. His other unforgettable representations, most notably as Dark Carriage Coachman at Borgo Pass (recalling Murnau and Bava) and as molting chrysalis incubating in coffin on board of *Demeter*, remind us he is the creature of the subconscious which may explain Coppola's clearly unreal depiction of Harker's journey through Transylvania and the monumentally anthropomorphic vision of Dracula's castle (in keeping with the original ending of the novel where it was to crumble, *House-of-Usher* style, following Dracula's destruction). Dracula's Protean polymorphism is also influenced by his cinematic predecessors, his own earlier kind, for the detailed demonstration of which we have no time here, so let me only signal that Coppola's Dracula is so unique largely because he is such a fascinating composite of Max Schreck (shadow, appearance), Bela Lugosi (accent, mannerisms acknowledged by Gary Oldman), Christopher Lee (predatory aristocrat), Jack Palance (forlorn

hapless aristocrat), Frank Langella (erotic aristocrat), as well as some others (endnote) whose individual qualities he possesses in different parts of the movie making him, as well as Coppola's film, a true revenant metavampire, returning to feed on his own.

Before I return to my main argument, though, let me also digressively point out that while granting Dracula his rightful eminence in his film, Coppola doesn't at all neglect the other characters. In fact, his is the first and only adaptation that incorporates all important episodes and characters from Stoker's novel and actually matches their names and relations with each other. The few modifications, as in the main story, are meant to clarify and enhance Stoker's plot. For example, Renfield is made Harker's predecessor to explain his role as Dracula's mad prophet and worshipper. Harker, incidentally is made unintentionally even more ineffectual and disposable let alone desirable as Mina's partner courtesy of Keanu Reeves' bland, flat acting. Van Helsing's voiceover narration frames the story which reflects his role as Dracula's nemesis and longtime archenemy (he appears early in cameo as one of the Orthodox priests, Chesare, warning and cursing Dracula after witnessing his desecration of the Cross), as master of the plot to destroy Dracula and his survivor.

But it's Mina's character and role that called for the most radical departure from Stoker's text. Mina's spiritual connection to Dracula is established from the film's beginning, foregrounded in Coppola's prologue when, as a young wife Elizabeta deceived her Prince dies in battle, she chooses death to be with him rather than live without him. When, following the prologue, we meet Mina (played by the same actress Winona Ryder, without whose passion, incidentally, Coppola would have never directed this film) seeing Jonathan off before his trip to Transylvania, Coppola has already prepared us for her portrayal as reincarnated Elizabeta. Once Dracula recognizes her image on Harker's locket (which becomes symbolically stained with drops of spilled red wine), he gathers all his powers to assert his destiny, first telepathically, then hypnotically, then physically, and ultimately sexually (as oral blood covenant). He lends her voice to his vampire consorts to seduce Harker and uses his own to awaken Mina's senses (Lucy's only need heightening) and subconsciousness.

Once in London, Dracula initiates their romance by tapping into her awakened racial memory and ethnic core (with a healthy dose of absinth) making her experience flashes of her dormant life as Elizabeta and her Transylvania homeland. When she tells him, "I know you" and hears his question, "Do you believe in destiny?" her ancient identity has fully emerged. Coppola's Mina must struggle with her inner conflict, but, unlike her character in Stoker, she is far from passive (despite her obvious centrality as the novel's mediating and editorial narrator), clearly putting her passion for Dracula above her commitment to marry Harker. She sacrifices herself for her Prince, not for Harker, and feels guilty for betraying him, not her husband, when sobbing she wishes her Prince would forgive her and never leave her mind. It's she, not Dracula, who urges their blood union, despite his protestations he doesn't want to condemn her because he loves her too much. The film's Mina *chooses* to live beyond the grace of God, to be reborn into "everlasting love" (only vampires' love can never die, to correct the film's promo line).

She makes her most crucial impact in the climax of the film. According to Stoker's Van Helsing, in order to destroy (not kill since he's already died) a vampire, one must "cut off his head and burn his heart or drive a stake through it, so that the world may rest from him."[2] In the novel's climax, Mina reports that "Jonathan's great knife sheared Dracula's throat and Morris's bowie knife plunged into his heart. His whole body crumbled into dust and passed from our sight."[3] Clearly, Dracula's destruction is botched especially since the dust he turns to happens to be one of his "natural" forms.

In Coppola's film it's Mina who claims Dracula's wounded decaying body and brings it to the altar where some 550 years earlier he brought hers and properly dispatches it by by plunging Morris's bowie knife *all the way* through his heart and then decapitates her husband and lover just as Van Helsing prescribed, her ancient identity now fully restored as she most naturally slips into her native Romanian. It's her love that kills him and redeems him.

After dying endless staged deaths in all his 20th-century celluloid incarnations, Dracula actually does die from Mina's merciful hands. His love lets her live. It lives through her and in her until eternity can unite them forever. Love proves stronger than Death, as classic vampire stories have taught us so many times. While the vampires he helped breed are alive and well, Dracula himself, for those of us who have seen and known him for the past century, has been dead since 1992. It was Francis Ford Coppola who killed him.

Notes

1. Bram Stoker, *Dracula*, Norton Critical Edition (1897; reprint, New York: W.W. Norton, 1997), 212.
2. Ibid., 181.
3. Ibid., 325.

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The Vampire and the Cyborg Embrace: Affect Beyond Fantasy in Virtual Materialism

James Tobias

1.   The Vampire and the Cyborg Embrace

At www.darksites.com, vampires speak—in fact, they're downright garrulous. On one discussion list, members engage in the melodrama of origins, tracing their ancestral lineage back to Cain, the original vampire. Distraught vampires relate the horrors of witnessing fellow vampires publicly slaughtered by hunters in European capitals. And there are invitations to vampire sex—often eliciting vehement rejection. Here, the name "Nosferatu" used by one user, like the clan type "Toreador" describing another, are borrowed from a popular role-playing game: *Vampire, the Masquerade* (White Wolf/Activision).

In *Masquerade* humans become vampires by being "embraced" by an "ancient one"; then, the new vampire may join in what amounts to world-wide-warfare amongst quarreling vampire parliaments, vampire superpowers, and angry vampire outlaws, anarchists, or mystics. Originating in pencil-and-paper form and adapted to multi-player computer game, *Vampire the Masquerade* functions as a participatory morality play; the writer has maintained that after all, the point is that "vampires *can* learn to do good."[1] Yet the game's rules and back stories clearly revel in a dark view of world politics, and the labyrinthine networks of the narrative map well to extension in online discussion.

In this talk I'd like to discuss the articulation of the vampire at the interface. How do we make sense of *this* embrace: that of the vampire with the computer interactor, the cyborg? Broadly, Rob Latham has suggested that vampires and cyborgs occupy two poles in a dialectic: the vampiric processes of capitalist extraction correspond antithetically with the cyborg laborer. Latham sees vampire narratives after 1970 framing youth as active and passive agents in the material networks of post-Fordist American culture, consuming and being consumed by the media.[2]

I want to complicate Latham's argument in three ways. First, vampirism in a materialist critique might rather be seen in relation, historically, to colonial and imperial processes, and contemporaneously, to post-colonial realities. The call of the vampire is most often alien to the locality, or hails from beyond the borders of the national imaginary. Secondly, while Foucault, Deleuze, Latour, and Kittler among others have pointed out that networked materiality is not recent, networks of networks enabling paths to be configured virtually between persons and objects indicates an intensification of material cultures at the very least. The vampire and the cyborg speak not so much of national consumer culture but more broadly of global virtual materialism, viable in terms of information and timeliness instead of presence and spatial contiguity. And thirdly, as Dyer has pointed out, the vampire may speak for an audience to articulate the monstrous alien against dominant cultural narratives.[3] Indeed, vampire role-playing games and in-character discussion lists make identification as vampire into a primary narrative voice, while stories and discussions continue the long-favored themes of horror, sexuality, and melodrama. Here, these play out within the temporal constraints of cybernetic networks.

How, then, to account for the temporal dimension of networked vampire voices? Linda Williams famously argued that in cinema, the genres of melodrama, horror, and pornography are routinely understood to affect bodies, to move them to tears, chills, or sexual pleasure, respectively. Further, affective body movement in each of these genres is evoked in terms of predictable narrative temporalities. Melodrama fantasizes a return to origins, but succeeds in jerking tears by foreclosing on this return precisely when it appears to be in reach. The temporality here is "Too late!" Similarly, horror acts out a fantasy of sexual difference, producing terror as characters not yet ready for sexual maturity are disposed of with "castrating violence." Here, the narrative temporality is that of "Too early!" Pornography is a seduction fantasy, working up to and finally delivering the money shot: the temporality repeated again and again is that of "Just in time!"[4]

I want to suggest that electronic articulations of the vampire invoke these body affects and their temporalities if not precisely the cinematic fantasy Williams analyzed. In the process, affective movement is not necessarily projected as visual fantasy but rather serves authorial articulation. The disruptive reality of network latencies are minimized by being narrated away. In this scheme, we see three orders of movement enabled in the embrace of the cyborg and the vampire: the insertion of the self in the narrative network as a virtual author, navigation in virtual space, and the address of other virtual author-performers.

Networked narrative affect moves this body in a kind of darkness—since the physical world as such is placed out of temporal sync, out of focus, out of sight. With this vampiric flight of the body, the interactor moves by puppeting, sending avatars to do her bidding, causing material data structures elsewhere to re-align. The pre-modern remnant of the vampire and the post-modern legend of the cyborg thus invoke not only a cyberspatiality but a cybertemporality—an endless night. As regards the networked self, we might say that while the vampire cuts, the cyborg pastes. The cyborg-vampire embrace reveals in negative the dark transit of the affective labor working to articulate the self within the circuits of virtual materialism.

2. Transgender

In the conclusion to her 1995 study of telematics and gender, *The War of Desire and Technology at the Close of the Mechanical Age*, writing early on in the popularization of the world wide web, Roseanne Allucquere Stone wrote that merely being spoken by a discourse is a kind of "quiet death." For Stone, it was not the case that male and female gender differences collapse at the interface simply because physical identity is masked. Rather, virtual systems offer new tools for articulating gender as human and computer systems evolve into more complex assemblages.[5] De-coupling virtual gender from physical gender would be one form of articulating our way out of that quiet grave – a species of becoming undead.

Stone was working on an elaboration of Donna Haraway's earlier proposal of an ironic cyborg writing. Haraway had maintained in 1985 that the boundaries between human and animal, machine and human, material and immaterial had become permanently imprecise. Haraway saw gender as only one more boundary among others now subject to dissolution under the terms of technoscientific knowledge production. With modernist unities of organism, machine, and matter dissolved, feminist technoscience could mount an attack on the historically constructed categories of race, sexuality, and property formerly maintained through those modernist unities.[6] An ironic conception of a cyborg subject would work against anti-science metaphysics, which tended to place technology within what Haraway dismissed as a "demonology." In other words, at approximately the historical moment that Dyer observes that sexual minorities had learned to enunciate within mass culture through the projection of vampire fantasy, Haraway proposes that women identify with the monstrously technological power of the cyborg: cyborgs would not be dominated by machines, nor by gender articulated as some essential category of identity.[7]

For Stone, writing almost 10 years after Haraway's "cyborg manifesto," the mobilities of corporeal positioning enabled by medical bioscience combined with transnational data networks subjects the situatedness of Haraway's cyborg to a newly problematic dimension of technological globality. Where Haraway saw the cyborg as occupying a point within global capital at which to produce and network knowledge with others, Stone's cyborg moves *through* cybernetic networks. Thus, her emphasis shifts from the datum of corporeal knowledge to the ways in which meaning "struggles to escape its customary channels."[8]

But because now embodiment may be either physical or virtual, Stone re-introduces demonology to cyborg cultural theory. Stone's cyborg is a re-writing of Anne Rice's "Vampire Lestat": here, a being living in cybernetic knowledge systems, faced with the task of continual adaptation across changing boundaries. Stone's Lestat is immersed in cultural theory, earns a Ph.D. in anthropology, and lusts for human blood. He is still a poignant figure, seeing "humans transfixed by the arrow of time but in addition by the sword of *subject position*."[9] Stone suggests that for this border body in virtual systems, where networks are "identity factories" and bodies are "meaning machines," the transgendered body is the screen on which relations of power project gender.[10]

Stone's cyborg vampire disrupts gendered power relations by passing on the "dark gift" of a transgendered gaze: "Ultimately, the gaze of the vampire is our own transfigured and transfiguring vision. Claiming that vision is our task and our celebration,"[11] Stone herself acts out this identity, whether in photos of herself dressed and made-up in her preferred goth style posted on the internet[12] or in comedic performances that she calls "stand-up theory." At one academic conference in 1997, Stone's stand-up theory combined (badly) sung show tunes re-written to highlight transgender issues, theoretical excursa on the dark gift of vampire subjectivity and corporeality as prosthesis, and audience participation sequences in which she presented an imaginary spot on the palm of her hand as a remapped clitoris, through which to reach orgasm, but only if the audience believes she can, and, shades of Peter Pan, is willing to shout its approval of her ability to feel virtual pleasure. Stone's performative orgasm is articulated according to the logic of the "Just in time!" narrativity that Williams saw working in pornography. Instead of the audience masturbating to the image, Stone is virtually masturbated by the audience, whom she has, as it were, eating out of the palm of her hand.

Stone has been characterized by more than one critic as a hard case of technological determinism.[13] Her transgender pornography celebrating a vampiric subjectivity puppeting a prosthetic body is turned into a kind of "it's too early!" horror story by critic Sue-Ellen Case. Case suggests that committing the body to one or the other gender through contemporary medical technology will turn out to be premature, as future developments in bio-medicine will render any such sexual re-assignment as outdated. For Case, Stone's celebratory vampire lurks only to fall to the horror of sexual difference, with transexual surgery bizarrely implied to be a violent castration of the future potential for technologized sexual ambiguity![14]

In any case, the problematic of temporality playing out in terms of articulating a virtual vampire is a properly historical one. The assertion that Stone made seems to have been wrong—virtuality does afford transgender identity play, but today, bodies "hook up" over the 'net primarily by projecting stable sexual identities configured along the rather more banal lines of mainstream smut, and warranted by the date that results.

3. Transhuman

James Tobias

"But computerisation has not put an end to nations and ethnic groups."
-- introductory intertitle, *Ghost in the Shell*

Stone's broader point as to the potency of the cyborg-vampire embrace perhaps helps us to make sense of, for example, the violently felicitous union of cyborg and vampire a Japanese animated film released for the global film market shortly after the appearance of Stone's book. *Ghost in the Shell* (Mamoru Oshii, 1995) follows cyborg assassin Motoko Kusanagi as she is hunted by a vampire-like "Puppet Master" whose traces appear everywhere in the virtual, but whose body can be found nowhere. Like the physical world of the film, virtual space is owned and operated by a military-industrial complex whose own internecine rivalries determine that this Puppet Master, a new form of emergent intelligence, must be deleted. So, it seeks to escape beyond the virtual.

Cyborg humanity in the form of Kusanagi turns out to be the destination to which the vampiric Puppet Master will defect. Once located in a body, he can be granted political asylum from virtual persecution. Here, the liabilities of the virtual are portrayed—fragmentary and multiplicitous, flexible and evanescent, virtual identity is too fluid, too tenuous whether for the state or for new forms of life. But rather than warrant virtual identity in a human body, Motoko and the Puppet Master merge in an unholy union baptised by the cataclysmic fire of a military onslaught. In the conflagration Motoko's body and the temporary female body being vampirized by the Puppet-Master are damaged beyond repair, but, in the nick of time, and while poignantly immobilized at each other's side, achieve mutual penetration remotely through a network connection.[15] A colleague reclaims the remains of the vampire-cyborg union and gives Motoko a new body.

What is depicted here is, in effect, a seduction of the cyborg by the vampire, according to the narrative temporality of the pornographic—"just in time!" Motoko's resulting physical body allows movement in real space, while her virtual body guarantees unlimited access to the 'net. Further, while her physical body guarantees protected status as a defector from the virtual, her virtual existence allows the physical body to be reconfigured or replaced as needed. Motoko's physical and virtual bodies now circulate in a *mise-en-abyme* of affect and mobility—pleasure without end in a mutual immersion of the physical and the virtual.

But Motoko's rebirth is perverse: her final configuration is in the body of a small, dark-haired girl. In dark-hued tresses and antique style of dress, Motoko resembles the goth girls who post their images on darksites.com. More iconographically, she might be yet another hybrid: a cross between a traditional Japanese doll and the real-life Alice, photographic subject of Charles Dodgson (Lewis Carroll). Motoko the cyborg embraces vampiric mobility as the looking glass of the self shatters under a violent attack on the remainder of the human. Reincarnated as a small girl on the other side of the paradigm of hybridity, the new child whom Motoko has become stands on the edge of reality to survey our world—a very serious Alice at play in a very dangerous Wonderland.

Susan Napier argues that Motoko represents Haraway's bad-girl cyborg, a woman who takes up the tools of technoscience for political work.[16] But Motoko's reincarnation as a transhuman child revising the use of immersive technologies produced for state warcraft resembles more the becoming-woman of Deleuze and Guattari's *Thousand Plateaus*. After she embraces the vampiric mobility of the puppet-master, instead of her earlier feelings of anxiety and hope, she senses rather an endless capacity for spatial translation: "the net," she says, "is vast and infinite." Motoko has become a creature of affect. Affect, in Deleuze and Guattari's formulation, is the experience of bodies that produce translations and transformations, beings built for shifting borders, or, as they put it, "the abstract machine of the waves."[17] This machinic assemblage exists as a temporal singularity, and as such moves in terms of affect:

> You have the individuality of a day, a season, a *life* (regardless of its duration) – a climate, a
> wind, a fog, a swarm, a pack (regardless of its regularity). Or at least, you can have it, you can
> reach it. A cloud of locusts carried in by the wind at five; a vampire who goes out at night, a
> werewolf at full moon.[18]

For Motoko, the vampire as a deterritorialized body feeding on networks exists precisely in terms of its embrace with the cyborg instrument—in their embrace, the "circulation of affect" results.[19] Finally, Motoko stands, a non-similar reproduction of herself, at the dark edge of an impossibly high garden overlooking a cybernetic urbanity that has swallowed its own horizon. Neither thing nor subject; rather, her just-in-time seduction installs her in the demonology of virtual materialism: a logic of affect through which networked bodies impel the self to act.

Notes

1. "Live chat with Justin Achilli" March 10 2000, (June 30, 2003), <http://www.white-wolf.com/Games/Pages/chattranscript3-10-00.html>.

2. Rob Latham, Consuming Youth: Vampires, Cyborgs, and the Culture of Consumption (Chicago: University of Chicago Press, 2002).

3. Richard Dyer, "Children of the Night: Vampirism as Homosexuality, Homosexuality as Vampirism" in *Sweet Dreams: Sexuality, Gender, and Popular Fiction*, ed. Susannah Radstone (London: Lawrence & Wishart Ltd., 1988), 64. Dyer notes that the vampire has been a trope of same-sex desire from before Stoker's *Dracula*: historically earlier representations of the vampire tend to evoke horror; later ones turn that horror to celebration.

4. Linda Williams, "Film Bodies: Gender, Genre, and Excess," in *Film Theory and Criticism* 5th ed., ed. Leo Braudy and Marshall Cohen (New York: 1998), 712.

5. Roseanne Allucquere Stone, *The War of Desire and Technology at the Close of the Mechanical Age* (Cambridge: MIT Press, 1995), 173 - 174.

6. Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the late 20th Century" in *The Cybercultures Reader*, ed. David Bell and Barbara Kennedy (New York: Routledge, 2000), 293–297.

7. Ibid., 315.

8. Stone, 177.

9. Ibid., 179-180.

10. Ibid., 180-181.

11. Ibid., 183.

12. See, for example, http://www.sandystone.com.

13. Sue-Ellen Case, *The Domain-Matrix: Performing Lesbian at the End of Print Culture* (Indianapolis: Indiana University Press, 1996), 120.

14. Ibid., 120.

15. The way the film projects the mutual grounding of the virtual and the physical as two networked female bodies one of which speaks in masculine voice recalls not only Stone's notion of online gender as transgender by default, but simultaneously, Case's response to Stone's cyborg vampire: lesbian networking practices as a model for the technocultural production of identity.

16. Susan Napier, Anime from Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation (New York: Palgrave, 2001), 106 – 107.

17. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 262.

18. Ibid., 262.

19. Ibid., 260.

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Dracula and *Carmilla*: Mythmaking and the Mind

Benson Saler and Charles A. Ziegler

1.   Introduction

Following the publication of Bram Stoker's *Dracula* in 1897, vampire narratives proliferated in Britain and the United States. While many 20th century short stories, novels, plays, and films in both countries depart from *Dracula* in various ways, it is our impression that *Dracula* and its close derivatives retain pride of place in the popular imagination. Yet *Dracula* was but one of several well- known vampire stories published in English during the 19th century, and scholars deem certain of the other tales to be of literary merit.

In noting that, we raise this question: What is it about the plot and the characterization of vampires in *Dracula* that make it the most famous example of vampires in English fiction? Why, in particular, has it been more influential than Sheridan Le Fanu's *Carmilla* (1872), which preceded it in time and is of equal or perhaps greater literary distinction? We address that question here, and by doing so we hope to gain some insight into the attraction and persistence of vampire tales across time and cultures.

2.   "Prototype"

We begin by sketching our approach to conceptualizing the category "vampire." Nina Auerbach, a Professor of English at the University of Pennsylvania, writes that "There is no such creature as 'The Vampire'; there are only vampires."[1] That declaration is in keeping with her demonstration that in 19th and 20th century British and American vampire novels, stories, plays, and films, vampires vary greatly in behavior, in apparent motivation, and in cultural significance. Different social orders and different culturally supported sensibilities and sensitivities, she persuasively argues, find expression in different sorts of vampires

We deem Auerbach's literary nominalism preferable to an essentialism that would govern vampiric class inclusion by insisting on some conjunction of necessary features or conditions. At the same time, however, we think that there is a better way of allowing for differences in conceptualizing vampires and in coming to understand their multi-faceted significance in British and American imaginings of the last two centuries. That way combines the recognition of family resemblances with insights derived from prototype theory in the cognitive sciences.

A family resemblance approach can be quite liberal in what it includes as instantiations of the category "vampire." It can encompass not only such familiar (albeit different) figures as Ruthven, Varney, Carmilla, Dracula, and Lestat, but also others, including so-called "psychic vampires," who flourish by draining vitality, will, and even experience from their victims. But, some of you may ask, does this not create a category that is so promiscuous in what it includes as to render the category analytically otiose? No, we reply, once you couple family resemblance with insights from prototype theory.

Prototype theory attempts to account for "prototype effects." Prototype effects are differences in the judgments that people render about how well different instances of a category exemplify the category. Thus, for instance, many people judge apples and oranges to be better exemplars of the category "fruit" than olives, and robins and sparrows to be better exemplars of the category "bird" than penguins. Prototype theorists call the adjudged best or clearest examples of their categories "prototypes" or "the most prototypical exemplars."[2] This approach celebrates centrality and periphery rather than essence and boundary in conceptualizing categories.[3] It allows that some instantiations of a category may be deemed more central to the category than others. Thus in the case of vampires, Dracula is more central to the category than, say, the shape-shifting space alien who extracts salt from victims in an episode of *Star Trek, First Generation*. That centrality is recognized by Auerbach when she refers to "Dracula's dominance in our century."[4] We contend, moreover, that while Sheridan Le Fanu's vampire Carmilla is more prototypical – that is, an adjudged better exemplar of the category—than vampiric space aliens and legions of psychic vampires, she is less prototypical than Bram Stoker's Count Dracula.

3.   Our Argument

We attempt to support and extend the above contention by means of a two-stage argument. First, we maintain that Stoker's novel *Dracula* is more prototypical than *Carmilla* because its narrative features conform fully to the general structure of widely encountered monster-slaying stories, whereas that is not the case for *Carmilla*. Second, we suggest that the monster-slaying narrative structure of which the novel *Dracula* is an example is itself both warranted by, and an expression of, the evolved architecture of the human mind. We take each in turn.

4.   Monster-Slaying Stories

In contemporary English the word "monster" is used in a variety of ways. In applying it to folk narratives, however, we can productively limit its range. We commonly use it to refer to legendary or mythical beings in narratives that display, to greater or lesser extents, certain family resemblances. The anthropologist David Gilmore has sampled monsters described in the folk narratives of diverse cultures and represented in paintings and sculpture from the Upper Paleolithic to the present. He finds that monsters typically exhibit a constellation of features: great size and/or remarkable strength; a prominent mouth with fangs or some other means of facilitating predation on humans; a cannibalistic urge to consume human flesh and/or blood; and hybridism, for they often combine human and animal features, or mix living and dead tissue, or manifest amalgams of discordant parts of various organisms.[5]

Elaborations on, and discriminations among, monster traits can be found in folklorist Stith Thompson's 1964 tale-type index as well as in his 1955 catalog of motifs encountered in thousands of folk narratives from around the world.[6] Both furnish monster elements that remind us of Dracula and other highly prototypical vampires. For example: monster drinks blood of human prey; person transformed into monster; monster cannot endure daylight; monster is powerless after cockcrow; and monster is unable to cross a stream. These and others are more suggestive of Count Dracula than of Carmilla.

More broadly with respect to narrative organization, Gilmore maintains that monster tales exhibit "a recurring structure no matter what the culture or setting."[7] That is, monster tales manifest a three-fold, repetitive cycle. First, the monster emerges from mysterious nether regions, much to the surprise and consternation of some human community. Second, the monster attacks and kills humans, and early attempts of the victims to defend themselves fail. Third, the community is saved by a culture hero who, by his strength and wit, contrives to defeat the monster. This cycle is likely to repeat itself for, if the monster is driven away, it returns, and, if it is slain, its kin may later appear.

We supplement Gilmore's analysis by noting that the monster-slaying hero is often cognitively advantaged over those whom he saves. He assumes that the monster's behavior is rule-governed, and he knows or infers the rules and uses his grasp of them to advantage. He thus exhibits admirable metarepresentational skills, for by forming predictive representations of the monster's representations, he is better able to dispatch it.

We claim that in Stoker's novel *Dracula* the characterization of vampires strongly resembles that of typical folkloric monsters. We maintain, moreover, that the plot of Stoker's novel replicates the three-stage structure of typical folkloric monster-slaying tales. The English vampire stories that preceded it in the nineteenth century either fail to create vampires that are folkloric monsters, or they fail to include most of the plot elements found in the structure of typical monster tales, or both. While Le Fanu's tale *Carmilla* comes close in certain ways to emulating folkloric characterization and plot, it must nevertheless be accounted a failure in those regards. For reasons of expository economy, we limit ourselves to supplying three reasons.

First, as Auerbach plausibly argues, the vampire Carmilla and her best known predecessors are primarily motivated by a desire for intimacy with a human, and the need to feed on blood is secondary. But this is not the case for Count Dracula or for the typical monster of folklore.[8]

Second, there is Dracula's animality, a feature that reminds us of the hybrid monsters of folklore. Not only does he have hair on his palms, but he transforms into a canine, a bat, and even fog and mist.[9] While Le Fanu hints at the possibility that Carmilla may take cat form, he characteristically blurs the possibility, in keeping with the ambiguity that pervades his narrative. In other respects, however, Carmilla is too beautiful by human standards, too romantically ethereal, and too appealingly erotic to suggest shape-shifting or certain other folkloric markers of the unambiguously monstrous.

Third, Stoker's novel *Dracula* is a self-contained monster-slaying story that provides closure and catharsis. The intrusion of the supernatural into the natural is successfully resisted, in large measure in consequence of Van Helsing's revelation that the supernatural is rule-governed and that a knowledge of the rules appropriate to vampires gives us power over them. Indeed, by the end of Stoker's novel loose ends are tied and boundaries are restored. But this is not the case for Le Fanu's novelette *Carmilla*. As Jack Sullivan points out, *Carmilla* "does not have a neat resolution in which evil is banished."[10] It is a tale distinguished by its "open-endedness and irresolution." Some characters – the woman who claims to be Carmilla's mother, her coachmen, and the mysterious black woman – appear and then are heard of no more. Carmilla's fate, once she is dispatched as a vampire, is unclear, and we are left with the unresolved possibility that Laura may not be free of vampirism. In *Carmilla*, Sullivan writes, "Ambivalence is the controlling principle throughout the story." [11] But that is not true of typical monster-slaying narratives.

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5.   Myth-Making and the Mind

Now, if you accept our claim that *Dracula* is the most prototypical of English vampire tales because it was the first among its 19th century companions to conform fully to the typical characterization and plot of monster-slaying narratives, then we are obliged to account in some way for the power of such narratives in human imaginings. Gilmore affirms that "a deep and abiding fascination with monsters is pan-cultural."[12] Why should that be? Recent work by certain anthropologists on ideation allows us to begin to assemble a cogent answer. The anthropologists to whom we refer draw not only on the ethnographic and ethnological findings of their own discipline but also on the cognitive and neural sciences, evolutionary biology, and developmental and evolutionary psychology.

In the competition, so to speak, for a place in memory, some ideas persist and are passed on across generations while others languish and disappear. Dealing with religious ideas, the anthropologist Pascal Boyer argues that those ideas that approach what he calls a "cognitive optimum," that is, a certain balance between intuitive and counter-intuitive expectations, are most likely to be passed on.[13] Those expectations relate to a small number of ontological categories: Animal, Person, Artifact, Natural Object, and Plant. Accordance with intuitive ontological expectations tends to make an idea plausible and easy to learn. On the other hand, its violation of such expectations, its counter-intuitivity, can render it attention-getting and memorable. There are, however, constraints on what people are likely to accept and pass on, for not everything goes. An idea that fully conforms to our intuitive ontological expectations tends to be uninteresting and thus a poor candidate for transmission. On the other hand, one that severely departs from expectations grounded in intuitive ontologies is likely to be deficient in support and lacks the inferential potential that could facilitate its "enrichment" – that is, its elaboration from cultural and personal archives of ontological ideas and expectations. Finally, violation of ontological expectations should not be confused with what is merely unusual for the instantiations of a category. Thus, for instance, while Dracula's great strength exceeds what is usual for entities pertaining to the Person category, it is not an ontological violation, since we normally expect some persons to be stronger than others, whereas Dracula's transformation into a non-human animal clearly is a violation.

We can apply Boyer's insights to folkloric monsters. They are often credited, for example, with Person-like will and cunning while departing in attention-getting ways from other category-related expectations. One of their most arresting features, as noted earlier, is boundary-transgressing hybridism. That violates a host of ontological assumptions, including essentialist notions to the effect that there are distinct, perdurable natures for all species as well as ancillary classificatory expectations about mutually exclusive categories.

Our intuitive ontological expectations, some anthropologists suggest, are themselves facilitated and constrained by evolved, domain-specific, mental modules, for such pan-human, neurologically referenced, cognitive structures function to shape inferences cued by cultural and experiential inputs. If so, then there is a natural resemblance, and not merely cultural resemblances, among humankind's many representations of monsters. This helps us to understand why we find recapitulations in various guises of monster-slaying motifs in cultures unconnected by time or place. And one such guise, we hold, is the prototypical vampire story found in Bram Stoker's novel *Dracula*.

Notes

1. Nina Auerbach, *Our Vampires, Ourselves* (Chicago and London: University of Chicago Press, 1995), 5.

2. Eleanor Rosch, "Principles of Categorization," in *Cognition and Categorization*, ed. Eleanor Rosch and Barbara B. Lloyd (Hillsdale, NJ: Lawrence Erlbaum Associates, 1978), 36. See also George Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind* (Chicago: University of Chicago Press, 1987).

3. Benson Saler, Conceptualizing Religion: Immanent Anthropologists, Transcendent Natives, and Unbounded Categories (New York and Oxford: Berghahn Books, 2000).

4. Auerbach, 111.

5. David D. Gilmore, *Monsters, Evil Beings, Mythical Beasts, and All Manner of Imaginary Terrors.* (Philadelphia: The University of Pennsylvania Press, 2003), 174-189.

6. Stith Thompson, *Motif Index of Folk Literature* (Bloomington: Indiana University Press, 1955), and *The Types of Folktale* (Helsinki: Academia Scientiarum Fennica, 1964).

7. Gilmore, 13.

8. Auerbach, 64.

9. Auerbach, 86.

10. Jack Sullivan, Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood (Athens, OH: Ohio University Press, 1978), 60.

11. Sullivan, 64.

12. Gilmore, 135.

13. Pascal Boyer, The Naturalness of Religious Ideas: A Cognitive Theory of Religion (Berkeley: The University of California Press, 1994), and Religion Explained: The Evolutionary Origins of Religious Thought (New York: Basic Books, 2001).

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<u>Session 2: Dracula</u>

Sex, Death and Ecstasy: The Art of Transgression

Lois Drawmer

Tales of the vampire, ghosts, witches and the occult proliferate in the nineteenth century, and provide enduring themes for artists of the period. This paper will explore the ways in which evil, sexuality, and religious ecstasy are conflated in British and European art.

From the mid-nineteenth century, Victorian art both incorporated and provided a framework for the dominant discourses of science, religion and sexuality. In the last decades of the century, particularly through the works of the Pre-Raphaelites and Symbolist artists, recurrent depictions of death, sexuality and representations of the esoteric are mapped onto the locus of the female form.

The rapid growth of industrialisation and subsequent urban development in Victorian Britain irrevocably altered social organisation. The challenges to orthodox Christianity and the perceived threat to patriarchy in the development of the women's movement received a backlash in the resurgence of reactionary ideology of 'deviant' female sexuality, through metaphors of infection, contamination, predatory behaviour and pathological sexual desires. Indeed, the concept of women as harbingers of infection, addiction and ultimately death, collides in social concerns as well as in symbolic form in art of the period. William Acton's *The Functions and Disorders of the Reproductive Organs* (1857) promotes a moral paradigm of female sexuality which constructs male sexual desire and activity as natural and innate, and female sexual desire or pleasure as pathologically deviant – the product of a diseased mind and body:

> I should say that the majority of women (happily for them) are not very much troubled with sexual feeling of any kind. What men are habitually, women are exceptionally. It is too true, I admit, as the divorce courts show, that there are some few women who have sexual desires so strong that they may surpass those of men […] I admit, of course, the existence of sexual excitement terminating even in nymphomania, a form of insanity which those accustomed to visit lunatic asylums must be fully conversant with.[1]

Both the artists Dante Gabriel Rossetti and Edward Burne-Jones produced prolific representations of women in the forms of the *femme fatale*, which transmute male anxieties about female sexuality into concepts of excessive, transgressive demonaic sexuality.

Rossetti, for example, would have been acquainted with the romantic concept of the vampire through his uncle John Polidori's novel. His obsession with the physical beauty of Jane Morris, the wife of his friend William Morris, was manifested in his increasingly bizarre representations of her form in a series of paintings which portray her as a progressively more monstrous, monumental form, often a version of a pagan fertility goddess, characterised by the distorted, fragmented and fetishised body parts—particularly the over-extended neck and elongated hands. The disturbing effect of Rossetti's fantasy depiction of the overpowering female seductress is materially enhanced by his use of loose, flowing brushstrokes, and unfinished effect, cloaked in narcotic tones of lurid blues and poisonous greens. This is more fully developed of course in the well-known painting, *Beata Beatrix* (1864-70). (http://freespace.virgin.net/k.peart/Victorian/rossbet.htm)

Rossetti's depiction of his wife at the moment of death pivots on two forms of contamination and corruption: firstly that of death itself, but more insidiously on the metaphors of addiction. Elizabeth Siddal was found dead from an overdose of laudanum—a liquid made from opium and alcohol. This was in common use as a sleeping medicine, painkiller, and cough suppressant in the 19th century, but was used by both Siddal and Rossetti, amongst others, for its mood-altering, euphoric narcotic properties. The well-known anecdote about Rossetti's exhumation of Siddal in Highgate cemetery, in order to retrieve a book of poetry he had written, reveals interesting parallels with Bram Stoker's later depiction of the undead Lucy Westenra, in *Dracula*. Hall Caine's *Recollections of Dante Gabriel Rossetti* (1888) notes that "seven and a half years after the burial […] the coffin was raised and opened. The body is described as perfect upon coming to light."[2] As Frayling points out, in *Dracula*, "when Van

Helsing goes to visit [Lucy] in her tomb nearly a week after she has died, she seems to be 'if possible, more radiantly beautiful than ever.'"[3]

Rossetti's interests in the supernatural, through séances and 'conversations' with the dead Siddal, has been noted by Jan Marsh, who quotes Rossetti as saying "that for two whole years he saw Lizzie every night 'upon the bed as she died.'"[4] The painter and patron William Bell Scott also observed that "it seems Gabriel's wife is constantly appearing (that is, rapping out things) at the séances at Cheyne Walk—William [Rossetti's brother] affirms that the things communicated are such as only she could know."[5] This painting is a kind of tribute to Siddal, but also works as a form of exorcism for Rossetti himself. In order to sanctify what was essentially a drug-induced overdose, Rossetti transforms the finality and degradation of death into a religious ecstatic experience. The dove, a symbol of the Holy Trinity and purity, delivers the form of death to Siddal/Beata Beatrix by dropping opium seeds into her hand, whilst in the background the lovers wait to meet in the celestial realm. By transfiguring the physical act of death as corruption, into an intense esoteric experience and metaphysical paradigm, Rossetti both mobilises Victorian fears about addiction and death, whilst simultaneously negating them through the intensely religious symbolism of a euphoric ecstasy/trance state of death. But this portrayal also correlates to contemporary scientific notions which conflate excessive female sexuality, madness and narcosis into taxonomies of medical discourse, and suggest that ecstatic or mystical elevation results from drug use and nymphomania, which may equally offer a reading of Rossetti's striking image, as 19th century clinical psychologist Gustave Bouchereau argues:

> In religious insanity of mystic forms, erotic insanity amounting to an irresistible impulse is by no means rare. […] Nymphomania may have as a cause disease of the genital apparatus […] Women given to the use of opium, morphia, and haschish may, in the same way as men, exhibit sexual excitement bordering on nymphomania—a condition in which their imagination dwells in consequence, upon erotic ideas and images.[6]

The uncanny expression of extreme religiosity on Siddal's face could well be seen as Bouchereau's "pathological" woman, whose "expression is bright, the face turgid, the respiration quickened,"[7] an image which, like *Beata Beatrix* resonates with sensual overtones and a dreamy, drug-induced state of auto-erotic euphoria on the very point of death.

The female body in male art of the late nineteenth century becomes a space onto which the opposing characteristics of virtue and arcane allure can be simultaneously deposited. The vampiric qualities associated with women and sexuality, and the potential threat they offer to men are even more clearly illustrated in Burne-Jones' *King Cophetua and the Beggar Maid* (1884). (http://freespace.virgin.net/k.peart/Victorian/bjking.htm) Drawn from literary narratives, yet also influenced by an interest in the supernatural Burne-Jones creates mythic constructs to project and explore contemporary fin-de-siecle concerns.[8] This painting was an important subject for Burne-Jones, who produced several versions in the 1880s. The literary source focuses on an African King, Cophetua, who met and fell under the spell of a beautiful beggar maid. Utterly spellbound by the beggar maid, the king is devoured by his excessive desire for her, which is shown by the laying down of his crown for her. However, his love is unrequited, symbolised here by the young girl's bunch of anemones. Some of the compositional elements are striking. Both the king and the girl have deathly pale, ghostly features. The king is literally dying for her love, as he gazes adoringly at her, yet she seems strangely distant, remote and aloof; an unobtainable dream. The *femme fatale* "beckons, fascinates and destroys."[9] Although physically beautiful, in a wasted, waif-like manner, her expression is hauntingly mesmeric. As well as the striking correspondence with the symptoms of consumption (tuberculosis) I suggest that the sick/diseased body is transformed here into the romanticised concept of the [love]sick, diseased mind, where death and terminal illness functions as a complex assertion between the female body and the morbid threat it offers to men. The play on the word 'consumption' has particular and striking resonance in the late 19th century. On the one hand it can be read as the concept of female sexuality simply 'consuming'; devouring and infecting men through eroticised vampiric qualities (which I will return to later), but it is also a term underpinning Marx's contemporary analysis of capitalist, consuming culture, where he argues "capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks."[10] The metaphor of vampirism used by Marx is striking, as it structures much of his dialectical analysis, focusing on concepts of consumerism, commodity fetishism, and even using the dramatic symbolism central to vampire lust, of blood circulation, by arguing that capitalist profit-impetus can be seen to drain the life-blood of the workers, as he discusses the debilitating exchange value of money in terms of "the Circulation of Commodities"[11] Frayling argues that Marx's emphasis on the vampire as a signifying practice which allegorised capitalism hinges on: "A vivid means of symbolising modes of mutual dependence in society which were not benign—as many of their contemporary social theorists argued—but benighted, parasitic and grotesque—a master-slave dialectic, with teeth."[12]

Indeed, Acton makes this link specific when he describes the physical and mental corruption of caused by indulgence in sexual intercourse as resulting for the man in "simple ruin—he goes bankrupt and is sold up,"[13] further consolidating the assimilation of women to vampiric tendencies. In this painting then, contemporary concerns about the rapid changes in an industrialised culture work to symbolise anxieties about capitalist discourse and alienation through the contaminating desire for the spellbinding woman. Indeed, in this painting, the emphasis on the medieval ideals of chivalry and courtly love symbolise form a robust rejection of 19th century materialism. In response to the British invasion of South Africa in the Boer war, a despairing Burne-Jones commented that "a material empire makes no appeal to my mind. The English achievements that I am proud of are of a very different sort. I love the immateriall."[14]   Burne-Jones, amongst other Pre-Raphaelite and Symbolist artists, argued for a "renunciation of material wealth for an ideal of beauty."[15] Yet this beauty does not come without a price: it is a beauty which is still tainted by consumption. The bloodless skin is further emphasised by the deep shadows under her eyes and their unnatural, toxic brightness suggest that supernatural forces are at work. This image correlates closely to the re-worked descriptions of literary vampires which litter the period. Bram Stoker's *Dracula* (1897) describes the eponymous character in terms of his physiognomy, using the pseudo-scientific concepts of phrenology: "His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; […] his ears were pale and at the tops extremely pointed; […] the cheeks firm though thin. The general effect was one of extraordinary pallor."[16]

As well as drawing on the popular discourses of phrenology, a popular branch of pseudo-science linked to spiritualism and occult sciences in which Stoker himself was interested,[17] this imagery used to describe the archetypal vampire in artistic and literary forms has significant parallels with William Acton's model of an apparently debilitating condition for men; 'spermatorrhoea' which Acton defines as "a state of enervation produced, at least primarily, by the loss of semen."[18] This can be brought about either through an over-indulgence in sexual intercourse or through masturbation. According to Acton, spermatorrhoea incapacitates the male who exhibits specific physical symptoms:

> The frame is stunted and weak, the muscles underdeveloped, the eye is sunken and heavy, the complexion is sallow, pasty […] The boy shuns the society of others, creeps about alone. […] the pale complexion, the emaciated form, the slouching gait, the clammy palm, the glassy or leaden eye, and the averted gaze indicate the lunatic victim to this vice.[19]

In Stoker's account, the infected Lucy Westenra, according to Mina "is paler than is her wont, and there is a drawn, haggard look under her eyes which I do not like."[20] Mina goes on to observe that "Lucy seems to be growing weaker […] I do not understand Lucy's fading away as she is doing. She eats well and enjoys the fresh air; but all the time the roses in her cheeks are fading, and she gets weaker and more languid day by day; at night I hear her gasping as if for air."[21] This description, and the specific adjectives used to depict Lucy's transformation from chaste female to infected, and then ultimately, *infectious*, woman not only correlates with contemporary concerns about the spread of the untreatable tuberculosis (consumption) but also to fears of the spread of venereal disease, projected onto discourses of transgressive female sexuality. Prostitution, as part of rapidly growing capitalist culture, expanded dramatically in the mid-19th century, and the female prostitute became a metaphor for disease and disorder. New legislation was imposed in the form of the Contagious Diseases Acts (1864, 1866, 1869).[22] In particular, the infections of gonorrhoea and syphilis were life threatening and had limited treatment, so the link between sexual activity and death were made concrete. Indeed, the vision of Lucy's 'undead' appearance as a fully transformed vampire focuses on the conflation of excessive sexuality and the threat of death: "She seemed like a nightmare of Lucy as she lay there; the pointed teeth, the bloodstained, voluptuous mouth—which it made one shudder to see—the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy's sweet purity."[23]

These correlations of assertive female sexuality and death were not atypical. Philip Burne-Jones, son of Edward, portrays the object of his desire, a married woman, as a succubus, in his painting *The Vampire* (*c*.1897). (http://www.artmagick.com/Paintings/painting3594.aspx) The painting was accompanied by text written by his cousin, Rudyard Kipling which read: "There was a fool, and he lost his heart/ (Even as you and I!) /To a rag, a bone, and a hank of hair…"[24]

Here, the ostensibly healthy, beautiful female body in Burne-Jones's painting disguises the moral degeneration and physical corruption internally, suggested by her incarnation as a predatory vampire. Symbolist painters were also inspired by theme of attraction/repulsion, and used the female form to express allegorical and symbolic representations of the human psyche, the soul and occult. Edvard Munch's *Madonna* (1895-1902)

(http://www.hammondgallery.co.uk/view_pic.php3?pid=135&aid=14) represents "women in the light of trauma. Seduction itself is a source of anxiety; satisfaction brings remorse and jealousy and separation are experienced as terrifying and depressing events."[25] This inverted portrayal of the virgin mother is a study of sensuality shot through with imagery of death and corruption. Male desire is literally transfigured into the undulating sperm framing the canvas, and the euphoric, ecstatic sexuality of the naked woman is described in serpentine brushstrokes. Her closed eyes, like those of Beata Beatrix, distance and separate the subject of the painting from the spectator; this woman is inviolate, revelling in her closed-off autoerotic sensuality. The homunculus, or foetus in the left-hand corner shrinks into itself in the face of such supreme female self-containment and plenitude. As an image, this proposes an interesting dichotomy for the spectator; seen from a male perspective (in the space occupied by the sperm and the homunculus) the female does indeed suggest the haunting image of the monstrous mother, yet from a female spectator position, it offers a satisfying and empowering sense of female subjectivity and totality.

The dominance of the female as seductress, vampire, mermaid and *femme-fatale* in the nineteenth century art has been well documented,[26] and this research reveals important insights into male sexual anxieties and identity, but uncover little about the exploration of similar themes by women artists of the same period. The British Pre-Raphaelite painter, Evelyn De Morgan (1855-1919), like many of her circle, was involved in esoteric practices which inform her allegorical works. Burne-Jones, a close friend of Evelyn De Morgan's husband William, is the artist with whom De Morgan is most frequently compared, yet he was unwilling or unable to accept that women artists could be as gifted or relevant as male artists. He admitted that he found women intimidating, and when asked his opinion of women artists, he declared "there aren't any."[27]

De Morgan was a successful and prolific professional artist. She was also a practicing spiritualist medium, and underpinning De Morgan's works are the transcripts of automatic writing; dialogues with angels and recently deceased spirits, which form a book of spirit-writing published anonymously by Evelyn and William De Morgan: *The Result of an Experiment* (1909). Mediums, according to Waite, are those who "yearn, in the language of the mystics, to find their souls, who are probing the bases of faith, who are in search of an instrument of intercourse with the divine source of life. [They] have entered into the interior light, and on the path of spiritual evolution."[28]

The language of De Morgan's spirit writings is typical of spiritualist discourse, characterised by grandiose verbosity. It is lyrical and visionary, and is clearly influenced by the Symbolist movement in France and Belgium, whose ideas had been introduced in Britain through writers and artists such as Walter Pater, Algernon Swinburne, Rossetti and Burne-Jones. Both De Morgan's mystical writings and paintings have correlations with Symbolist concepts. In *Result of an Experiment*, the symbiotic relationship with art and the divine is outlined: "Best of all is the love of perfection. It is the secret of art. Perfection of idea and execution, hatred of discord and ugliness […] struggle on and in time things apprehended dimly will become plain, and light will break."[29]

Jean Delville, an artist who like De Morgan was a practising spiritualist, produced very different images of women, such as the striking *Idol of Perversity* (1891). (http://www.artmagick.com/paintings/painting109.aspx) In 1910, he published *The New Mission of Art*, which is an attempt to elucidate the correlation of art and the soul. According to Delville, art has a specific, occult function:

> Art, then, is neither the slave of the real or "the dream." Art is that balancing force which brings the rational into harmony with the spiritual, emotion with reason, and the natural with the supernatural. Nature is a medley of enchantment and terror, of ecstasy and awe. The monstrous is mingled with the divine. It is an astounding chaos of hidden glories.[30]

De Morgan's paintings are characterised by the use of complex allegories, and, like her male contemporaries, the prominence of the female form. The paintings display a specific interest in the confinement and limitations of the corporeal female body. Often in her works the limitations of this material body are resolved through an engagement with death; thus for De Morgan, unlike her male contemporaries, death functions as an agency for female *emancipation*. In *The Angel of Death* (1880) (http://www.illusionsgallery.com/angel-death.html) for example, a young woman welcomes the embrace of death as a gateway to a better after-life, an idea affirmed in her spiritualist writings "Sorrow is only of Earth; the life of the Spirit is Joy."[31] In *Night and Sleep* (1878) (http://www.illusionsgallery.com/night-sleep.html) the theme of death, the aestheticised body, and heightened emotional states through narcosis has parallels with Rossetti's *Beata Beatrix*. Oscar Wilde admired these themes, describing: "Twin brothers[32] floating over the world in indissoluble embrace, the one spreading the cloak of darkness, while from the other's listless hands the Lethean poppies fall in a scarlet shower."[33]

As with the works of Burne-Jones, concerns with the material emphasis in rapidly growing capitalist culture are addressed allegorically in paintings by De Morgan, in works such as *The Valley of Shadows* (1899) (http://www.artmagick.com/paintings/painting2842.aspx)   *Earthbound*   (1887)

(http://www.artmagick.com/paintings/painting2842.aspx) and *The Worship of Mamon* (1909). These form categorical protests against commodity fetishism, counter-pointed by alternative spiritualist metaphors of enlightenment through the metaphysical.

In the nineteenth century, images of the erotic, sexualised woman, and the *femme fatale*, operate simultaneously as repositories of male fear of female and abject horror, and also as enchanting objects of desire and fantasy. Research into this area focuses on works by male artists, yet women artists engaged with the occult, and the supernatural, also using the female form as vehicle to map out contemporary concerns, but producing strikingly different images. Discourses of science, religion and gender in the late 19th century inform the art of the period and coalesce in images of the sexually voracious, monstrous female. In a society undergoing such rapid social change, it is perhaps not surprising that the conflation of sex, death and ecstasy produce such potent images in art.

Notes

1. W. Acton, *The Functions and Disorders of the Reproductive Organs, in Youth, in Adult Age, and in Advanced Life: Considered in their Physiological, Social and Moral Relations* 6th ed. (London: Churchill, 1875), 212.

2. Hall Caine, *Recollections of Dante Gabriel Rossetti* (1888), quoted in C. Frayling, *Vampyres: Lord Byron to Count Dracula* (London: Faber, 1991), 70.

3. Ibid., 71.

4. J. Marsh, *Dante Gabriel Rossetti: Painter and Poet* (London: Weidenfeld and Nicolson, 1999), 302.

5. Ibid., 301.

6. G. Boucherau, "'Nymphomania', A Dictionary of Psychological Medicine" (1892) in *The Fin-De-Siecle: A Reader in Cultural History c .1880-1900,* ed. S. Ledger and R. Luckhurst (Oxford: Oxford University Press, 2000), 294.

7. Ibid., 294.

8. Instances of Burne-Jones's interest in spiritualism are documented in *The Memorials of Edward Burne-Jones*, vol 9, G. Burne-Jones (London: Macmillan, 1904). See pp. 92-94 for examples.

9. C. Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (London & New York, Penguin, 1992), 15.

10. K. Marx, "The Working Day", Ch. 10, in *Capital: A Critique of Political Economy* vol.1, (London & New York: Penguin), 342. I am grateful to Greg Tuck for alerting me to Marx's striking use of vampire-associated metaphors in his analysis of capitalism.

11. Marx, Chapter 3, 188-226.

12. C. Frayling, 34.

13. W. Acton, quoted in S. Marcus, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth-Century England* (London: Weidenfeld & Nicholson, 1966), 26.

14. E. Burne-Jones, *Burne-Jones Talking. His Conversations 1895-1898 preserved by his Studio Assistant Thomas Rooke,* ed. M. Lago (London & New York: John Murray, 1982), 73.

15. Harrison and Waters, *Burne-Jones* (London: Barrie & Jenkins, 1989), 145.

16. Bram Stoker, *Dracula* (1897; reprint, London: Penguin, 1993), 28.

17. In *Dracula*, as well as the frequent allusions to physiognomy, Stoker has Mina refer to the "criminal type" put forward in the phrenological studies of [Max] Nordau, and [Cesare] Lombroso—both key phrenologists of the period who argued that degenerate and criminal behaviour was linked to certain physical (facial) characteristics (439). Stoker himself studied phrenology. In the biography of the artists William and Evelyn De Morgan, Stirling quotes a Stoker's lengthy account of William De Morgan in terms of a phrenological examination, which according to Stoker, demonstrates his creativity and sensitivity (see A.M.W. Stirling, *William De Morgan and his Wife*, London: Thornton Butterworth, 1922. 60)

18. William Acton, *The Functions and Disorders of the Reproductive Organs*, 6th ed. (London: Churchill, 1875), 146. Thanks to Dr. Lynda Morgan for drawing my attention to this aspect of Acton's theory.

19. Ibid., 64.

20. Ibid., 126.

21. Ibid., 126-127.

22. These acts were introduced in garrison and port towns to combat the spread of venereal disease amongst enlisted men. Women could be declared 'common prostitutes' and forcibly examined for venereal disease

every two weeks. If they were found to be suffering from gonorrhoea or syphilis they could be interned in hospital for up to nine months.

23. Stoker, 274-275.

24. P. Fitzgerald, *Edward Burne-Jones* (Stroud: Sutton, 1997), 274.

25. M. Gibson, *Symbolism* (Köln & London: Taschen, 1995), 148.

26. See for example B. Dikjstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siecle Culture* (Oxford: Oxford University Press, 1986); J. Kestner, *Mythology and Misogyny in the Nineteenth Century: The Social Discourse of Subject Painting* (Wisconsin: Madison, 1996); N. Auerbach, *Woman and the Demon: the Life of a Victorian Myth* (Cambridge Mass., & London: Harvard University Press, 1982).

27. E. Burne-Jones, *Burne-Jones Talking*, 136.

28. A. Waite, *The Occult Sciences*, 265-266.

29. [Anon.] E. & W. De Morgan, *The Results of an Experiment* (London: Simkin, Marshall & Hamilton, 1909), 54.

30. J. Delville, *The New Mission of Art: A Study of Idealism in Art* (London: Francis Griffiths, 1910), 65.

31. [Anon.] E. & W. De Morgan, 24.

32. This is erroneous—De Morgan's painting clearly depicts a male and a female.

33. O. Wilde, quoted in *The Wilde Years: Oscar Wilde and the Art of his Time*, ed. L. Lambourne and T. Sato (London: Barbican Centre, 2000), 100.

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Exorcising the Beast: The Darwinian Influences on the Narrative of Bram Stoker's *Dracula*

Kim Hoelzli

In *The Descent of Man*, Charles Darwin admits that his conclusion "that man is the co-descendent with other species of some ancient, lower, and extinct form, is not in any degree new."[1] Although Darwin was not the first to develop this theory, his narrative was the most persuasive. It detailed humanity's descent from ape origins, removing humans from a divine state. No longer created in God's image, humans were no better than an accident of nature. This theory hid the possibility of chaos; what was humanity progressing toward? If humanity descended from primates through a random series of inherited traits, could a similar random series of inheritance cause mankind to slide back to such a primitive state? Where is God and divine creation found in this theory?

These were the anxieties plaguing the Victorian mind when Bram Stoker published *Dracula*. *Dracula* symbolized the Victorian fear that man was not a divine creature formed by the hands of a Supreme Being. He was a supernatural creature described in animalistic terms. The novel begs the question, is this creature what man is progressing towards, or is it Darwin's ape-man?

George Levine says that if "Darwinian theory was domesticated and 'bourgeoisified' very quickly, it also carried within it threats against traditions of stability and value that society was eager to contain."[2] Darwin's theory proposed that organisms gradually adapt to the changing environment. Changes take place slowly over several generations. They are inevitable but logical as Darwin seems to assume they improve humanity. This logic provides the consistency and predictability to Darwin's theory. As Levine points out, the very fact that there is change threatens stability. Stability through change is a paradox. Science popularized the possibility that human origins were bestial and savage causing Victorians to question not just their past, but also their future.

Additionally, this theory also threatened the narrative of Genesis. Religion was one of the most important traditions of stability Victorians had. Genesis told Christians where they came from. They had a narrative that placed them in the past and which reassured them of their future in Heaven with God. Darwin's narrative made these Christian precepts vulnerable. They believed man was created from God in the very form they saw when they looked in the mirror.

Of course, Dracula does not have a reflection in the mirror, as Jonathan discovers. Dracula is absent in the present. He has an extensive family history that places him in the past just as the Bible, in Christian terms, is a history of humanity's past. Dracula's plans shape a future in progressive England. In these respects he is rather like Jesus. Christians are familiar with Jesus' past through the narrative of the Bible. They also know he will come again. In other words, there is a place for him in the future. Like Dracula, Jesus is also absent in the present. Without Jesus in the present, and new questions about the past, Christian Victorians must have had concerns about the future.

In Dracula, Stoker created a character that applies this fear of the future. Jonathan observes that the Count has

> […] hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth […] his ears were pale, and at the tops extremely pointed […][3]

Dracula is part man and part beast. He is strong and has a great deal of untamed hair, even on the palms of his hands. He also has sharp teeth and pointed ears. These animal-like features on a human-like body make him an ambiguous creature. The beastly attributes, such as the hair, can signify a slip back toward the primates; but his human characteristics may indicate that

> The power of erecting and directing the shell of the ears to the various points of the compass, is no doubt of the highest service to many animals, as they thus perceive the direction of danger; but I have never heard, on sufficient evidence, of a man who possessed this power, the one which might be of use to him.[4]

Darwin says the ears are useful, but they are a trait man has shed. Yet Dracula possesses them. Has he evolved from man by taking on animal characteristics, or has he slipped backwards to a bestial state? For instance,

his pointed ears and sharp teeth are like a dog's features. Dogs and Dracula are both hunters. Quincey Morris is also a hunter. While Quincey requires a gun to hunt, Dracula has these ears that rotate like a dog's ears to help locate prey and he has teeth to kill it with. He needs no other weapon, which gives him an advantage over Quincey who had to obtain Winchesters for his group to compensate for what they lacked in their bodies.

Although humans lost bestial characteristics and are not as closely related to animals as we once were, we still share some of the same survival tactics. One of the questions Darwin thinks we should ask is "do the races or species of men, whichever term may be applied, encroach on and replace one another, so that some finally become extinct?"[5] Encroachment and extinction happen as a result of competition between different species including man on different animals. As divine creations, man never had to consider the morality of his own encroachment on other species. In *Dracula* we see this competition between man and vampire. In considering the food chain, we know humans reign supreme. We are the ultimate carnivores, domesticating and consuming other creatures. Dracula is also a predator, but he preys on humans. Any species faced with a new predator will have its numbers depleted. That species must adapt somehow. It must move to a new location or develop a new form of evading the predator. In *Dracula* the characters deal with the new species by eliminating it.

Despite the fact that Dracula preys on humans, he is still a carnivore like the other characters in the novel. Renfield becomes an important link between the heroes and Dracula. Renfield eats animals in an attempt to absorb "life."[6] He keeps a book of accounts, figuring how many flies he needs to keep spiders and how many spiders to catch a bird. He creates his own food chain and feels he is stronger for eating those creatures higher on the chain, which have ingested smaller creatures. His logic is that he absorbs the life of the creature he has eaten as well as the lives of the smaller creatures it has eaten.

Stavick notes that Renfield's diet is not much different from that of Jonathan's. Jonathan makes detailed notes of his meals in his diary. Renfield eats sparrows and Jonathan eats chicken. Stavick defines the difference this way: Jonathan's meat is cooked and Renfield's is bloody.[7]

Dracula goes one step beyond Renfield and bypasses bloody meat in favour of blood. The blood is also not that of an animal. It comes from the very top of the chain—humans. Lowering humans on the food chain creates the possibility of their extinction. Encroachment by a race of vampires is a threat. Stavick also says that, "England has colonized the 'Other' in its own patriarchal system in England, Asia, Africa, and America, but now it has become colonized by the 'Other,' in the form of Dracula."[8]

Dracula's bite infects, and ultimately converts victims into vampires. The conversion departs from Darwin's conservative timeline. Where Darwin claims these changes take place over generations, Dracula converts the bitten within days. This further reduces the numbers of humans as well as increases the number of encroaching vampires. This new race of vampires is a profanity of the resurrection promises in the Bible. God promises that there is an afterlife in paradise with Him. The vampires do have a state of afterlife but it is not with God. Dracula threatens more than human life, he also threatens death.

Van Helsing's connection to the future is tenuously dependent on the outcome of the hunt for Dracula. The Victorian reader shares this uncertainty about the future. Curiously, Van Helsing does not depend on science to contain and ultimately kill Dracula. Senf says that Van Helsing is a scientist, but "he also recognizes that the science of his day cannot yet explain everything that needs explanation. When it comes to a powerful supernatural force like Dracula, Van Helsing recognizes that their arsenal must include folkloric weapons, such as garlic, the wild rose, and wooden stakes, as well as religious artifact, and modern science."[9]

Van Helsing brings God and traditions of folklore with him. He educates his followers in the uses of religious and folkloric icons and symbols and the ways in which they can combat vampires. In this way, Van Helsing brings the past into the present to secure the future.

Another thing Darwin proposed in *The Descent of Man* was that man was a living thing that could be— even should be—studied and understood like all other creatures. For the first time, humanity was in the uncomfortable position of being objectively observed. Objective study has its drawbacks. As Levine points out, "close observation tends to deanimate nature."[10] It allows Darwin to study humanity with a sense of objectivity that distances him from those studied. In effect, humanity becomes nothing more than a working experiment. Levine goes on to say, "Modern scientific discourse…was built…on a structure of alienation from the object of study. Banishing the scientific discourse authorizes, and is authorized by, objectivity and disinterest."[11] This tradition elevates the observer above the observed and allows Darwin to be critical of what he perceives to be human shortcomings, such as our lack of pointed ears.

The objective scientific study that Darwin uses is the tool that propels the narrative of *Dracula* forward. Interestingly, it is not the scientists but Mina, who realizes the importance of compiling documents. The novel consists of several journals, newspaper articles and letters compiled by Mina in an effort to educate the heroes as well as provide a case study to anticipate Dracula. Mina types three copies of everything saying, "Let me write this

all out now…dates are everything, and I think that if we get all our material ready, and have every item put in chronological order, we shall have done much."[12]

The focus is on the dates of Dracula's attacks. Mina concentrates on the particular, not the general. Dracula becomes less a creature, and more a series of attacks on humanity. "Classifying Dracula as something other than human solves a number of problems, for it makes him easier to hunt down and kill."[13] The scientific exploration they undertake mimics Darwin's, as can be seen from the following passage:

> In consequence of the views no adopted by most naturalists, and which will ultimately, as in every other case, be followed by others who are not scientific, I have been led to put together my notes, so as to see how far the general conclusions arrived at in my former works were applicable to man.[14]

Both studies begin with notes that are compiled and examined to form conclusions. Darwin's scientific study reduces humans to notes that are put together into a case study. For the heroes of *Dracula*, those notes help them to see beyond the living creature, and thus eliminate it.

In the end, neither Darwin nor Stoker offers a solution to the fear of the ape-man. In his conclusion, Darwin offers this consolation: "Man may be excused for feeling some pride at having risen, though not through his own exertions, to the very summit of the organic scale; and the fact of his having thus risen, instead of having been aboriginally placed there, may give him hope for a still higher destiny in the distant future."[15]

Darwin encourages humanity to be proud of the fact that we are no longer apes. He acknowledges that evolution is continuing but he offers no ultimate goal, and no reassurance that an accident of nature will not send us spiraling back to our primate beginnings.

Stoker also offers a consolation of sorts. It comes in the character of Van Helsing. The message is somewhat counter to Darwin's. Van Helsing seems to suggest that man's exertions have helped him to rise to the top of the food chain. He also reassures Victorian sensibilities by showing that God and the old ways must not be forsaken in favour of science. The systems can, and should exist together and it is up to humans to decide how best to mingle those narratives.

Killing Dracula eliminates the immediate fear, but never the fear itself. However the triumph of the heroes comes at the cost of one of their own; Quincey Morris dies. The defeat is not clean and one must wonder if it is complete. In the last journal entry, written by Jonathan Harker, seven years after the ordeal, we discover that Quincey Morris has been resurrected in Jonathan and Mina's son, Quincey. Senf points out that, "in Harker's mind, the world is once more an orderly and predictable place. Evil is eradicated and good rewarded, though the careful reader of *Dracula* is never quite as confident about this fact as Stoker's characters."[16]

Mina has drunk the blood of Dracula. Dracula fed on Lucy, who received transfusions from all the heroes with the exception of Jonathan, who fathers the child. The blood of all the characters, including that of two vampires is in the child. One must wonder, if humanity continues to flourish through the offspring of the heroes, why should the undead flourish through them as well?

Notes

1. Charles Darwin, *The Descent of Man* (1874; reprint, New York: Prometheus Books, 1998), 3.

2. George Levine, *Darwin and the Novelists Patterns of Science in Victorian Fiction* (Cambridge: Harvard University Press, 1988), 11-12.

3. Bram Stoker, *Dracula* (1897; reprint, New York: Signet Classic, 1965), 27.

4. Darwin, 14.

5. Ibid., 6.

6. Stoker, 78.

7. J.e.d. Stavick, "Love at First Beet: Vegetarian Critical Theory Meats *Dracula*," *The Victorian Newsletter* 89 (1996): 27.

8. Ibid., 24.

9. Carol A. Senf, *Science and the Social* (Connecticut: Greenwood Press, 2002), 23.

10. Levine, 210.

11. Ibid., 212.

12. Stoker, 230.

13. Carol A. Senf, *Dracula Between Tradition and Modernism* (New York: Twayne Publishers, 1998), 23.

14. Darwin, 1-2.

15. Ibid., 21.
16. Senf, *Science and the Social*, 20.

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Dracula: Degeneration, Sexuality and the Jew

Paul Marchbank

> He who rejects with scorn that his own canines... [are] formidable weapons, will probably reveal by sneering the line of his descent... For though he no longer intends…to use these teeth as weapons, he will unconsciously retract his 'snarling muscles'…so to expose them ready for action.
> --Charles Darwin, The Descent of Man[1]

One interpretation, according to Judith Halberstam, of Bram Stoker's *Dracula* (1897) missed by many readers is the novel's anti-Semitism.[2] Dracula's distinctive physique, his parasitical desires, his "blood-sucking," his aversion to the crucifix and Christianity, and his rapacious relation to money, parallel stereotypical anti-Semitic nineteenth-century representations of the Jew. However, because no direct reference is made within *Dracula* which unequivocally establishes the Count as Jewish, it would seem difficult to establish this relationship. However, if a comparison is made between the representation of the vampire and the contemporary construction of the Jew, then a startling analogy arises. *Dracula*, like the perceived image of the Jew, seemingly transmits an inherent connection between blood and gold and between a threatening sexuality and ethnicity. Here, the Jew is portrayed as a multi-faceted "monster," where the Gothic novel's creation of monstrosity is never completely unitary but is a composite of race, class, and gender. Within the creation of monstrosity, and particularly vampirism, there exists a *synthesis* of nineteenth-century anti-Semitic, scientific, and sexual discourse. As such, anti-Semitism and the myth of the vampire share a kind of, what Juliet Halberstam calls, "Gothic economy" in their ability to incorporate many "monstrous" characteristics into one body. Under these circumstances Dracula can be viewed as the personification of *otherness*—he is a polymorphous reproduction of all the *others* constructed by and within fictional texts, sexual science, and psychopathology. As will be seen, Dracula's *"otherness"*—as sexual, as racial, as degenerate, as criminal—altogether his stereotypical *Jewishness*—threatens the stability of the British anima, sexuality, race, class, and Empire.

Jeffrey Weeks argues that sexology did not appear spontaneously at the end of the nineteenth century, but was built upon a multitude of "pre-existing writings and social endeavour."[3] This alone, Weeks suggests, must bring into question sexology's claim to be an oppositional force. Indeed, it is easier to contend that sexology in the *fin-de-siecle* was "peculiarly complicit" with many of the tendencies to which it claimed opposition.[4] At the basis of this stands the notion of the late nineteenth-century being sexually repressive and repressed. However, it must be remembered that during this time, as Foucault has observed,[5] sexuality was the leading discourse within a range of related ideologies which had been brewing for some time. Weeks observes that since the end of the eighteenth century, when Malthus had theorised that overpopulation, poverty and sexual excess would lead to revolutionary disintegration, sexuality infiltrated social consciousness.[6] Concentration focused on issues such as poverty, race and morality as a form of social control. During the nineteenth-century these discussions evolved towards sexual values, which appeared more pertinent to Britain's changing situation in both national and international terms. As will be discussed, the central issue, as Foucault observes, is the continuance of power in what Hobsbawn considers an Empire in moral decline.[7] Subsequently, sexuality becomes the 'secret' not publicly discussed, but which "traverses, and intersects, a vast array of debates."[8]

Foucault has suggested that sexuality became a "political issue" in the nineteenth century because it was "at the pivot of the two axes along which developed the entire political technology of life."[9] The first axis of the productive operations of power is the "disciplines of the body: the harnessing, intensification, and distribution of forces, the adjustment and economy of energies."[10] Here the first axis of power through sexuality is concerned with controlling the population through the optimisation of health, wealth, and productivity. The second axis of power through politicised sexuality comes from a "new technology of control over the body."[11] Here, Foucault states that:

> Sex was a means of access both to the life of the body and the life of the species. It was employed as a standard for the disciplines and as a basis for regulations. This was why in the nineteenth century sexuality was sought out in the smallest details of individual existences…[12]

Here, what Foucault calls "biopower" takes sexuality as its central excuse and penetrates society from all directions in order to control it.

With the rapidly changing social and economic conditions in the nineteenth century comes a struggle for the regulation of the populace. With this comes significant alterations in the relationship between behaviour and moral codes. Here sexuality is fought over because it was both the nucleus of many of these changes, and because it was a medium through which other discourses could be confronted and contested. Under this banner anxieties about the 'crowd', the proximity of male and female factory workers, about housing, birth control, health and hygiene, sexual practices, about imperial decay, could all be addressed through the veil of sexuality: women's absence from the home could result in incest; male and female workers' close proximity could be countered through moralisation programmes for the women; disease could be dealt with through attacking prostitution and poor genes could be countered through narratives of "bad blood." Likewise, anxiety about the influence of feminism in inter-sexual relations could be transmitted into "social purity crusades" to eradicate immorality.[13] Increasingly, the sexual is considered as the entrance into the social, as Weeks states: "Far from being the area most resistant to the operations of power, it is the medium most susceptible to the various struggles of power."[14] From these struggles there arises a "science" of sex: sexology.

The realisation that Britain was becoming a parasitic country, in fear of economic, Imperial and moral decline, soon infiltrated the socio-economic and scientific discursive spheres. Accordingly, by 1895 Max Nordau was predicting a "Dusk of Nations, in which all sums and all stars are gradually waning, and mankind with all its institutions and creations is persisting in the midst of a dying world."[15] Accordingly, within the complex discursive conjunctions on apocalypse, Empire, class and gender, there arises questions of eugenics to eradicate any possible risk to the nation's power. As will be shown, this is the primary context under which *Dracula* must be read and understood.

Before discussing the theories of Max Nordau's degeneracy, Cesare Lombroso's criminality, eugenics and "social Darwinism," it would be useful to first discuss the Jewish "problem" as it appeared in *fin-de-siecle* Britain.

At the end of the nineteenth-century, Britain, and in particular East London, had seen a vast influx of (Eastern European) Jewish immigrants.[16] The first modern pogrom in Russia, as Zanger notes, came in 1871 but with the assassination of Tsar Alexander II in 1881 there came a vast Jewish migration (*Ostjuden*) to escape government-led persecution from Russia, the Austrian empire and Rumania.[17] As a result, between 1881 and 1900 the British population of Jews increased six-fold.[18] However, as Zanger notes, these new Jews appeared nothing like their Western counterparts. Instead of being new Disraeli's they appeared more akin to Du Maurier's Svengali in *Trilby* (1894) and Oscar Wilde's Mr Isaacs in *The Picture of Dorian Gray* (1891), both of whom were lacking in culture, cleanliness and civility, which are, according to Trilby, "pretty accomplishments that have yet to be learned by our new aristocracy of the shop and counting-house"[19] and, what Dorian Gray describes as, the "hideous Jew," "half-castes," opium addicts, prostitutes, alcoholics, "monstrous marionettes" and "squat, misshapen figures."[20]

With the growing Jewish population, anti-Semitism increased. William J Fishman observes that:

> 1888 was the year that the "problem" of foreign immigration finally broke surface, and the old scapegoat, the Jew, was available in all his vulnerability. With high local [East End] unemployment and housing shortage constituting a major pressure gauge, it provided a peak opportunity for both the political and demagogue flying the anti-alien kite.[21]

In February 1886 the *Pall Mall Gazette* warned that a "Judenhetz" was "brewing" and warned readers that "the foreign Jews of no nationality whatever are becoming a pest and a menace to the poor native born East Ender."[22] Subsequently, the Conservative MP Captain Colomb made an abrasive speech in the House of Commons which, according to Fishman, "set the tone for a generation of restrictionists."[23] This led to, as David Glover has observed, the Aliens Act (1905), which took as its "primary target" Russian and Eastern European Jews.[24]

Like these "aliens," both Svengali and Dracula are of "no nationality" and have come from the East. In fact Dracula originates, like the "wandering Jew" depiction, from the amorphous, no man's land "on the borders of three states."[25] Although Talia Schaffer suggests that this borderland represents the homosexual caught within the triad of male, female and invert,[26] it is safe to say that Dracula, like Svengali, exudes a very particular "foreign," and therefore threatening, sexuality. However, to comprehend why this aspect of "foreign-ness" is considered threatening, it is necessary to first consider *fin-de-siecle* theories of sexuality and degeneracy to discern the opposition to Dracula's sexual and racial identity.

Concomitant with the settlement of the Jews (and other foreign immigrants), and increased poverty and crime, comes also the notion that the country is being impregnated with "bad blood." Sally Ledger notes that eugenics was considered a "highly influential response" to the degeneration of the "British race" and Empire.[27]

By the 1890's the work on degeneration theory by Cesare Lombroso, Max Nordau and Francis Galton, had reached a significantly developed stage. For Galton, who believed civilisation had been in decline since the Greeks,

"practical Darwinism" meant also the natural selection of the "fittest" in order to preserve the continuance of the English middle-class, as well as the survival of the British (Anglo-Saxon) race in general.[28] However, Galton believed, if the Greeks—who he considered as the most "civilised" race in history—had declined, then a similar fate could also await Britain, the contemporary equivalent to ancient Greece. Therefore, the rise of working-class disorder, the increasing population, the rise in criminality, and the threat posed by the "New Woman" to female sexuality and motherhood as the nurturers of the "race," must all be addressed as factors of degeneracy and atavism.

Fin-de-siecle criminal anthropology focused prominently on visual aspects of pathology. When Jonathan Harker first meets Dracula he describes him as having a "very marked physiognomy":

> His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth…[was] rather cruel looking, with peculiarly sharp white teeth…his ears were pale and at the tops extremely pointed…[29]

This is the body of the Jew: "the hooked nose, shifty eyes, protruding ears, elongated body, flat feet and moist hands."[30] This is the body of the "other"- the synthesis of evil traits. This is the body of the degenerate and "born criminal," as theorized by Theodore Lombroso and Max Nordau. As Nordau asserts:

> Degeneracy betrays itself among men in certain physical characteristics…deformities, multiple and stunted growths in the first line of asymmetry, the unequal development of the two halves of the face and cranium…Lombroso has conspicuously broadened our knowledge…but he apportions them merely to his 'born criminal'… [which are] but a subdivision of degenerates… [31]

Dracula is described as a "tall thin man, with a beaky nose and black moustache and pointed beard."[32] Similar stereotypical descriptions of the "Jewish" physiognomy can be found in many novels of the period. Dickens' Fagin has matted hair and a "villainous-looking and repulsive face" and is prophetically described by Sykes as "an ugly ghost just rose from the grave."[33] Similarly, in Trilby George Du Maurier's Svengali has "thick, heavy, languid, lustreless black hair [which] fell down behind his ears to his shoulders…that is so offensive to the normal Englishman. He had bold brilliant black eyes, with long heavy lids, a thin, sallow face, and a beard of burnt-up black."[34]

Svengali, like Dracula, possesses demonic powers to hypnotise, control, seduce and transform "innocent women into instruments (quite literally) of his will."[35] Mr Isaacs, the theatre proprietor in Wilde's The Picture of Dorian Gray, is a "hideous Jew... [with] greasy ringlets, and an enormous diamond blazed in the centre of a soiled shirt."[36] Isaacs, like Svengali and Dracula, holds power (albeit physical and financial) over Sibyl Vane, the novel's equivalent "innocent woman" to Dracula's Mina Harker and Trilby's Trilby O'Ferrall. Sibyl is told by her mother: "You must not think of anything but your acting. Mr Isaacs has been very good to us, and we owe him money."[37] However, most significantly, as Dorian tells Lord Henry, Isaacs has far more in common with Svengali and Dracula than first thought: "He was such a monster."[38]

Although Professor Van Helsing is renowned for his "absolutely open mind,"[39] he homogenizes the "criminal type." Thus, Van Helsing hides within a closed scientific discourse. Accordingly, to Van Helsing Dracula is one such "criminal type" with "a child brain…predestined to crime."[40] Van Helsing requires help with translation, and Mina embellishes his words with fin-de-siecle theory: "the count is a criminal and of a criminal type. Nordau and Lombroso would so clarify him, and qua criminal he is of imperfectly formed mind."[41] Van Helsing's allusion to the "child-brain" is a reference to Lombroso's assertions that the criminal physiognomy is akin to "savages and apes."[42] Mina's knowledge of Nordau and Lombroso seems to suggest that, as schoolmistress, their theories had permeated into educated, middle-class, discourse.[43] However, by staying within the boundaries of scientific discourse, as Daniel Pick observes, the novel "excruciatingly" ignores explicit reference to the "sexual fantasies and fears it articulates so graphically as vampire attack and blood pollution."[44] However, just because something appears invisible, does not mean that it is not there. Van Helsing tells Seward, "You do not let your eyes see nor your ears hear."[45] Therefore, to discover the novel's assertions on sexuality, and thereby its Jewishness, some of the symbolism deployed must be examined in detail, and the most obvious symbol of degeneration deployed by the novel is blood and vampirism.

As mentioned earlier, fin-de-siecle criminal anthropology focused prominently on visual aspects of pathology and this led to racial theories which, in turn, leads to sexual medicalisation.[46] The assimilation of sexuality into medical discourse, Foucault observes, was considered as a progressive sequence of "perversion-

heredity-degenerescence,"[47] and became the nucleus of nineteenth-century scientific assertions about the hazard of "undisciplined sexuality."[48] Within this sequence, sexual perversions emanate from inherited physical deficiency and are then bequeathed to future generations, until degeneration is complete. As such, to break the chain requires a eugenic approach to eradicate the "bad blood" from filtering through the generations until degeneration and apocalypse become inevitable. However, as happened under Nazism, Foucault asserts that theorizing degeneration as the consequence of congenital perversion takes the "coherent form of a state-directed racism,"[49] and that modern anti-Semitism developed from the theory of degeneracy.[50] Thus, in *Dracula* there exists a link between vampirism and blood pollution, with sexuality and race, and specifically that of the Jews.

In *Dracula* vampires operate as a degenerate "race" who, like the Jews, are perceived as weakening Englishness by infecting the nation with their "bad blood." Dracula, like the anti-Semite's Jew, is portrayed as a parasite, except where the Jew sucks the wealth, Dracula sucks the health: "The cheeks were fuller, and the white skin seemed ruby-red underneath, the mouth was redder than ever, for on the lips were gouts of fresh blood…Even the deep, burning eyes seemed set amongst the swollen flesh…He lay like a filthy leech, exhausted with his repletion."[51]

Like the perception of the Jews, this "filthy leech," to Harker's horror, would soon immigrate to England to "satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless."[52] London would transform into a replica of Dracula's Castle: the smell of the ghetto where "all the ills of mortality" and the "pungent, acrid smell of blood," which stank of "old Jerusalem," would impregnate the English air.[53] This allusion to stench is one often attributed to the Jews as individuals and the East End Jews as a homogenous group. Here the allusion is masked by the complex use of blood - as symbol of degeneracy, parasitism and wealth.

The construction and representation of wealth in *Dracula* is used on many levels. For example, there is a traditional link between gold and the Jew; there is a link between Jew and blood; there is a link between blood and degeneration, and there is a bond between degeneration and sexuality. Therefore, it could be argued, within Dracula's composite construction (as novel and character), there is also an incorporation of the ideologies of race, class, sexuality and gender, through the metaphor of gold and money - or more precisely - the misuse of capitalism. Again, as will be seen, the comparison used in the novel between gold and blood is a direct allusion to degeneracy and Jewishness.

Jules Zanger has noted that the stereotypical portrayal of the Jew has been consistently linked with avarice and gold. Examples of this litters English literature, with the most obvious examples being found in the bodies of Shylock who wants a pound of Christian flesh, and Fagin who sucks the wealth of the capital through children— foreshadowing the maternally inverted vampire women who instead of feeding children, feed *off* children. Indeed, even Oscar Wilde in *The Picture of Dorian Gray* uses a similar allusion in his description of Mr Isaacs, the "hideous Jew" with an "enormous diamond blazed in the centre of a soiled shirt,"[54] who feeds off pure Victorian women (Sybil Vane). Additionally, Wilde is also critical of the "new blood" of the capitalist and Jew, which has usurped the good old, well-bred blood of British tradition, morality, and aristocracy: "Noble Dukes hobnobbed…[and] sat at the feet of Hebrew capitalists and aitchless millionaires."[55] Thus, the idea of blood, breeding and eugenics in relation to degeneracy again arises. However, Dracula *is* from the aristocracy—but a foreign one whose plundering goes back centuries (like the English aristocracy) but with the important difference that his capital is not capitalised. Jonathan Harker notes:

> The only thing I found was a great heap of gold in one corner—gold of all kinds, Roman, and British, and Austrian, and Hungarian, and Greek, and Turkish money, covered with a film of dust, as though it had lain long in the ground. None of it that I noticed was less than three hundred years old. There were also chains and ornaments, some yellowed, but all of them old and stained.[56]

Note the origins of the gold: the Roman Empire, the Austro-Hungarian Empire, the Ottoman Empire, the Greeks, the British: all once great, civilised, powerful empires that have, or are about to be, extinct, degenerated. The message is clear. Worst still in the age of Victorian capitalism, the gold is dormant, dusty, and has not been increased for three hundred years. Dracula is not only "old money," he is "old blood," both examples of the worst excesses and degeneration. Dracula, as vampire, as Jew, as parasite, takes but does not invest. Dracula lets everything rot and decay into decadence and degeneration. Coincidently Marx himself said that these ancient, decadent economies that put nothing back were: "vampire-like, could but live by sucking blood, and children's blood too."[57]

Possibly the most poignant scene in the novel that combines the images of blood and gold is where the band of men surprise Dracula in his London house:

> The first to act was Harker…[who] had ready his great Kukri knife, and made a fierce and sudden cut at [Dracula]…the point just cut the cloth of his coat, making a wide gap whence a bundle of bank-notes and a stream of gold fell out. The expression of the Count's face was hellish…I could hear the 'ting' of the gold, as some sovereigns fell on the flagging.[58]

Dracula eats blood but bleeds gold.[59] Furthermore, in Dracula's most desperate moment, that of potential death, he pauses to collect some dropped money. Obviously Dracula needs the gold to secure an escape but it does, nonetheless, strengthen the link between Dracula and the image of the hoarding, parasitic Jew.

If gold represents blood, and "bad blood" represents degeneration and, as Craft and Leatherdale have observed, there is a link between blood and semen in the novel,[60] then the vampire kiss represents the breeding of a threatening and unwanted race, like the Jews of late nineteenth century Britain.[61] Under this threat it is clear to see the band of men who chase and destroy Dracula as an embodiment of a Marxist Ideological State Apparatus (inasmuch as they individually represent the patriarchal bastions of church, medicine, science, aristocracy, capitalism and law). Indeed, it is also noteworthy that the "Crew of Light" are considered as associated fathers to Mina's child at the conclusion of the novel because they had all donated blood to Mina, but so had Dracula and is, therefore, also "father" to the child. However, the difference between Dracula and the other "fathers" is that where the Crew of Light "penetrated" Mina via a syringe, Dracula "breast-fed" Mina. This can be viewed as an inversion of the traditional sexual roles. Although the novel's homoerotic and homosexual aspects are not to be discussed at any length here, it may be noted that, as Christopher Craft observes, the "kiss" of Dracula is, as source of reproduction, an act of penetration on both male and female "victims."[62] As such, the relations between blood and milk, and blood and semen,[63] create an inversion of sexuality that can be read as a complex and diverse counter to traditional sexual roles and identity: heterosexual, bisexual, homosexual, exogamy, or Christopher Frayling's "haemosexuality."[64] Here, Freud might define Dracula as the personification of the "polymorphously perverse" subject. Nonetheless, blood—as semen, milk or money—is the key to the novel's representation of sexuality, its "Jewishness," and its degeneracy.

It may be concluded, then, that *Dracula*, as novel and as character, is necessarily a synthesis of *fin-de-siecle* sexual, social and pathological theories, which are used to highlight contemporary issues on race, class and gender. As mentioned earlier, a "Gothic economy" may be described as a "trifty metaphoricity," which instead of simply "scapegoating," constructs a monster out of the traits which ideologies of race, class, gender, sexuality, and capital want to disavow."[65] Accordingly, in a society which wants to "disavow" the Jew and Jewish immigration, degeneration through polluted blood, and degeneration through the rise of the New Woman, scientific discursive fields tend to infiltrate the social conscious. As such, *Dracula* may be viewed as the operation of phobias through the presentation of a single body which, ultimately, must be destroyed. Accordingly, Dracula is the dirty, degenerate Jewish immigrant; Dracula creates the New Woman which threatens Victorian moral codes and sexual roles; Dracula degenerates the blood of Britishness, and Dracula is the decadent aristocratic capitalist. Dracula, like his changing identity throughout the novel, is not seen as one evil but many evils in one body. Accordingly, he represents a different challenge to different people: To Jonathan Harker, Dracula is the threatening savage bent on dominating the world; to Van Helsing Dracula is the anti-Christ who must be fought through Christianity; but for Lucy, Dracula is "both death and the bridegroom *par excellence*."[66] Subsequently, Dracula, like the social milieu which he represents—Empire (Harker), Christian morality (Van Helsing), the New Woman (Lucy)—must be destroyed. In his place the "Name of the Father"—the Victorian, well-bred, patriarchal father—must be re-asserted. However, with the birth of Mina's child—the conglomerate of "acceptable" fathers—the boy also holds the seeds of Dracula. Instead of being the end to the beginning, this could be the beginning of the end. So begins the twentieth century…

Notes

1. Charles Darwin, *The Descent of Man and Selection in Relation to Sex*, quoted in Daniel Pick, *Faces of Degeneration: A European Disorder 1848-1914* (Cambridge: Cambridge University Press, 1989), 168.
2. Judith Halberstam, "Technologies of Monstrosity: Bram Stoker's Dracula," *Victorian Studies* (Spring 1993): 333-352.
3. Jeffrey Weeks, *Sexuality and Its Discontents: Meaning, Myths and Modern Sexualities* (London: Routledge, 1985), 73.
4. Ibid., 73.
5. Michel Foucault, *History of Sexuality: Volume 1*, trans. R. Hurley (London: Penguin, 1979), 146.
6. Weeks, *Sexuality*, 73.

7. Eric Hobsbawn quoted in Sally Ledger, "In Darkest England: The Terror of Degeneration in Fin-de-Siecle Britain," *Literature & History, Third Series*, 4:2, (1995), 72.

8. Weeks, *Sexuality*, 73.

9. Foucault, 145.

10. Ibid., 145.

11. Weeks, *Sexuality*, 74.

12. Foucault, 146

13. Weeks, *Sexuality*, 74.

14. Ibid., 74-75.

15. Max Nordau, *Degeneration*, trans., 2nd. ed., (1893; reprint, New York: 1895).

16. Jules Zanger, "A Sympathetic Vibration: Dracula and the Jews," *English Literature in Transition 1880-1920,* 34 (1991), 33-34, 34.

17. Zanger, 34

18. Zanger, 34. William J Fishman notes that Charles Booth calculated there to be 45,000 Jews in the East End in 1887. In *East End 1888* (London: Duckworth, 1988), 131.

19. George Du Maurier, *Trilby* (1894; reprint, Oxford: Oxford University Press, 1995), 150.

20. Oscar Wilde, *The Picture of Dorian Gray* (1891; reprint, London: Penguin Classics, 1985), 55, 202-205. Note also Dorian Gray's comments on his evening at Sir Louis Cornely's where "Noble dukes. . . sat at the feet of Hebrew capitalists and aitchless millionaires" (165).

21. William J Fishman, *East End 1888* (London: Duckworth, 1988), 144

22. *The Pall Mall Gazette*, 26 February 1886, quoted in Fishman, 144.

23. "What great states of the world other than Great Britain permit the immigration of destitute aliens without restriction; and whether Her Majesty's Government is prevented by any Treaty obligations from making such regulations as shall put a stop to the free importation of destitute aliens into the United Kingdom." Quoted in Fishman, 145.

24. David Glover, Introduction to *The Four Just Men* by Edgar Wallace (Oxford: Oxford University Press, 1995), .xvii.

25. Bram Stoker, *Dracula* (1897; reprint, Ware, Hertfordshire: Wordsworth Classics, 1993), 9.

26. Talia Schaffer, "A Wilde Desire Took Me: The Homoerotic History of Dracula," *ELH* 61 (Summer 1994): 398.

27. Ledger, 73.

28. Ledger, 73-74

29. Stoker, 23.

30. Eduard Drumont quoted in Halberstam, 338.

31. Max Nordau, *Degeneration* (1893; reprint, New York: 1895), 16-17

32. Stoker, 120.

33. Charles Dickens, *Oliver Twist* (1837; reprint, New York: Penguin, 1985), 105.

34. Du Maurier, 11.

35. Zanger, 33.

36. Oscar Wilde, 55.

37. Du Maurier, 68.

38. Oscar Wilde,.55.

39. Stoker, 135.

40. Ibid., 361.

41. Ibid., 361.

42. Cesare Lombroso, "Criminal Man According to the Classification of Cesare Lombroso," ed. Gina Lombroso Ferrero, *Science Series* 27, 1911, quoted in Halberstam, 338.

43. Halberstam, 338. However, this discourse often appears as an impasse, restricting action and interpretation. For example, just as Dracula can not enter new territory without invitation, during the episode of Lucy Westenra's illness the doctors Van Helsing and Seward forever hesitate to act upon their convictions, although they consistently reject any organic explanation for her illness: "but as there must be a cause somewhere, I have come to the conclusion that it must be something mental" (111); and "I have made careful examination but there is no functional cause" (114).

44. Pick, 168.

45. Stoker, 191.

46. Halberstam, 339.

47. Foucault, 118.
48. Halberstam, 339.
49. Foucault, 119.
50. Halberstam, 339.
51. Stoker, 54
52. Ibid., 54.
53. Ibid., 265, 240.
54. Wilde, 55.
55. Ibid., 165.
56. Stoker, Dracula, 48-49.
57. Marx quoted in Halberstam, 346.
58. Stoker, Dracula, 272.
59. Halberstam, 348.
60. See Clive Leatherdale, *Dracula: The Novel and the Legend* (Brighton: Desert Island, 1993) and Christopher Craft, "Kiss Me with Those Red Lips," in *Speaking of Gende*r, ed. Elaine Showalter (New York: Routledge, 1989), 218-219.
61. Unfortunately there is not space here to fully explore here the relationship between blood and semen, nor the affect that vampirism has upon the subversion of British motherhood and femininity.
62. Craft in Showalter, 218-219.
63. Craft in Showalter, 218.
64. "Whether vampirism is related to civilisation and its discontents (Freud), to suppressed memories in the collective unconscious (Jung), to breast-feeding and the projection into others of the need to bite (Melanie Klein), or to the monstrous manifestations of eroticism for any other reason. . . 'haemosexuality' is the most apt general term to describe the sexual basis of the vampire relationship." Quoted in Linda Ruth Williams, *Critical Desire: Psychoanalysis and the Literary Subject* (London: Arnold, 1995).
65. Halberstam, 346.
66. Carol Senf, "Dracula: Stoker's Response to the New Woman," *Victorian Studies* (Autumn 1982): 33-49.

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Session 3: Folkloric and Literary Vampires

Anatomy of a Literary vampirism

David Cole

Part One: Man-Made Vampires

This section is inspired by a comment in the novel *Frankenstein*, when Victor says that the monster is his vampire.

The man-made vampire is a monster with feelings. These become recognisable to the vampire, and are transformed into the hunting of its creator. They are also an abstract map of the scientific methods that went into the production of the monster. Frankenstein had to reject Elizabeth, his family, and the Enlightenment basis for scientific research; i.e. that there is a God, and "unnatural" creation is impossible. This gathering of forces and its translation onto the field of anatomical reconstruction could be interpreted as a universal law. This is because the splitting of the scientific endeavour from the word of God, gives rise to the realm of demons, in and through which, the solo investigator may experience and be subjected to variant levels of fear.

Mary Shelley received these demons in her "dream consciousness" at the villa in Switzerland. Demon Number One. Lord Byron and the proclamation of the transition between life and death, the imminent journey through the skull to find multiple sexual identities and the use of words to take us from the humble to the acclaimed, from the common to the mysterious, indistinct and embroiled. Demon Number Two. Percy Bysshe Shelley and the unleashing of anarchy in terms of encountering a daemon, who had "lips like thine"; who could spread her words with a gentle and cast look from a distracted perspective. A woman's perspective? A storyteller's perspective that may distance itself from the act of having babies, and place the act of creation in feminist messages and making a difference in a world where the repetition of the phallic same was dominant. Demon Number Three. Dr. John Williams Poldori who developed his story called "The Vampyre" as Mary wrote. His villain and subsequent demonic influence is a reflection of Byron, who we find in absolute terror in the lonely and "shunned Grecian wood."[1]

It is a terrifying consideration to completely address a singular creation such as the vampire monster of *Frankenstein.* That which has come in the wake of the novel is a set of "interpretative" devices. We may look at the fusion of fact and fiction through dream consciousness. We could take the vampire as metaphor, as the psychological reflection of Mary Shelley's attitude to babies, or a father figure, or we might consider it to be a composite of the three demons and their "haunting." Alternatively, we could read the novel as an allegory for the folly of science. However, these "guides to understanding" mesh over the singularity of the expression; they act in unison to project the reader into familial and safe waters. This said, the enumeration of dispossessed women throughout the novel, or the clear injustice that befalls a sympathetic and "innocent" vampire, leaves us in no doubt as to the field of dependency that Mary Shelley was looking to effect. These attractions and repulsions combine simultaneously, or as individual instances, e.g., the case of Justine, or the murder of Elizabeth, or the encounter in the ice cave above Geneva; to undermine the proper name of science that is FRANKENSTEIN. This name is, in fact, relentlessly put under pressure throughout the novel until it becomes an evacuated and "holed" space. He becomes a shell of his former self; the correct and upstanding "man of science" reduced to a wreck.

This wreck sets to sea, and seeks refuge in oceans of ice and lifelessness. The overwhelming solace of death reappears in terms of Walton's suicidal push to the North Pole, Frankenstein's maniacal desire to create artificial life, and the vampire's ravenous thirst for revenge. These are the fixtures and the components of Mary Shelley's "Death Machine." The death machine is sonorous, and makes sounds throughout the novel; such as the romantic dance of death in which Elizabeth is caught, or the tale of the cottagers that is the story of betrayal and the inevitable confrontation with fear and displacement, as their unknown pupil reveals his presence. Death circles and resonates through every cavity of the book; it is joyfully and hopefully presented as the only escape from the obsessive quality of explanation, and the brutal nature of love. It works to join and to disassemble, to make wholes out of fragmentary elements, and to jar and to divide the natural, continuous or present. The death machine is a prelude to the imagination; it is a method for dislocating the sensible contents of consciousness, and "pressing" them into action as the expressive elements within an extreme gothic and romantic landscape.

The lightning that is the "spark of life" runs through the Swiss mountains as loose stitching, hanging from the skin of the vampire monster. This "splitting apart" defines a method of construction that filled the adolescent mind of Mary Shelley, and is a trajectory in her dream consciousness, as the proper name is tracked down and caught; and the story propels us towards oblivion. Perhaps a full stop could be placed concerning the death of Mary's mother, and a marker positioned beside the experience of childhood through the rejection of the surrogate, and the escape route through a married and promiscuous poet at the age of seventeen. Yet these enactors are parallel and unconnected with respect to the death machine of the novel. The events of Mary's life go to make up a bolt of energy that welled up in her dream consciousness during that stay in the villa in Switzerland. However, this "bolt" is wholly unnatural. It is incorrect to state that it is a sublimated or synthesised agglutinin of Mary's calamitous life and experience, or that her literary heritage and second hand knowledge of science somehow combines in a negative sense in the figure and story of Frankenstein. More directly and succinctly, she built a death machine that shows the possibility of unnatural creation.

Foucault has dealt with death, in his chapter, "Open up a Few Corpses"; through which he has described the way the medical profession in France during the later half of the eighteen century came to accept the art of nosology.[2] Victor Frankenstein conforms to the nineteenth century picture of grave robbers and the clandestine experimentation with corpses. However, during the eighteenth century, a taboo on examining the flesh of the dead had not been extended. Professors had been encouraged to dissect and to give anatomical demonstrations. Therefore Victor, far from being alone, was amongst friends in Ingolstadt. The nineteenth century myth of the necrophile medical experimenter arose from the need to gloss over the facts of history, and to enable the "new science" of pathology to appear fresh, clean and precise. Hereafter, the science of pathology was tied to, as Foucault termed it, the institution of "the clinic," where it held substantial social use. The story of Frankenstein fits into the nineteenth century, romanticised image of graveyards and "fiddling with the processes of death." The science of pathological anatomy, and the reasoning that would enable the results of cadaver examination to be "carried over" into the identification of the diseases and the consequent death of the living; had to distance itself from midnight prowls and medieval witch doctors.

It should also be added that Mary has given us an early nineteenth century reading of multiple personality. Victor runs in horror back to the Oedipal fold and away from the reality of his unnatural creation. The vampire strides into the world unabashed by reading *Paradise Lost, Plutarch's Lives, the Sorrows of We*rter and Volny's *Ruins of Empire*, and by spying on the cottagers. Yet life is tough for the vampire. He yearns for a monstrous mommy/daddy. Learning through the keyhole and mimicking the displaced cottagers, gives the demon a sense of dislocation, a tendency to overly familiarise, and the inevitable cathartic lust for revenge. This vampire turns the mommy/daddy syndrome inside out through his unnatural state, and he begins to enact his "destiny of the real," or, "the inception of an effective chain outside of humanity—a frightening possibility of a new and uncontrollable signifying chain, one with no rules and no grammar."[3]

However, Frankenstein's creation is a thoughtful vampire. He is prone to philosophy, and his adept use of language makes his creator seem crude and inarticulate. Victor admits that he is a "creature of fine sensation."[4] Yet this creature is also unnatural. He is a "mishmash" of body parts, badly stitched together. He is not human, and he is not a part of nature, yet he lives. He resides in his own biological genus, being an anathema to Linneas; he is caught between categories and belongs nowhere. He is a demon or a ghoul in the proxy mind of Victor Frankenstein and practising scientists, and he is alive in the fictional landscape of Mary Shelley. The rendition of this "unnecessary principle" has life because unnatural creations are able to travel across time and space (because they are unnatural) and they may become embroiled in the memory due to their singularity. The creature is therefore ripe for interpretation in virtual reality, or on TV and films, or comic strips, due to its undying lack of realism and significant transitional qualities. Aliens have to an extent, latterly replaced the man made vampire; however, the vampire dining on the hearts of scientists has been kept alive, and is a pungent pit of calamity that the aspirations of science may fall into.

The border crossing of biological determinism also extends to sexuality and gender. The vampire steps across the sexual divide by being an artificially created male, not emanating from sexual relations. It is transgressive as it is organic (alive), yet not a product of organic relations. The sexual drive of the vampire is therefore deviant, yet pleasurable in a similar manner to the cyborg of Donna Haraway; i.e. there is satisfaction to be found in the relation between the machine and the organism. Frankenstein does not feel this pleasure in the presence of 'his machine'; perhaps because it is too real, or perhaps because he quickly realises what he has unleashed, (the disturbance of the natural order). He is also distressed by what critics have termed as "the erosion of the border between the masculine and the feminine."[5] In other words, Frankenstein has artificially reproduced the action of the phallus, he has made a phallic machine. This machine threatens the patriarchy that he was a part; in effect, by

making a "working" penis, the scientist Frankenstein has thrown into question the position of the male. This question concerns the sacred nature of the penis in contrast to and not limited by the position of the natural womb.

The man made vampire is not a natural phallus, and Frankenstein will not create an unnatural womb (perhaps this is more transgressive?) In the film *Artificial Intelligence*, we find displaced A.I.s running away from capture in the middle of the night. They were trying to find "spare parts" to replace their malfunctioning artificial bodies, and they had to scour rubbish tips to locate these parts. This film demonstrates a graphic representation of an order of "Frankenstein beings" that are outside of a human and therefore normative value system. These creatures are hunted down and destroyed at the cruel spectacle of a fair. The point of this example from cinema is the reality that the artificial life gives rise to. It could be said that they are not in fact a "race apart", but they are already part of the human species. Through a variety of techniques such as prosthesis, artificial insemination, cloning, even the production of GM crops, we are developing new variations of the human form. The political message is that we are all, to an extent affected, effecting, or in the process of being affected by Frankenstein. We are developing relationships as a species with monsters and vampires. The "depth of penetration" of this tendency is disputable, the indisputable aspect is that a pure, unsullied, human form devoid of Frankenstein is impossible.

Perhaps this is the message of Mary Shelley and her "adolescent daydreams." Her flighty treatment of the "monstrous, vampire other" was a beginning of its absorption into everyday life. She could not have imagined the replication technology that is now at our disposal to spread the "meme" of the monstrous vampire. She could not have predicted the direction of genetic science and the "cracking of the code of the human." Yet maybe she did hit upon a formula for the "de-structuralisation" of the human, and specifically the male person. It was, after all, presented to her in such an oblique and uncompromising form.

Part Two: Rendering the shadow – the vampirism of *Wide Sargasso Sea*

The "anatomy of literary vampirism" shall now move onto the aspect of the shadow, and another female approach to vampires. Jamaican vampirism involves the practise and belief in the figures of Obeah. Obeah is at once the shadow world where the living dead reside, and the practitioners in the art of controlling shadows. In the novel *Wide Sargasso Sea*, the Obeah are represented by the servant woman, Christophine, who is present throughout the novel, gives Antoinette a potion to seduce Rochester, and becomes embroiled in his consciousness as an echo of his confused and differentiated rationality. For example, "There are blanks in my mind that cannot be filled up."[6]

We learn about Jamaican vampirism through the perspective of the young Rochester, who has travelled to Jamaica to take a Creole bride and find his fortune. The taking of the bride becomes a struggle with eroticism; the finding of the fortune becomes a fight between what he knows to be true and the other world of half-truths and lies from whence the Obeah assails him. "It was a beautiful place – wild, untouched, above all untouched, with an alien, disturbing, secret loveliness. And it kept its secret. I'd find myself thinking, 'What I see is nothing – I want what it hides – that is not nothing.'"[7]

Antoinette is not yet a vampire. However, she becomes endowed with vampiric qualities as the separation between herself and the rational Rochester becomes apparent and grows. She desires him, yet he also appalls her. She uses her power to overcome her emotional weakness, but to what end? Antoinette's vampiric nature feeds at night and through sex, yet it also drives her mad. "She is in your blood and your bones" and, "Not that blank, hating, moonstruck face."[8]

One might reasonably ask the question: What are the author's intentions with regard to Antoinette? Bertha in *Jane Eyre* is a negative picture of a woman gone mad and adding an unexplained Gothic element to the story. She is present as a bad dream, a wild animal; she is a black mark against the aspirations of Jane Eyre, and she is a fateful aspect that is programmed to conflagration. Antoinette in *Wide Sargasso Sea* treads parallel tracks. Yet these tracks are opened out and articulated, they are often explained in terms of the negative attraction and repulsion that they coalesce and produce. In other words, Jean Rhys explores the very motive forces of vampirism by bringing into the light that which Charlotte Brontë hid in the attic. Antoinette is not Obeah, but she is immersed in its power and she is sensitive to its movement: She is a puppet moved by vampirism.

It is fitting at this point to draw a line between the Antoinette of Jean Rhys and the writing of Virginia Woolf. "She says that it is necessary to eliminate, to eliminate all that is resemblance and analogy, but also 'to put everything into it': eliminate everything that exceeds the moment, but put in everything that it includes—and the moment is not the instantaneous, it is the haecceity[9] into which one slips and that slips into other haecceities by transparency."[10] Antoinette and Bertha are joined in this manner. They are fundamentally different fictional characters, created at different times and for different purposes. Yet the thread of vampirism that gives rise to alternate realities that are countered and other to average waking consciousness joins them. For example, the

madness of Bertha is the wild look in Antoinette's eyes: "I was longing for night and darkness and the time when the moon-flowers open."[11]

Antoinette is not yet mad. She still has control because the source of her magic is close at hand, and the lush surroundings of Martinique covers her wanderings and restlessness and her inability to concentrate on the magnification of her will. She conceives of England as a dream. She longs for her Englishman to be in love with her. But it is not to be. The becoming vampire takes hold of her to fill the gap between her wishes and the reality of the situation. She is caught in a torpor that at least she knows she can control. For example, "She'll moan and cry and give herself as no sane woman would – or could. Or could. Then lie so still, still as this cloudy day. A lunatic who always knows the time. But never does."[12]

One must also analyse the relationship between Antoinette and Rochester as it appears in *Wide Sargasso Sea* in order to discover the secrets of vampirism that the novel lays bare. The haecceity, through which Antoinette falls in abeyance of Obeah and the natural power of the surroundings, also includes Rochester. His rationality and his will cannot keep him whole in the light of the imminent break up of the white colonial self in the tropics. For example, his weakness for pleasure is demonstrated through the fact that he has sex with the servant girl. He activates the pleasure principle and the mechanisms of control and release that it implies. Georges Bataille has expressed the situation accordingly: "And surely pleasure isn't found unless conventional arrangements are destroyed and a fearful world is brought into existence. But the converse is just as true. We'd never find the unlucky flood of light that reveals the truth if pleasure didn't support our insupportable steps."[13]

Rochester is caught in this classic double bind. His rationality and will have become detached from action and move on a fluid plane that has Obeah, the tropical intensity and Antoinette's sexuality as complementary and inter-locking poles. In other words, the more he tries to reactivate his colonial project and unify his intentions with the results, the more his awareness of their detachment increases, and the plane begins to define a sense of becoming that we may express as a vague essence /or/ vampirism. To let his rationality and will and language roam free, and to wander over the plane in a vast abandon, is an option induced by the rum and the pleasure principle. Yet the freedom which this movement inspires, is not one that rationality or will or language may easily recognise. Therefore, Rochester is trapped, he is wholly imprisoned in his own becoming that defines the victims of vampirism: "She had left me thirsty and all my life would be thirst and longing for what I had lost before I found it."[14]

The white male colonialist is hereafter agonised through his relationship with vampirism that is set into motion in *Wide Sargasso Sea*. Antoinette flies free at last as she ignites herself and Thornfield and the notion that money or an estate or an inheritance may possess someone. We feel pity for Rochester at the end of *Jane Eyre* as the blind and crippled victim of the madwoman in the attic; yet this pity is tinged with the break up of reason that we know the character has gone though in the West Indies. Rochester is not innocent. His colonial expedition failed. However, it defined a negative space in which vampirism could grow and proliferate in itself using tropical eroticism as a cover. Eroticism plays games with the subject, as it lurks in wait for one, and just when one puts it into words, the description itself will transmute and offer up another exploration (of eroticism and the subject). One may perceive a lapsus or linguistic hole where eroticism has taken over and drilled an intoxicated passage through consciousness. Roland Barthes has proposed this idea thus: "In this way the transgression of values that is the avowed principle of eroticism is matched by – if not based on – a technical transgression of the forms of language, for the metonymy is nothing but a forced syntagma, at the very level of speech, a counter-division of objects, usages, spaces, and properties that is eroticism itself."[15]

The confusion is clear. Rhys employs the echo to effect the action of transgression in the mind of Rochester. This echo contains the words of the Obeah Christophine, who works in the shadows to initiate a plane of becoming, on which Antoinette may properly exist and Rochester may fall into. He is caught on this plane. The re-structuration that happens to him in Martinique is thereafter carried forward and played out through the Gothic element in *Jane Eyre*. Vampirism is in this sense an instance of retroactive introspection. The subject is drained of his vitality through a latent relationship which may be activated in memory or proximity with the plane of becoming as defined by eroticism, the tropical heat and Obeah. This is why Rochester cannot bear to be in Thornfield, as being in the same house as Antoinette configures the plane that assails him. As he states in *Wide Sargasso Sea* in anticipation: "I too can wait – for the day when she is only a memory to be avoided, locked, and like all memories a legend or a lie." [16]

Rochester is the victim of vampirism and Antoinette is the carrier of the disease. Jane Eyre is portrayed by Brontë as the Christian angel who brings the light of education, innocence and love into this instance of vampirism. Jamaican vampirism defies Christianity, as it is a counter movement to its morality and codes. Evidence from the colonialists points to the superstitious and malicious nature of Obeah. They depict it as the opposite of Christian purity. The working of the shadow, or the 'duppies' as the living dead were termed, is the anti-thesis to the reincarnation of the morally perfect body of Christ. The Obeah caused consternation amongst the Christian settlers.

They were the cause for rumour, gossip and fear. They roused the moral sensibilities of the foreigners tending their plantations, because the Obeah represented an extreme that might point to an ancient practise, more powerful and profound than the Christian beliefs of the colonialists. Ultimately, this tension is what survives and it is also what drives the vampirism of Wide Sargasso Sea.

"Blot out the moon
Pull down the stars
Love in the dark, for we're in the dark
So soon, so soon." [17]

Notes

1. Howard Phillips Lovecraft, *Supernatural Horror in Literature* (New York: Dover Publications Inc, 1973), 40.

2. Michel Foucault, *The Birth of the Clinic: An Archaeology of Medical Perception* (London: Tavistock Publications Ltd, 1973), 132.

3. Peter Brooks, "Godlike Science/Unhallowed Arts*:* Language and monstrosity in *Frankenstein*," *New Literary History* (1978): 597-605.

4. Mary Shelley, *Frankenstein, Or the Modern Prometheus* (Harmondsworth: Penguin Books, 1994), 141.

5. Robert W. Anderson, "Body Parts that Matter: *Frankenstein,* or the Modern Cyborg?" http://www.womenwriters.net/editorials/anderson1.htm

6. Jean Rhys, *Wide Sargasso Sea* (Harmondsworth: Penguin Books, 1997), 46.

7. Rhys, 54.

8. Rhys, 61 and 107.

9. Haecceity: the property that uniquely identifies an object (from medieval philosophy).

10. Gilles Deleuze and Felix Guattari, *One Thousand Plateaus: Capitalism & Schizophrenia Part II,* (London: The Athlone Press, 1988), 280.

11. Rhys, 107

12. Rhys, 106.

13. Georges Bataille, *Guilty* (Venice, CA: The Lapis Press, 1988), 161.

14. Rhys, 111.

15. Roland Barthes, "The Metaphor of the Eye" in *Story of the Eye,* ed. Georges Bataille (Harmondsworth: Penguin Books, 1982), 125-6.

16. Rhys, 112.

17. Rhys, 110.

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Vampire Dogs and Marsupial Hyenas: Fear, Myth and the Tasmanian Tiger's Extinction

Phil Bagust

Location of Tasmania in relation to Australia
(from Beresford & Bailey, 1981, p47)

1.   Introduction

Tasmania…was an otherworldly colony, even by the standards normal to wilderness colonies. Outside the tiny fortified settlements, the woods were haunted by a bandit subculture of runaway convicts, as well as by a scattered population of angry, fearful Aborigines…Also, there were strange beasts.[1]

This, I hope, will be a vampire paper with a difference. The Tasmanian Tiger *(Thylacinus cynocephalus,* loosely translated as *"the pouched dog with the wolf-like head")* is also known as the Marsupial Wolf, the Marsupial Hyena or more commonly today simply as the Thylacine. This remarkable beast was (is?) the world's largest carnivorous marsupial. A fully-grown specimen could measure over two metres from nose to tail and stand about sixty centimetres tall at the shoulder. Its wolf-like form represents a stunning example of "parallel" evolution, where animals separated on the evolutionary tree, often by millions of years, have come to physically and behaviourally resemble one another because they have filled similar environmental niches. To the trained eye however, the Thylacine still betrays its marsupial origins with its kangaroo-like hindquarters, semi-rigid tail, and a series of dark vertical stripes that give it its best known common name, "Tasmanian Tiger."[2]

Supine Thylacine
(from Beresford & Bailey, 1981, p7)

Confined to the Australian island state of Tasmania at the time of European settlement in 1803, and as the top predator in its ecosystem, the Thylacine was subject to systematic and officially sanctioned persecution by colonial society for over a century until the last wild animal was finally shot in 1930. A few specimens lingered on in Tasmanian zoos until 1936, when "Benjamin" (actually a female) died quietly and without fanfare. Ironically the Tasmanian government had finally passed legislation formally protecting them in that same fateful year.

Since 1936 stories about the Thylacine have never been entirely absent from the Australian media and its aura has grown with every alleged sighting of living animals. It is today one of the world's most famous "recently extinct" larger mammals. In the absence of the "beast in the flesh," the image of the Thylacine has become a valuable commodity, coming to symbolise all things Tasmanian—taking centre stage on that state's car number plates, its tourist campaigns and even featuring in promotions for its largest brewery. Most recently, new controversy has been generated around the quest by scientists at the Australian Museum to clone the animal using DNA recovered from preserved cadavers.[3]

What I will concern myself with in this paper however, are:

• the well-documented historical allegation that the Thylacine was a bloodsucking vampire, and
• how in the years since its apparent extinction the animal has passed into the realm of the paranormal in popular consciousness and so has had a strange 'second life' as a 'mystery animal'.

In a sense, the paper will track the transition of European settler attitudes toward the Thylacine. From a pre-enlightenment mindset that posits nature as threatening and potentially demonic—to a modernist one that attempts to formalise and popularise an understanding of the animal, but which at the same time justifies its extinction in the face of "progress"—through to a postmodern "re-enchantment" brought about by the animal's ubiquitous presence as a free-floating signifier in a media-saturated economy.

2. High strangeness 1 - Mythology and the Thylacine

Ian Woodward notes that the fear of werewolves is universal; although werewolfery reached its peak of horror during the Middle Ages, it has never quite lost its ancient power to shock the senses and make the blood run cold.[4] Indeed, as Woodward points out, although many of our popular werewolf and vampire legends originate from Europe, most, if not all cultures share similar and ancient folkloric memories involving the dread of spirits, sorcery and human-animal transformation. These include "the were-tiger, were-eagle and were-serpent in Mexico, Peru and Central America generally; the were-vulture and were-calchoma in Chile; the were-jaguar, were-tiger and other were-animals in South America…[and] the were-hyena and were-leopard in Africa."[5]

In tracing the origins of the European versions of these stories back to classical Greece and Rome, Montague Summers remarks that "often in modern accounts and Slav superstition it is difficult to distinguish the werewolf from the vampire."[6] Suffice to say that as sources of fear and anxiety in most folkloric traditions, the werewolf and the vampire are often closely allied.

Most, but by no means all, of the early Tasmanian settlers were English, Scots or Irish. Tony Thorne reminds us that "there is little evidence of the Vampire legend as such in England after the medieval period."[7] However, in compensation, the English countryside was infested with all manner of witches, ghosts and beasts—the supernatural still had a powerful hold. Moreover, in parts of Celtic Britain, vampire-like legends had persisted. Most importantly perhaps, by the time of first settlement in Tasmania, the vampire stories of continental Europe were being re-imported back into Britain and were being vigorously reincorporated into the popular imagination.

Not only did settlers arrive in Tasmania with this rich baggage of lore, they arrived in a strange antediluvian place full of otherworldly native creatures bizarre enough to inspire a whole new set of nightmares. To complete the equation, Australian Aboriginal culture had its own monster lore, which filtered into the lives of the settlers, and which in some cases—such as with the aquatic monsters of the south-east of the continent (the "Bunyips"), and the various hairy wild-men of the east coast (the "Yowies")—is still part of Australian popular myth today.

3. The Thylacine as 'vampire hyena' in a settler society

Given this extensive body of werewolf and vampire myth, it is perhaps not surprising that fear and superstition developed rapidly in a society faced with an unusual, often nocturnal, predatory animal that exhibited at least superficially similar form and behaviour to the placental Wolf. However, these superstitions were amplified, quite cynically, by colonial landholder elites from about the 1830s to ferment a long campaign of bloody persecution against the Thylacine based on the accusation, ill-deserved in hindsight, that it was a merciless predator of the colony's sheep flocks. The history of this campaign of extermination is outside the scope of this paper, but makes an interesting study of a mass hysteria that parallels the kind of irrational blood-lust often recorded in the long campaign to rid the United States of the placental Wolf. What is more interesting to us however, is how the idea that the Thylacine was a blood-sucker came to be widely accepted at about the same time.

Eric Guiler, the most influential contemporary commentator on the Thylacine, notes that they "used their huge gape to bite out the throat and then they drank the blood,"[8] and that "Trappers reportedly spoke of a liking for the vascular tissues….The heart, lungs, kidneys and the liver were consumed."[9]

Col Bailey, a Tasmanian journalist, has collected an interesting variety of "Tiger tales" from both written and oral sources. Here is the account of one Bill Cotton regarding his father's attitudes towards the Thylacine at the end of the 19th century:

> Bill said his father was incensed that a tiger would waste a sheep's carcass. The animal always killed in the same fashion, only ever eating certain parts. They would tear out a jugular vein, suck the blood, sometime eating part of the shoulder, and then discard the rest.[10]

Such stories have become part of a widely accepted body of "Thylacine lore" that has been handed down to us, and that is often still accepted as verified fact in otherwise respectable journals and websites. This Australian university website is a good example:

> In devouring their prey the Thylacine ate only selected parts. It was primarily a blood feeder, sucking from the severed jugular vein of its kill. It was also known to eat the vascular nasal tissues as well as the liver and all of the kidney fat.[11]

Nor are these vampiric stories restricted to the era prior to the animal's supposed demise. In one of his many tales of post-extinction Thylacine searching, Guiler tells us of a sheep kill he discovered in 1957, twenty one years after "Benjamin's" death: "The sheep had all been killed by having the throat eaten out very cleanly, there was no blood on or near the carcase (sic) and it had probably been lapped up by the killer."[12]

Bailey adds more information about this strange kill:

> The investigating officers carried out an exacting and thorough examination of the slain sheep, and of the surrounding countryside. They found that the sheep had been killed by a lone animal, and all had been savaged in a most unusual manner—all three had had their throat, lower jaw and most of their face eaten away. In each case there was no obvious trace of blood…A lamb was found in the same property, with only its liver and part of its rib cage removed.[13]

What is interesting here is the way in which the 'unnatural' strangeness of the kill plays into a developing sense of the Thylacine as a mysterious 'other,' something that I will investigate shortly.

Robert Paddle has researched this indigenous Australian vampire myth and locates its persistence in a mixture of old European werewolf lore transported to the new world and also in the "invention of the gothic monstrous" that accompanied the spread of (to use just one possible example) Gorilla stories from remote and "untamed" colonial Africa in the 19th century. It should be remembered that at the time, the colony of Tasmania was a tiny speck in the cold "roaring forties" at the absolute antipode of the British empire, established initially to incarcerate convicts too intractable for even the colonies on the Australian mainland. Small settlements had been hacked out of a profoundly alien world on some of the most rugged terrain on Earth. To make matters worse, this settlement had not gone unchallenged, but had been vigorously opposed by the indigenous Tasmanians in what amounted to an ongoing guerrilla war that claimed many lives on both sides. This was a colony utterly aware of its own isolation from the "mother country," a place where the native plants, animals and people were not just "other," but potentially hostile, a place ripe for the eruption of "gothic panic." Paddle notes that:

> the marsupial wolf obviously aroused in many lay people a strong negative, emotional response. Considering that the history of popular constructions of the placental wolf…has involved wide-spread imputations of vampirism, witchcraft and lycanthropy…[this] emotional response to the thylacine was certainly in place by the mid-nineteenth century.[14]

Some settlers, especially farmers, seemed to quickly develop an almost superstitious dread of the Thylacine, a dread that made acceptable not just their killing, but often their pointless mutilation after death. By the late 19th century, the Thylacine was widely seen as a savage yet also strangely cowardly monster, fit only to be skinned and nailed to the wall of a barn or fence as a visible sign that *this* settler was playing his part in ridding the bush of a primordial, godless evil.

It is interesting that this superstition remained largely confined to the oral traditions of country folk often living in wild and remote areas until the end of the 19th century. Only then did references to the Thylacine's vampiric behaviour finally start to appear in the publications of town-based scientists and popular naturalists. In fact, Paddle is only able to find five "authoritative" references to blood-feeding from this whole period.[15] It would seem then, that a very few reports of dubious scientific provenance were enough, given the support of respected authors and without any real attempt at independent field verification, to establish the reality of the "vampire Tiger" firmly in the minds of an increasingly urban population. Paddle suggests that "the elevation and acceptance of the popular mythology of the Thylacine, as a blood sucking vampire and fearsome werewolf of Tasmania…represents science operating at its worst."[16]

It would be easy to seat the blame for this myth on the long running antipathy towards the placental Wolf *(Canis Lupus)* in the Northern hemisphere. The Wolf has long been associated with evil and lycanthropy in the old world—were not the new settlers in this strange and alien place simply displacing their old myths and folklore onto an animal that at least superficially, seemed to have a similar physiology and disposition? The crossover point between hatred based on an irrational and often factually baseless fear of the Wolf as predator, and the terror of Wolves as supernaturally evil has often been a blurry one, and much the same can be said with respect to relations between Tasmanian settlers and the Thylacine.

Beyond this somewhat understandable transference of northern mythic constructs to the antipodes, Paddle uncovers a kind of "conspiracy of neglect" surrounding the attribution and substantiation of blood-sucking claims to the Thylacine. He places the origin of the near-universal acceptance of Thylacine vampirism as recently as the mid 1950s, and especially attributes it to our friend Eric Guiler, who was at that time working in the Zoology department of the University of Tasmania. Guiler "formalized" those five early and very disparate reports of vampiric behaviour in an article in the *Australian Museum Magazine* in 1958 and went on to write many popular accounts of the Thylacine. By 1978, the Australian National Parks and Wildlife Service had even included a reference to the Thylacine's blood-feeding in its *Rare and Endangered Species* Leaflet. The bucolic superstitions of rural colonists had somehow been transmuted into scientific "fact."

So, although Thylacines undoubtedly did kill some domestic stock, there is no evidence for the wholesale blood-lust they were hysterically accused of by certain elements of colonial society in 19th century Tasmania. Additionally, and in spite of several well-documented attacks, there is no hard evidence that a Thylacine has ever killed a human. Finally, there is no scientific evidence whatsoever, to back up the assertion that the Thylacine is an 'unnatural' blood-feeder.

And there the story might lie—except that this is one 'extinct' animal that just won't stay extinct!

4.   **High strangeness 2 - Cryptozoology and the Thylacine**

In spite of the passage of decades and the rise of the Thylacine as a symbol of loss and even reverence, aspects of its strangeness persist, perhaps because the animal, never well studied while alive, is now removed from our direct experience into the realm of the unknown. The vampire story may be in the process of being debunked, but other closely related myths are rising in the resultant vacuum. Many of these revolve around the sightings of supposedly extant Thylacines that are reported every year, not just in Tasmania, but on mainland Australia and even as far away as New Guinea.[17] Often these sightings have a level of "otherworldliness" and fearfulness about them that make them hard to distinguish from tales describing so-called "paranormal phenomena."

The study of these sightings (and those of other mysterious or supposedly mythical creatures) is known as "cryptozoology"—literally the study of "hidden" or unknown animals. This is a field that has carved a strange path between relative respectability and derision in the last century. Today, there are almost as many descriptions of what cryptozoology is as there are "mystery animals" that inhabit the many web pages and magazines devoted to their study. Quasi-academic articles often try to claim for the field a level of scientific rigour that denies the clear links between certain writers in the area and "fringe" paranormal beliefs, links that ensures cryptozoology remains largely in the realm of ufology and ghost-hunting as far as mainstream science is concerned.

These tensions are manifest in the ongoing debate about whether continued sightings of live Thylacines represent actual remnant populations, are mis-identifications, hoaxes, or whether they actually represent something "un-natural." On the many web pages that deal with the subject, there is often no distinction made between formerly "real" but apparently extinct animals such as the Thylacine and "beasties" that have a far more problematic pedigree in the official sciences, such as the Loch Ness Monster, the Yeti and the aforementioned Yowie. Again, and in spite of the hard work done by "serious" researchers, the database of "mystery animal" sightings in Australia, as elsewhere, continues to be "contaminated" by a subset of "high strangeness" cases. For instance, cryptozoologist Tony Healy reports quite seriously in relation to the Yowie, that, "After 25 years on their trail I am strongly inclined to believe the creatures are shape-shifting phantoms which may always remain beyond human comprehension."[18]

This hypothesis stems from Healy's observation that "one of the strangest things about [sightings of Yowies is] the "nameless dread": you don't have to actually see, hear, or smell the hairy giants to be poleaxed by overwhelming fear."[19]

This "otherworldly fear" is commonplace in contemporary Thylacine sightings as well. Take this report from a mainland sighting in 1995: "'I drove back home shaking', Mr. Swaby said. 'I am almost six feet tall and about as much across and not prone to fear, but whatever I saw that night had me white and jelly-like.'"[20] Or this:

> In 1982 a Western Australian farming couple claimed to have lost livestock to Thylacine predation, and say they always get a "prickly feeling" at the back of [their] neck when the Thylacines are nearby. That prickly feeling is [a] sensation that is widely reported when people experience encounters with strange out of place creatures or entities.[21]

Healy's thesis, and he is not alone in proposing it, is that most mystery animal sightings represent something that plugs into "other dimensions, other planes."

Other reports sometimes feature unusual and bizarre details that sound both similar to old Thylacine "vampire" reports of the early twentieth century and contemporary instances—often from the Americas—of mysterious cattle mutilations:

> Researchers have found decapitated kangaroos which have been eaten through down to the shoulder into the rib-cage with the heart and lungs removed…others have found carcasses where the only feeding damage is from bloodfeeding around the throat.[22]

Or this:

> In 1989 at Pomona a biologist, an educated man not prone to flights of fancy walked into his hallway. A striped beast not like a cat or a dog flew past him and shot though a window 5m away in one bound. The man then found his kitten in the study disembowelled and the skin laid partly back.[23]

Possibly the most bizarre "post 1936" account of alleged Thylacine behaviour I have seen comes from Peter Chapple who documents a report from a Mr. Adye Milner:

> he described the animal biting off the two front legs of the victim, and placing its front feet in the holes thus created. Then, by pulling upwards on the trunk of the victim's body with its teeth, it literally pulls the body out of the skin.[24]

What is happening here? Is this simple hysteria? Have we come full circle? Are we now in a world where the Thylacine, once persecuted for its sheep predation, then feared for its supposed vampirism, then driven to extinction, then mourned as a symbol both of extinction and Tasmanian uniqueness—now has renewed cultural currency as a "mystery animal," possibly capable once again of bizarre mutilations and even bloodsucking?

5. Conclusion

In these post-enlightenment times, the demonic connotations of lycanthropy have ceased to mean much to increasingly secular urbanites who rarely see wild animals at all. In spite of this, the werewolf and the vampire have both had a massive revival in the public consciousness in the 20th century as favourite subjects of the entertainment industry and in particular, on film and television. Unlike the folkloric monster of pre-modernity, the Hollywood werewolf is now often an object of fun, a device useful for mobilising a safe *frisson* of "entertaining fear." Marina Warner argues that:

> Scariness has gained ground as a pleasure: it is perhaps a modern affect, a symptom of the late twentieth century.…Fear has probably always played some part in amusement, but its peculiar pleasures have increasingly become an end in themselves; it is the defining flavour of the modern sensibility.[25]

However, the werewolf and its monstrous cousins can also be mobilised to engage in "serious play" about the postmodern condition, as they frequently are in (for instance) *Buffy the Vampire Slayer.* In fact, the werewolf

and vampire live on in many areas of popular culture – in movies, comics, popular songs and in toys to name but a few.

One could say that we live in the age of the postmodern werewolf, an age where the traditional signifiers of lycanthropy have been sundered from any "real" connection to the referent animal, and where new stories and myths can generate and circulate freely in the mediasphere. This of course, does not mean that werewolf and vampire stories have lost the power to shock, but rather that access to the supernatural has become individualised and a matter of consumer choice. Belief in the supernatural in general has not declined in the same way that membership of institutional churches has in many western countries, and individuals are now free to assemble their own metaphysical ontologies from the wide range of New-Age and paranormal material in popular circulation. Hunger for the unknowable and irrational is widespread.

Thus we have indeed turned full circle, and as is the case with the likes of *Buffy The Vampire Slayer,* our medieval and colonial demons have returned to us, newly repackaged for a postmodern age. For Warner:

> the enlightenment climate of verifiable phenomena and verbal privilege has changed; we have re-entered the ancient, magical, image-worshipping terrain of Catholic imagination and practice. A New Age of confusion between image and reality has been establishing its reign.[26]

We need our vampires and werewolves, we still need a glimpse of "the other." Thylacines may have become big business, but beyond the mainstream realm of tourist marketing and the cloning debate lies an important but defiantly "fringe" re-enchantment, a realm of "mystery Tigers," animal mutilations and (to take a recent site of vampiric hysteria) bloodsucking, Chicken-stealing, glowing-eyed, South American "Chupacabras."[27]

Should "real" living animals be discovered in the wild, or should one be cloned, as miraculous and pregnant with the chances to right old wrongs as that would be, the "new" Thylacine would eventually, once its "celebrity" faded, become again part of mundane reality. Perhaps we'd really prefer the Thylacines of our mind to stay in the shadows –"scratching at the window"[28] as Tony Thorne would say—lurking in the half-light of fantastic possibility.

Notes

1. David Quammen, *The Song of the Dodo: Island Biogeography in an Age of Extinction* (London: Pimlico, 1996), 281.

2. Quentin Beresford, & Garry Bailey, *Search for the Tasmanian Tiger* (Sandy Bay Tasmania: Blubber Head Press, 1981).

3. Phil Bagust, "The End of Extinction?: Playing the Devil's Advocate for Designer Thylacines and Theme Park Ecosystems in the Age of Pan-entertainment," *Australian Journal of Communication* 28 (2001): 1-18.

4. Ian Woodward, *The Werewolf Delusion* (New York & London: Paddington Press, 1979), 11.

5. Ibid, 208.

6. Montague Summers, *The Vampire in Europe* (New York: University Books, 1968), 19-20.

7. Tony Thorne, *Children of the Night: of Vampires and Vampirism* (London: Indigo, 1999), 9.

8. Eric Guiler, *The Tasmanian Tiger in Pictures* (Hobart: St. David's Park Publishing, 1991), 14.

9. Eric Guiler, *Thylacine: The Tragedy of the Tasmanian Tiger* (Melbourne: Oxford University Press, 1985), 82.

10. Col Bailey, *Tiger Tales: Stories of the Tasmanian Tiger* (Sydney: Harper Collins, 2001), 32.

11. http://www.fbe.unsw.edu.au.exhibits.scientia.wwwju96/chrzaszcz/tiger.htm.

12. Guiler, 1985, 140.

13. Bailey, 55.

14. Robert Paddle, *The Last Tasmanian Tiger: The History and Extinction of the Thylacine* (Cambridge: Cambridge University Press, 2000), 30.

15. Ibid, 32.

16. Ibid, 29.

17. Patrick Walters, "Irian Jayans spy 'Tassie Tiger'" *The Australian* 20 (August 1997): 9.

18. Tony Healy, "High Strangeness in Yowie Reports," in *The Proceedings of the Myths and Monsters Conference* held in Sydney, Australia, 2001, edited by Paul Cropper (http://www.herper.com/miscpdf/MMPapers_Aust.pdf.), 64-72.

19. Ibid, 67.

20. *http://www.life.sci.qut.edu.au/lidfesci/darben/beast.htm*.
21. http://*www.cryptozoology.com/cryptidsq/Thylacine.php*
22. Peter Chapple, "Quest for the Thylacine", in *The Proceedings of the Myths and Monsters Conference* held in Sydney, Australia, 2001, edited by Paul Cropper (http://www.herper.com/miscpdf/MMPapers_Aust.pdf.): 75-81.
23. P. Darben, *http://www.life.sci.qut.edu.au/lidfesci/*darben/beast.htm.
24. Chapple, 79.
25. Marina Warner, *No Go the Bogeyman: Scaring, Lulling and Making Mock* (London: Vintage,1998), 4.
26. Ibid, 378.
27. Literally 'Goat-Sucker' in Portuguese.
28. Thorne, 266.

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Session 4: The Psychoanalytic Vampire

'Nursery fears made flesh and sinew': Vampires, the Body and Eating Disorders: A Psychoanalytic Approach

Sally Miller

In this paper I look at how psychoanalytic understandings of eating disorders may offer a different way of understanding and engaging with the modern vampire.

Many critics date modern English and American vampire fiction from the 1970's using Anne Rice's novel *Interview with the Vampire*[1] as a benchmark for the beginning of the modern era.[2] However, for the purposes of this discussion it is perhaps more useful to provide a brief description, where the categories of "modern" and "early" are discriminated on the basis of a set of characteristics rather than a specific date.

In early literature vampires are what might best be described supernatural presences in human form.[3] That they are "not human" is seen in their ability to change into animals or mist at will, the fact that they cast no shadow or reflection and their aversion to holy objects. Though physically stronger than humans, they are weakened or destroyed by sunlight and often sleep in coffins during the day. Finally, unless stopped, the vampire usually kills its victim, sometimes draining him or her over period of several visitations, and at others, in a single attack. Here the bite itself is "infectious," turning its recipient into a vampire after their death.

Modern vampires are what I should like to call "anorexic absences"; here the portrayal of the vampire is that of a "near-human" being; holy objects have little or no effect upon them, they possess reflections and while they prefer the dark it is usually only newly-made or weak vampires that are killed by sunlight. They remain physically stronger than humans and often possess some supernatural powers, in particular telepathy. Modern vampires do not always have to kill their victims in order to obtain enough blood to sustain them, though many choose to. However, the bite is not usually a source of infection, with reproduction taking place by a normally consensual process of mutual blood exchange.

However, perhaps the most significant change has been the shift in narrative focus where the frequent use of the vampire as narrator has foregrounded the vampiric experience. Of particular interest to me is the way in which certain rituals and emotions surrounding the feeding experience have come to dominate many modern texts as a result of this change in narrative style.

One of the most startling features of contemporary vampire fiction is the vampire's reluctance to feed. Frequently framed as an act of conscience, the sustained refusal to feed from the human body occurs in a significant number of novels. Louis in *Interview with the Vampire* spends a large part of the story subsisting off rats in order not to take human life, describing his need for blood as a "vile unsupportable hunger"[4]; Angel in *Buffy the Vampire Slayer,* a previously ferocious killer who has had his soul restored by a Gypsy curse, lives exclusively on blood from blood banks[5]; in Tom Holland's novel *The Vampyre*, the Pasha has devoted his entire vampiric life to the quest for what he calls "true immortality" — freedom from the need to drink blood.[6]

In addition to these abstentions we find that these immortal beings are threatened by food and feeding in a way that they never were before. Anne Rice's vampires die if they continue to drink once their victim's heart has stopped beating, while in Poppy Z. Brite's novel *Lost Souls*, the vampires Twig, Molochai, Zillah and Nothing all suffer a bout of "food poisoning" after drinking from a victim who is in the advanced stages of cancer.[7]

Finally, I would like to suggest that feeding emerges as an issue through some writer's attempts to marginalise it. The novels of Jewelle Gomez,[8] Suzy McKee Charnas,[9] S. P. Somtow,[10] and Todd Grimson[11] all feature vampires who feed from humans but do not need to kill them. Anne Rice adopts a similar direction in her later novels by inventing a device where age withers appetite with very old vampires feeding rarely, if at all. However, it is noticeable that even in these cases there are still "binges" of violent feeding and killing, suggesting that the vampire can never be entirely free of its hunger and the conflicts surrounding it; that what is found in these novels is a merely a domestication, and not an eradication of appetite.

In order to avoiding feeding from humans the contemporary vampire usually opts for one of two alternatives: feeding from animals, or drinking human blood from a secondary source such as a blood bank. What these alternatives suggest is that it is particularly drinking human blood from the human body that so disturbs the modern vampire. So what exactly does such an act signify?

The cannibalistic nature of vampiric feeding has often been observed, and is clearly seen in the human characteristics that the vampire acquires after eating, such as bodily heat and a warmer pallor. However, I would like to suggest that there is also an emotionally and psychologically cannibalistic dimension to feeding for the vampire.

In Anne Rice's *Vampire Chronicles*, the ability to experience the victim's "humanity" is pre-eminent to the act of feeding. This finds its most poignant example in the character of Claudia, who turned into a vampire after the death of her family, and who now seeks to experience family life through her victims. As Lestat dryly observes, she "has a taste for families."[12]

Also significant is the telepathic bond that is frequently found to exist between the vampire and its victim during and sometimes after feeding, once more suggesting that, for the vampire, human blood provides not only physical but also mental and emotional nourishment.

Finally, feeding for the vampire, and frequently the victim, is highly sexual. As Angela Carter's Countess says to one of her victims in *Lady of the House of Love*: "It is dinner-time. It is bed-time."[13] What is important here once again is the multiple simultaneous significance of human blood and consequently the feeding experience for the vampire. That is to say blood is not simply a metaphor for other bodily fluids such as semen, but is simultaneously blood, semen *and* milk as is seen the use of blood for food, procreation, nursing, platonic bonding and sex. Hence we see that feeding for the vampire is an emotionally, psychologically and physically complex experience.

Given these multiple meanings of blood, feeding from the body will always carry a connotation of breast-feeding. While early writers such as Coleridge, Sheridan Le Fanu and some folkloric sources did in fact make the breast the initial site of the bite, it is the biting of the neck proximal to the shoulder that has come to predominate:

Psychoanalyst Leo Shengold has argued that "...the breast is for feeding, while the shoulder is for burping, for the interruption of feeding ... The shoulder can therefore conceivably be experienced by the infant as a frustrating anger-inducing breast."[14]

Here we can see that the child who experiences anger at the interruption of, or, what is otherwise perceived as inadequate feeding, is led to attack the maternal body at the site of frustration.

Although the vampire's victim can be either male or female, the vampire-human axis around which feeding revolves can be seen to demarcate the participants solely into categories of the consuming and the consumable. Hence I would suggest that all victims are aligned with the maternal body, which from earliest infancy is defined as consumable. And I would argue that the aggressive nature of the vampiric attack on the human body and its site, in psychoanalytic terms, represents a sustained attack upon the maternal body because it has withheld its contents from the infant.

This notion of the vampiric attack as originating the denial of the maternal breast in infancy is foremost in Andrei Codrescu's fictional account of the life of Countess Elizabeth Bathory, one of the historical sources of the vampire myth: "She wanted to know why the withered bosom that lay dying in the great canopy bed had not held her close when it was firm and full of life. Battling back the tears, Elizabeth whispered in her mother's ear, 'Why didn't you nurse me, Mother?'"[15]

However, it is important to note that co-existent with the child's desire to punish the maternal body for withholding its contents, there is the fear of reprisal for these desires. This notion of the vampiric attack as maternal reprisal for the child's oral-destructive desires is clearly seen in Andrew Neiderman's novel *The Need*. Knowing the vampiric stranger he has let into his house intends to kill him, Gordon not only accepts death, saying "every morning...I feel guilty I'm alive," he actually asks his killer, "'...do you mind if I call you Mother?'"[16]

In summary, I would argue that the conflicts that emerge in contemporary vampire fiction over feeding from the human body, though almost exclusively framed as an acceptable refusal to commit murder in fact originate in the complex nature of the feeding dynamic, here the multiple significance of drinking blood from the human body combines parental, platonic, sexual and biological imperatives and feelings as well as engaging infantile conflicts and phantasies which are once more ambivalent being the desire to attack and punish the mother for the withholding of the breast and the fear of retaliation by the mother for these desires.

Finally, I would argue that whether the vampire kills its victim or not does not change the meaning or significance of the feeding experience. That not eating is nonetheless pursued by the modern vampire as a solution to these conflicts means, I believe, that we must understand the contemporary vampire's reluctance to eat as a disorder and not a humanitarian or moral decision. That is to say we should not see not eating as a direct solution to a philosophical conflict but as a set of rituals and thoughts in itself that function as a means of handling the psychological conflicts that lie at the heart of the vampiric condition. Even where alternatives are pursed it is clear that they are inferior in taste, nutrition and emotional experience; therefore I would argue that not eating must be seen as self-destructive and not a true alternative. This leads us to the idea of the vampire as anorexic…

As with the vampire, the anorexic's behaviour is dominated by the oral cavity, where eating or not eating and specific foods have complex symbolic meanings and psychological functions.

A brief definition: firstly, anorexia nervosa "...is a misnomer; anorexia means loss of appetite. Only in certain cases or at certain times is this true. Usually the anorexic feels ravenous."[17] The most sensational feature of the anorexic is of course her extreme thinness; as E M Farrell expresses it, "An anorexic is instantly spottable....She is starving."[18] In addition to this there is a disturbance in the way in which the anorexic experiences her body and even when emaciated patients will claim that they "feel fat" or that a particular area of the body is "too fat," from which the anorexic derives her characteristically intense fear of gaining weight. The clinical diagnostic criteria for anorexia nervosa also includes the absence of at least three consecutive menstrual cycles when normally expected to occur.

Earlier I discussed how the significance of the vampiric bite was rooted in the infantile experience of feeding and the child's desire to possess and consume the breast. This notion of the mother as a "primal feast" for the infant is foremost in Kim Chernin's work on eating disorders. In her book *The Hungry Self,* she suggests that eating disorders are directly related to the guilt associated with overconsuming and draining the maternal body in childhood:

> Underlying the symptomatology of an eating disorder ... is the unconscious "Kleinian memory" — a wish to bite and tear at the mother, to scoop and suck out her fluids, with the concomitant belief that one has really done this and has consequently damaged the mother, drained her, depleted her, and sucked her dry. I wish, in all earnestness, to suggest that we can understand the self-destructiveness of eating problems only by relating them to a girl''s belief that long ago, in earliest childhood, she inflicted this type of oral attack upon her mother and succeeded in depleting her.[19]

Chernin's argument is particularly pertinent to my discussion because it locates the feelings of guilt and remorse so prominent in contemporary vampire novels. In this context I would like to suggest that the guilt over feeding suffered by modern vampires, which I have already noted is almost exclusively framed as an acceptable remorse over murder, is in fact more specifically shame at the crime of matricide, with each victim serving as a reminder of original crime of overconsuming the maternal body. It is interesting to note that in Poppy Z. Brite's novel *Lost Souls* the vampire's first victim is always its mother: "Our babies are born without teeth, but even so they manage to chew their way out. Perhaps they have a set of womb-teeth. Perhaps they claw their way out with their tiny fingers. But they kill, always they kill. Just as I ripped my mother apart." [20]

Once again it is important to note that the feeding experience is marked by ambivalence, that co-existent with the phantasy of omnipotence and possession there exists one of retaliation and destruction. Hence once the food enters the body the anorexic can find herself panic stricken by what she has done. One patient talks of feeling "full of my mother" after eating, while another says "...that's when I throw up, when I become like my mother." [21]

What we see here, as I have suggested is the case with the vampire, is that anorexics remain unconsciously rooted in infantile feeding patterns and phantasies, where food is experienced as the mother's body and eating as the destruction of the maternal body.

However, this is not the only area in which connections between the two can be made. Farrell has observed that many "… anorexics attempt to postpone indefinitely the realisation of which sex they belong to, as though it was a decision that could be made by choice alone."[22] This wish to deny sexual difference is also evident from the anorexic's physical manipulation of her body through starvation which leads to the disappearance or retardation of secondary sexual and reproductive characteristics. The definitive example of this in vampire fiction is Claudia in *Interview with the Vampire*, who, turned into a vampire when only five years old, is permanently arrested not only at childhood, but what Doane and Hodges have called "the oedipal moment."[23]

I would like to go further though and argue that although vampires are "socially, both men and women,"[24] they in fact all "psychically" posses the same body with the genitals being superseded by the mouth, that they realise the anorexic phantasy of a polymorphous sexual identity.

Although not part of the diagnostic criteria, intensely close bonds are almost universally reported to exist between anorexic patients and their mothers; for example, "when very young Paula took pride in being so close to her mother that they both knew at all times what the other was thinking."[25] Here we see strongly the desire to mentally sustain a pre-Oedipal symbiotic state of fusion with the mother.

However, her unconscious refusal to acknowledge separation from the maternal body means that the anorexic is unable to distinguish or fully comprehend her body as her own. This becomes clear through the perception of the body as secondary to the mind, and bodily experiences such as hunger as external intrusions; "my body was just eating before my mind...was awake enough to stop it from doing it."[26]

In vampire fiction a similar mind/body split is found in the presentation of vampirism as a biological impulse: "...I am I and yet not I, as if I haunted my own shape and am condemned to watch with shame and rage its beastly doings."[27] Sometimes this dichotomy is so extreme as to be experienced as the sense of two-people occupying and fighting over one body – this phenomenon is found in both vampire fiction[28] and medical case studies.[29]

One solution to this mind/body battle can be found in the anorexic's fantasies of bodily absence where her pursuit of extreme thinness can be seen to express the desire for "the impossible fiction of the non-body."[30] Here "...the ideal is not merely a thin body...not just a reduction but an *eradication* of the body."[31] Offering a possible explanation for why, no matter how emaciated she is, for the anorexic, there is always a desire to lose more weight.

Also of interest are the feelings of omnipotence and immortality experienced by many anorexic patients; despite suicidal desires and behaviour, they frequently preserve the fantasy of a continued existence: "She believed her body was indestructible, that death meant peace and contentment and still being alive. Her body could die. She would not."[32] This phantasy, where death both exists and does not, leads us once again to the vampire myth, where death conversely leads to eternal life.

One of the biggest modifications of the vampire myth in contemporary fiction is the "density" of the vampiric body. No longer able transform or transcend its corporeal presence, the vampire body has become a body that has ceased to exist, yet cannot die. Here the vampire's lack of bodily functions are not a form of freedom, but restriction; in *The Gilda Stories* and *Vampire Junction* the central characters are unable to express their grief because, as vampires, they cannot cry. Or, as Louis bluntly describes the limits of the vampire body in *Interview with the Vampire*: "I was satisfied. I was filled to the brim. But I was dead."[33] Hence we find the anorexic desire to be free of the body also manifesting itself in vampire fiction.

The phenomena of vampiric suicide features in the work of a large number of contemporary writers. As does "going to ground" a period of "hibernation" which forms a break between the vampire's various lifetimes this is often undertaken in state of despair, when circumstances or feelings threaten to overwhelm the vampire. In addition, there is an increasing desire amongst modern vampires to become human, here the human body seems to promise to reconcile the conflict between mind and body that so torments the contemporary vampire. Hence I would like to suggest that the vampire and the anorexic share not only the same psychic background to their behaviour but arrive at the same conclusion — the destruction of the body.

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14. L. Shengold, "A Note on Symbolism, A Brief Communication,*" International Journal of Psychoanalysis* (1993): 963.

15. A. Codrescu, *The Blood Countess* (Quartet Books, 1996), 271.

16. A. Neiderman, *The Need* (Berkeley Books, 1993), 127.

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18. E.M. Farrell, Lost for Words, The Psychoanalysis of Anorexia and Bulimia (Process Press, 1995), 7.

19. K. Chernin, *The Hungry Self, Women, Eating and Identity* (New York: Perennial / Harper and Row, 1986), 119-120.

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25. H. Bruch, *The Golden Cage, The Enigma of Anorexia Nervosa* (Vintage, 1979), 37.

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27. A. Carter, "Vampirella," in *The Curious Room, Collected Dramatic Works* (Vintage, 1997), 28.

28. N.A. Collins, *Sunglasses After Dark* (Futura, 1990); Neiderman (1993).

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33. Rice, 345.

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"One For Ever": The Threat of the Abject in Le Fanu's "Carmilla"

Hyun-Jung Lee

In her comprehensive study of fin-de-siècle horror, Kelly Hurley calls the entropic, degenerative bodies that riveted and disgusted readers of late nineteenth-century Gothic fiction *abhuman*, a word deliberately resonating with Kristeva's *abject*: late-Victorian Gothic, according to Hurley, depicted "the human as abhuman, as bodily ambiguated or otherwise discontinuous in identity."[1] Extending Kristeva's analysis of the close relationship between horror and selfhood, Hurley goes on to describe the "abhuman subject" as a "not-quite-human subject, characterized by its morphic variability, continually in danger of becoming not-itself, becoming other."[2] This emphasis on the insecurity of constitutive categories aligns her argument with not only Kristeva's "abject" but also Freud's theory of "the uncanny" on which it is loosely based. As Hurley suggests, literary Gothic at the end of the Victorian era takes the uncanny and, by *abhumanizing* it, compounds it with the abject. Thus, horror at the close of the nineteenth-century comes to revel in the mutability of the human form and the indeterminacy of self-identity.

Sheridan Le Fanu's "Carmilla" (1872) anticipates this fin-de-siècle turn in Victorian Gothic texts, offering a provocative example of the workings of the uncanny in Gothic and the abject that constantly haunts it. This paper reads "Carmilla" alongside Kristeva's theory of the abject and Freud's related theory of the uncanny, in order to elucidate the source of the vampire Carmilla's threat and potency as a transgressive figure. While there have been a slue of compelling criticism on the relationship between Carmilla and her victim Laura in recent years, such criticism has concentrated almost exclusively on the antipatriarchal implications of the text's homoeroticism. Instead of reading the "dangerous" attraction between Carmilla and Laura as a threat to patriarchal, heterosexual order, this paper views that same relationship as dramatizing a threat to subjectivity itself. My argument pursues the critical implications of seeing Carmilla as an incarnation of the abject: the long-forgotten part of the self that has been othered in the originary formation of identity, and that returns to reclaim its former status. Le Fanu's vampire novella benefits from such a reading not simply because of the intrinsic parallels between the characterization of literary vampires and Kristeva's discussion of abjection, but also because the text repeatedly announces its intense preoccupation with the relationship between selfhood and otherness, and between attraction and repulsion.

If Freud's "uncanniness" refers to the eerie feeling that assails the subject mentally and physically in the presence of the long-repressed familiar, Kristeva's "abjection" takes Freud's somatic emphasis even further, locating the site and medium of this (non-)recognition squarely in the human body. The abject, as Kristeva describes in *Powers of Horror*, is the now-unassimilable other that had once been part of the undifferentiated being-before-self. In other words, the abject refers to that which had been ejected/rejected in an immemorial past *in order to establish the boundaries of the self*. In the retching and convulsing that occurs at the sight of the abject, the body registers an oblivion that was forcibly enacted in the originary act that gave birth to an "I." Because what is rejected as "abject" is not only part of the "I" but also what enables that very "I," abjection testifies to the permanently brittle, unstable boundary between the self and what appears most radically other. Consequently, the abject "is experienced at the peak of its strength when [the] subject, weary of fruitless attempts to identify with something on the outside, finds the impossible within; when it finds that the impossible constitutes its very *being*, that it *is* none other than abject."[3]

Drastically alien yet most intimately self, the abject continually threatens the borders of the "I." Liminality—"the in-between, the ambiguous, the composite"[4]—defines the abject. As an "other" that can never be completely other, the abject is poised between the constant push and pull that agitates the outskirts of self. Thus, the abject "simultaneously beseeches and pulverizes the subject," and to experience abjection is to be caught up, passionately and painfully, in the burst of bodily knowledge that recalls the forgotten time of the undemarcated being-before-"I." Put another way, the abject draws our attention to itself *so that we may turn away from it*: it is both revulsion *and* attraction, rejection *and* desire. As Kristeva adds, "So many victims of the abject are its fascinated victims."[5]

The vampire as a literary figure accrues powerful implications when we view it through the lens of the abject: it provides arguably the most compelling figure for abjection, since the relationship between vampire and victim dramatizes *through* and *upon* the body the complex dynamic of attraction and repulsion, and, ultimately, of incorporation.[6] Interestingly, Le Fanu's most original addition to the vampire myth poignantly encapsulates Carmilla's abject/uncanny status. Near the end of her narration, Laura comments that Carmilla seems to have been bound by a law that prohibited her from adding or omitting a single letter when adopting a new identity. Whether it is Mircalla, Millarca, or Carmilla, every one of her aliases retains its original components even as it is restructured for each new relationship. Carmilla's name, mutable yet unchanging at bottom, symbolizes the paradox of the

familiar within the unfamiliar, the self within what seems other, that Kristeva's abject and Freud's uncanny delineate.

But the parallels extend even further. Kristeva announces that the human body after death "is the utmost abjection." The corpse "is a border that has encroached upon everything"; it is "death infecting life."[7] Likewise, Freud notes in his essay on the uncanny that "[m]any people experience the feeling [of uncanniness] in the highest degree in relation to death and dead bodies, to the return of the dead." The dead body, as the final excrement of human being and the ultimate reminder of the ego's eventual extinction, is where the uncanny and the abject merge and become infinitely potent: eliciting the most visceral reactions, the human corpse perpetually draws and repels our gaze. Reading the un-dead vampire in terms of abjection therefore uncovers intense struggles over the limits and conceptions of self, as well as over the troubling split between desiring life and desiring death. Abjection allows us to recognize that what is at stake in the drama of mortality the vampire instigates is nothing less than the basic relationship between subjectivity and desire. By a violently physical reaction that signals the horrifying yet irresistible "sameness" of what appears most "other," abjection redefines the object of desire as an extension of the subject, and subjectivity as a constant renegotiation of ambiguity. The vampire—animated corpse, material death circulating among the living, and liminality incarnate—is a figure *characterized by* its ambiguous, composite nature, its very ability to inspire both allure and revulsion, desire and horror. It is the embodiment—sometimes beautiful, sometimes hideous, but always fascinating—of the persistence of the abject and the perilously permeable line between life and death, being and unbeing, self and other.

Such troubling fluctuations, as well as simultaneous surges of loathing and desire, are recurrent motifs in Le Fanu's "Carmilla." When Laura and Carmilla meet face to face many years after their first dream-like encounter, Laura's reaction to her mysterious guest is notably one of ambivalence. Laura states that she was strongly "drawn towards" the beautiful Carmilla but that "there was also something of repulsion" and even "horror."[8] What she describes in a subsequent passage as "this ambiguous feeling" crops up over and again as the relationship deepens. She writes:

> I experienced a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust…. I was conscious of a love growing into adoration, and also of abhorrence. I know this is a paradox, but I can make no other attempt to explain the feeling.[9]

Even after Carmilla's violent end, her memory returns to Laura in "ambiguous alternations—sometimes the playful, languid, beautiful girl; sometimes [a] writhing fiend."[10] The vampire Carmilla arouses ambivalent feelings because she herself is an ambiguous, composite character: irresistible and horrific, intimate and alien, dead and yet fiercely alive, Carmilla infuses the text—and Laura's heretofore clear-cut world—with the possibility of the unity of extremes by simultaneously incarnating radically opposite terms.

The identity of extremes that Carmilla embodies spills over into her relationship with Laura. In her most passionate moments, Carmilla describes her longing for her friend and victim as an inevitable need for oneness. One might argue that the desire for union with the beloved is a stock convention of romantic fiction and poetry. However, Le Fanu distinguishes Carmilla's yearning from a stylized, clichéd expression of erotic desire by providing genealogical grounds for the oneness she insists upon: Laura and Carmilla in fact originate from the same bloodline through Laura's mother. Even before Carmilla's vampiric attacks on Laura—attacks which bring about the kind of "oneness" we find in countless examples of vampire fiction that draw on metaphors of infection and incorporation—the two women are revealed to be "of one blood." Thus, the text establishes an overdetermined physical identity that reifies the psychic identity Carmilla asserts throughout her relationship with Laura.

We find numerous examples from the text where Carmilla voices her desire for Laura in terms of mutual identity and identification. In one such fervent moment, Carmilla cries to her friend and victim, "You are mine, you *shall* be mine, you and I are one forever."[11] Describing their first meeting when Laura was just an infant, Carmilla states, "Your looks won me; I climbed on the bed and put my arms about you."[12] Reading Le Fanu's text in light of Kristeva's abjection, we become alert to the punning usage of the word "won/one" in this declaration, so that the scene of embrace comes powerfully to invoke a symbolic merging between self and other. (Of course, this attempted merging must and does break down the moment the young Laura begins to feel horror toward her nocturnal visitor, since abjection by definition reinforces the bounds of self through the failure of such union.) Taking her insistence on the "oneness" between her victim and herself even further, Carmilla later proclaims, "[A]s I draw near to you, you, in your turn, will draw near to others."[13] Most immediately, this declaration alludes to the process of replication—or "infection"—that results from vampiric attacks. On the other hand, the simultaneity of the two parallel processes—Carmilla does not say that she will *first* "draw near" to (or vampirize) Laura, which will *then* allow Laura to "draw near" to others, but that the one will happen *at the same as* the other takes place—suggests

that the act of breaking down the boundary between "I" and "you" is equivalent to breaking down the boundary between self and all "others." She even seems to imply that the former *necessitates* the latter. Interpreted in this way, Carmilla's words describe the tenuous demarcation between subject and object, and the common premise that grounds all distinctions between self and other. Carmilla threatens the basic structure of identity formation and subject-object relation. Indeed, Laura herself articulates this particular menace when she confesses, "I don't know you—I don't know myself when you look and talk so."[14]

I have argued thus far that Carmilla—beautiful yet horrific, dead yet perpetually living—embodies the instability of constitutive categories that Kristeva's account of abjection exposes to our fascinated-disgusted view, both in her insistence on the identity between Laura and herself and in her ability to simultaneously repulse and attract. The vampire's liminal nature and its power to draw the victim into that same space of uncertainty receive particular emphasis in Le Fanu's novella, making it an exceptionally rewarding text for examining the implications of the vampire-as-abject. Reading Carmilla as the incarnation of abjection allows us to move beyond accounts of specific object choice and consider how vampire fiction forced Victorian readers to rethink subjectivity, as well as the fundamental motivations behind object choice itself. As we have seen, Laura's desire-in-horror (or desire *as* horror) for Carmilla ultimately threatens her sense of self. In other words, desiring the abject invites more than an incursion by a foreign threat across the borders of family, class, gender, nation, or race. Rather, it signals an ontological crisis regarding what is and is not self, a crisis that requires the reconstituting of the very boundary between self and other *each time* it approaches resolution. In this sense, desire in Carmilla becomes not so much a matter of objects, but of the redefinition and extension of the subject.

"Carmilla" has attracted considerable attention during the past decade, especially by critics who sought to depose Bram Stoker's *Dracula* from its place in literary history as the reigning monarch of Victorian vampiric fiction. The powerfully erotic language Carmilla uses to communicate her attraction to Laura has provided the basis for many fascinating antipatriarchal readings. Nina Auerbach, Helen Stoddart, Tamar Heller, and William Veeder, among others, have explained the peculiarly female and/or feminine threat Carmilla presents to patriarchal and heterosexual systems of identity, knowledge, and affective exchange. Such critics astutely recognize that sexuality and gender form a site where many of the crucial social categories of the time—class, race, and morality, to name a few—converge. However, reading Le Fanu's vampire tale through the lens of sexuality alone contains the implications of "Carmilla" the text, just as the authority figures around Laura physically contain Carmilla near the conclusion of the novella. By treating the relationship between sex, gender and other social categories as merely convergences or intersections—that is, by identifying Carmilla's threat to social orders and hierarchies other than the overtly heterosexual or patriarchal as a *metonymic* threat (threat by association)—one fails to account for the possibility that the danger Carmilla poses in her insistent desire for Laura may in fact be a threat from which all other threats *originate*. The unity of opposites Carmilla incarnates and the similar union she seeks to enact with Laura constitute an ontological threat which endangers the boundaries of subjectivity—that most basic demarcation enabling so many systems of social and conceptual order in the Victorian period and beyond.

In other words, Carmilla is not dangerous because she is sexually transgressive, but because of the particular way in which she articulates that transgressivity. Her persistent avowal of unity suggests that what is being transgressed is not merely sexual or gender codes but something far more fundamental, something constitutive of identity itself and of all distinctions between self and other. While many critics interpret Carmilla's voracious desire for Laura, as well as her vampirism, in the context of nineteenth-century female sexuality—whether homoerotic or autoerotic—few focus on the text's specific formulation of that desire as a craving to merge with what is desired, the need to *become one* with the beloved. By emphasizing Laura and Carmilla's common maternal lineage and the latter's unfailing certitude in her unity with her victim, Le Fanu's "Carmilla" characterizes the drive toward identification not simply as an after-effect of erotic attachment, but as the recovery of an original state of oneness, and, by extension, as a yearning to achieve union between the self and its split-off parts. Carmilla's insistence on the unity between her victim and herself—"[Y]ou and I are one for ever"[15]—invokes the repellent lure of subjectivity's dissolution in the moment of abjection. This assertion of identity threatens existing cultural ideologies by suggesting that self and other—good and evil, proper and improper, domestic and foreign—are constructed from the same originary material. Surpassing all threats to patriarchal or heterosexual order, it is this anarchic possibility that is truly "dangerous" in Le Fanu's "Carmilla," because it undoes not just sexual demarcations but also numerous other conceptual distinctions structuring Victorian society. The bounds that define morality, sex, race, class, nation are all grounded in the primary distinction that divides what is I from what is not. In radically questioning this line between self and other, abjection in "Carmilla" inaugurates the persistent and variegated sense of threat that will pervade countless subsequent portrayals of the vampire, including Stoker's *Dracula*.

Notes

1. Kelly Hurley, *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle* (New York: Cambridge University Press, 1996), 5.

2. Ibid, 3.

3. Julia Kristeva, *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982), 5.

4. Ibid, 4.

5. Ibid, 9.

6. Both literary treatments of vampires and Kristeva's exposition of the abject draw on the metaphor of incorporation.

7. Kristeva, 3-4. The applicability of the abject in discussing literary vampires becomes even more remarkable when Kristeva begins to employ the metaphor of infection in describing the human corpse.

8. Sheridan Le Fanu, "Carmilla," in *In a Glass Darkly* (New York: Oxford University Press, 1999), 259-60.

9. Ibid, 264.

10. Ibid, 319.

11. Ibid, 264.

12. Ibid, 260.

13. Ibid, 263.

14. Ibid, 265.

15. Ibid, 264

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Session 5: Vampire Myths

The Name of the Vampire: Some reflections on current linguistic theories on the etymology of the word 'vampire'

Peter Mario Kreuter

One of the most annoying matters of research into Southeast European Vampire belief is the fact that we do not know the etymology of the word. All older theories of an ostensible Slavonic, Hungarian or maybe autochtonous origin of this word have become obsolete.[1] Besides that, the currently most convincing proposal from Ute Dukova suffers from the highly theoretical basis of its ideas.[2]

Having finished and published my own doctoral thesis, reactions on this study came shortly after its release. One of these reactions was the letter of Hanswilhelm Haefs, a German author who became quite famous in Germany by publishing several books of so-called "useless knowledge." In his books, Haefs presents a sort of kaleidoscopic collections of mostly interesting facts and astonishing theories on a large scale of thematic fields. Enclosed to his letter, Haefs sent a copy of his newest book titled "New useless knowledge for the waistcoat pocket, including the history of the vampire Count Dracula" as a present to me.[3] The author of the book wanted me to read the final chapter of it because it presents a complete new theory of the origin of the word "vampire."

I read it and was fascinated—not because of the theory itself, which I found ridiculous, but of the general character of the chapter. It was nothing more than the well-known quarry of parts of the literary vampire figure, some elements of anthropological or ethnographic basic knowledge and the attitude of knowing the South-Eastern part of Europe very well. Of course, none of the works of Bulgarian or Romanian authors were used for this chapter of the book. Instead, the main part of the chapter consists of a nearly word-by-word rendering of an article written by the Munich Slavonic linguist Heinrich Kunstmann in 1992.[4] And this article was really new to me; I just didn't know it while finishing my own study on the vampire belief in the Balkans.

Heinrich Kunstmann does not only try to explain the etymology of the word but the whole genesis of the belief by falling back on ancient Greek mythology. Following Kunstmann, the absolute origin of the vampire myth is the mantic Greek god Amphiaraos **(A--)**, one of the rulers of Argos and in his time well-known seer. Amphiaraos was a son of Oikles and Hypermestra, by this genealogically bound to Apollo. Betrayed by his wife Eriphyle, he was forced to take part in the attack of the Seven against Thebes. After their defeat Zeus saved him by opening the ground near the city of Oropos and allowing him to escape into the ground. Subsequently, Oropos became famous in the Greek world because of its oracles which were be given by Amphiaraos even long time after his disappearance.

If we follow Kunstmann, the end of Amphiaraos and his later fate as a hidden seer and giver of oracles contains the nucleus of the vampire belief. His history was preserved over the centuries by the Greek people, and by entering the Balkanic peninsula in the second half of the sixth century Slavonic tribes came into contact with the name Amphiaraos and his fate.[5] The Slavs adapted Amphiaraos and his oracles and formed a new myth of the mythological material, the basic of the vampire belief.[6] Here we have a first question to pose: Why should they have done so? Zeus, Hera, Aphrodite, Apollo have never been seen in their eyes as worth to be put into their own olymp of Gods. But should a regional cult of a hidden seer with no greater influence on the Greeks themselves have created a new mythological branch in the old Slavonic culture which led to the vampire figure? This has to be explained by details, and Kunstmann promised in 1992 to do so.[7] Now in 2003 we are still waiting…

The word itself, still following Kunstmann, was borrowed twice from the Greek language. The first time it was borrowed in the seventh century. It was the time when, still according to the theory of Kunstmann, Slavonic languages started to develop nasal vowels. In our case the result was ****opyr'*** which became later **upyr'* by the regular exchange of the nasal vowel. This form was the basic one for the further development and led finally to Russian *upir'* and *upyr'*, Polish *upiór* and Czech *upír*. An interesting thing is the fact that Kunstmann doesn't give any example for a Serbian or Macedonian result of this basic form. In his article he only shows one Bulgarian word, ***вампир***[8], which is quite interesting because Old Church Slavonic did know two nasal vowels. So why should the first syllabe of Amphiaraos (*Am-*) become first a nasal vowel, which was then not object of the standard slavic denasalization (**u-*), but was transformed into a syllable (*vam-*) very close to the starting point? Kunstmann claims that this syllable is the result of the denasalization enlarged by a v-prothesis being standard in the loan process from Greek to Slavonic languages.[9]

This argumentation is confusing, and it is even more confusing if we note that this new, other result described above mutates a few lines later into the second time of borrowing the word from Greek Amphiaraos. This time the loaning process must have taken place after the seventh century because of the initial syllable *vam-* which becomes now the normal reflection of an old nasal vowel, and this in all Slavonic languages.[10] But why do we have the loaning of one single word two times? No answers again; again we have to wait on Kunstmanns famous new book…

But things are getting more curious in Kunstmann's article. We know that the word "vampire" started its success in the European languages shortly after 1732 when Austrian military committees of investigation were confronted with cases of widespread deaths in some Serbian speaking villages of the region. The military doctors heard of the vampires having caused deaths by attacking the people and bringing illness and weakness to them. From the official medical reports and their reception in journals and pamphlets the German "Vampir" has made its way into the vocabulary of nearly all European languages. One can note that German "Vampir" must be a loanword from its Serb equivalent. This leads us to one of the most interesting phrases in the whole article of Kunstmann: "Bei Serben und Kroaten ist *vampir* zum Beispiel die schriftsprachliche, *upir* hingegen die mundartliche Version."[11] If this is right, why do we have the word "vampire" in our languages? According to Kunstmann, the spoken form was the little word "upir." Where does it come from? Without any doubt the doctors from Austria have spoken to illiterate villagers who would not have used a term based on written language. So if the doctors wrote down the word 'vampire' or rather what they have heard the spoken form never could have been "upir," it must have been "vampir." But why should the Serbs use this term in their spoken language, if it is, after Kunstmann, the chronologically younger one? And why does Kunstmann mix up both forms in a completely illogical way?

But the final problem with Kunstmann's theory is still missing. Apart from his more than problematical interpretation of the etymology of the word "vampire," he doesn't give us any explanation how the folkloric content of the vampire figure can be connected with Amphiaraos. Well, he was saved by being send into the ground. And he seemed to live for a long while in the underground by giving oracles. But that's all. Kunstmann tries to construct a connection with the revenant character of the vampire and puts Amphiaraos and the vampire together with some bloodsucking mythological figures like the furies.[12] But what do the furies have to do with Amphiaraos? Nothing. The pretension that a certain mythological figure may have been mixed up with some another ones into a new form of mythological figure is not enough to strengthen a brandnew linguistic theory. And finally, by the way, in my own doctoral thesis I have shown that the folkloric vampire of the Balkans doesn't suck blood at all.[13]

Maybe another theory or idea is closer to the truth. In 1998, the Musée cantonal d'histoire naturelle in Sion (Switzerland) published a huge two-volume-study on bird and bat names in Europe.[14] While in the first volume one can find each European bird under their Latin names with all its names in European languages, the second volume puts the names into paradigms with a similar phonetic structure and compares them with other words of the same structure. Names with the consonantic structure "b-mb," "p-mp" are listed under the current number 6.2.24.[15] Here we will find our "vampire" and some of its regional variants as for example "vapir."[16] And it is really astonishing to recognize how many words describing elements of the folkloric vampire figure have a similar phonetic attitude. Take the word flame, for example: "vampa" in Sardinia, "vapë" in Albanian, "vapore" in Romanian, "vapae" in Aromanian or "bampa" in Venetian Italian.[17] Or take steam: "pampore" in Romanian and "vapore" in Italian.[18] The butterfly is called in Galician "pampurriña" and in Basque "pinpirin."[19] Do we have something like a genetic relationship of phonetic structures here? We must be aware of certain conclusions. Nearly all of the languages mentioned above are of Indoeuropean origin so we have to expect a certain similarity of many terms. But is that all? Isn't it possible that "vampire" has something to do with the words for steam and flame and butterfly? The major problem is that the editorial board announced that it will take again some years before a volume with explicative articles will be published. And we have to wait again …

Notes

1. Katharina M. Wilson, "The History of the Word Vampire," *Journal of the History of Ideas* 46 (1985): 577-583.

2. Ute Dukova, *Die Bezeichnungen der Dämonen im Bulgarischen* (München: Otto Sagner, 1997), s.v. "vampir," 96 - 100.

3. Hanswilhelm Haefs, *Neues nutzloses Wissen für die Westentasche zunebst der Geschichte vom Vampir Graf Dracula* (München: Sanssouci, 2001).

4. Heinrich Kunstmann, "Die Genese des Vampirs aus der griechischen Mythologie," *Jahrbuch der Brüder Grimm-Gesellschaft* 2 (1992): 181 - 188.

5. Kunstmann, 184.

6. Haefs, 188-89; Kunstmann, 184.

7. Kunstmann, 184, footnote 9. Here Kunstmann announces his book *Etymologische Betrachtungen auf dem Gebiet der slavischen Mythologie* (*Etymological considerations on the field of Slavic mythology*) with the words "in Vorbereitung" ("in preparation").

8. Kunstmann, 183-84.

9. Kunstmann, 185.

10. Kunstmann, 185.

11. Kunstmann, 183. "Among Serbs and Croates for example vampir is written language, upir however the dialectal version."

12. Kunstmann, 188.

13. Peter Mario Kreuter, *Der Vampirglaube in Südosteuropa. Studien zur Genese, Bedeutung und Funktion. Rumänien und der Balkanraum* (Berlin: Weidler, 2001).

14. Michel Desfayes, et al., *A Thesaurus of Bird Names—Etymology of European Lexis through Paradigms*, 2 volumes (Sion: Musée cantonal d'histoire naturelle, 1998).

15. Desfayes et al.,Vol. 2, 741-42.

16. Desfayes et al.,Vol. 2, 742.

17. Ibid, Vol. 2, 742.

18. Desfayes et al.,Vol. 2, 741/42.

19. Desfayes et al.,Vol. 2, 741.

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The Undead: To Be Feared or/and Pitied

Nursel Icoz

Rosemary Jackson maintains that as a perennial literary mode, fantasy, which attempts to escape the human condition, to transcend reality and construct alternative, secondary worlds, can be traced back to ancient myths, legends, folklore and carnival art. It attempts to compensate for a lack resulting from cultural constraints and to express unconscious drives. The individual whose desires have been repressed is left with the wish to take flight into a more desirable world of fantasy in order to escape the social, ideological and cultural impositions. This is the liberating function of the fantastic. Although surviving as a perennial mode, the fantastic is transformed according to the historical positions of the authors and is determined by its social context. Literary fantasies appear to be free from many of the conventions and restraints of more realistic texts, as they disregard rigid distinctions between animate and inanimate objects, self and other, life and death; but this freedom does not mean solely transcending reality and providing an escape from the human condition. It has to do with inverting elements of this world, recombining its constitutive features in new relations to produce something strange, unfamiliar with the aim of forming a better, more unified reality.[1]

Since fantasies express a longing for something other than the limited "known" world, writers of the fantastic imagine a world with different sets of natural laws, different forms of bodies, and alternative landscapes, thus transgressing boundaries. Fantasy is based on and controlled by an overt violation of what is generally accepted as possibility; thus it threatens to subvert rules and conventions taken to be normative.

To Calvino, what makes the fantastic significant for us is that it tells us the most about the inner life of the individual and about collectively held symbols. The supernatural element at the heart of such tales appears loaded with meaning, like the revolt of the unconscious, the repressed, the forgotten.[2] To introduce the fantastic is to replace familiarity and comfort with estrangement, unease and the uncanny. Fantasy aims at dissolution of an order experienced as oppressive and insufficient. Lévy argues that "the fantastic is a compensation that man provides for himself at the level of imagination for what he has lost at the level of faith."[3] As Sartre suggests, while religious faith prevailed, fantasies told of leaps into other realms and enabled the transcendence of the conditions of human existence, thus fulfilling an escapist function by expelling desire; in a secular culture, fantasy does not invent supernatural regions, but presents a natural world inverted into something strange, something other.[4]

According to Todorov, the defining feature of the fantastic is the hesitation experienced by the reader and the protagonist/s, who know only the laws of nature, confronting an apparently supernatural event.[5] The reader's reaction is often represented in the text itself by the use of a character that witnesses the strange event arousing hesitation. The identification of the reader with the witness is facilitated by the attribution to that character of the narrator/s' function. The use of the first-person pronoun allows the reader to identify with the narrator and the witness. Hesitation is the essential feature of the fantastic to Dostoevsky, too, who remarks that the fantastic must be so close to the real that the reader almost believes in it.[6] Fantastic narratives assert that what they are telling is real and then proceed to break that assumption of realism by introducing something unreal. Hence, hesitation can be read as uncertainty as to the nature of the "real." The uncertainty is produced by the external possibility of a simple explanation of phenomena, which is, however, stripped of internal probability.

Modern fantasy might be considered to have started in the late eighteenth-century, the point at which industrialisation transformed western society and the psychological effects of the new materialistic culture became quite violent. Nineteenth-century fantasy reveals an opposition to and subversion of bourgeois ideology and its unitary vision upheld through the "realistic" novel with its closed, monological forms. The fantastic had its high time in the nineteenth-century, functioning as an alternative to the rigid realism that attempted to eradicate fancy, by providing a flight to another world, and to compensate for the growing rationalisation of culture, work and family life.

Jackson agrees with Sartre that the modern fantastic is a language of non-signifying signs,[7] and this gap between sign and meaning was anticipated by many post-Romantic works in a fantasy mode; for example, in the beginning of *Dracula* and "La morte amoureuse" ("The Beautiful Vampire") there is an apprehension of something unnameable, which can only be articulated through suggestion and implication. The reader of the fantastic must reject metaphorical or allegorical interpretations because then the fantastic loses its non-signifying nature. In the fantastic one thing does not stand for another, but literally becomes the other. The topography, themes and myths of the fantastic suggest a movement toward a realm of non-signification. Chronological time is exploded with past,

present and future losing their historical sequence. In *Dracula,* for instance, Jonathan Harker's meticulous time-keeping is gradually made ineffective in charting events in Transylvania.

The transgression of the boundaries exposes repressive aspects within a society by making visible the culturally invisible, by tracing the unsaid and the unseen, that which has been silenced, made invisible, made absent.[8] To Jackson , in a culture which equates the "real" with the visible that which is not seen can only have a subversive function.[9] Actually, the "fantastic" derives from the Latin, *phantasticus,* which means to make visible.[10] Calvino argues that the essence of fantastic literature is "the problem with the reality of what we see"[11]; "to believe or not to believe in phantasmagoric apparitions, to glimpse another world … behind everyday appearances."[12] The fantastic realm is one of concealed desire. It is something familiar and has become alienated/defamiliarised through the process of repression. It is an unconscious projection of the subject's repressed feelings and wishes. Flouting taboos has always presented sources of illicit pleasure, and *Dracula* does this rather outspokenly. Some critics have suggested that Count Dracula, on one hand, reminds us of the dark side of ourselves, our hidden, ferocious, repressed quality, and on the other, he panders to man's morbid excitement at the prospect of sadistic pleasures.

Themes of the fantastic generate a number of recurrent motives, such as vampires, cruelty, violence, life after death, corpses, and the like. Transgressive impulses toward incest, necrophilia, abnormal psychological states - conventionally classified as hallucination, dream, insanity, hysteria, etc.- derive from these thematic concerns, all of which are concerned with erasing rigid demarcations of gender and genre. Threats to and longings for gender-crossing, homosexuality or bisexuality, racial mixture, class fluidity, the child in the adult, and simultaneous evolution and devolution – all these motifs circulate through fantastic works. In *Dracula* there is an abundance of such motifs; Dracula can be attracted by both Harker and Mina; can be eastern or western simultaneously; can be extremely aristocratic or common, thus threatening the class boundaries; can seem perfectly mature and manifest a child's brain at the same time.[13]

The European vampire, unlike the spectral vampires of antiquity, is an actual corpse in flesh and bone on the move. The vampire is situated "in between" life and death. Physical death has taken place but not bodily dissolution. Hence it has equal access to two opposed worlds and having a real body, it needs real blood.[14] Both Clarimonde and Dracula are in need of nourishing their bodies with blood from the living.

This paper will analyse two fantastic narratives: Théophile Gautier's "La morte amoureuse" (1836) and Bram Stoker's *Dracula* (1896), one of the best known vampire stories, a fantasy structured around the theme of the other. Gautier's tale is structured around the consciousness of the first-person narrator, Romauld, who sees, perceives and interprets things. Romauld, a newly ordained priest, is carnally seduced by a she-vampire, Clarimonde, who is finally destroyed by holy water. Clarimonde is a beautiful courtesan who first appears before Romauld during his ordainment ceremony to tempt him; her "sea-green eyes" cause Romauld to experience the "sensation of a blind man who suddenly recovers his sight."[15] After some time, during which her memory haunts him constantly, she summons him to give her the last rites; but soon she returns from death and Romauld becomes the victim of a diabolical possession, uncertain as to whether he is dreaming or actually participating in Renaissance orgies in a palace in Venice. His self is split in two: priest and nobleman. He cannot distinguish dreams from real life. He makes love with her for three years before he discovers she is a vampire feeding on his blood. The narrator Romauld in his obscure presbytery recalls these events forty years after they happen, and is still unsure whether they did really occur.

The concept of evil is usually attached to the other: a stranger, a foreigner, an outsider, anyone whose origin is unknown, who has extraordinary powers, and whose difference enables him/her to disturb the familiar and the known. The other tends to be identified as an evil force, usually the devil. Naming of the otherness betrays the ideological assumptions of the author and culture in which they originate. Blackness, darkness, night always surround the other. Dracula and Clarimonde, being vampires, are engaged in their activities after the sunset and before the sunrise. Doubt is generated as to whether the dark other has an internal origin or is external to the subject.[16] Day argues that Dracula becomes an empowering vision of the self as other, an outsider.[17] Greenway suggests that although the characters see Dracula as the other, he actually catalyses drives within all of us.[18] The latent sexuality is obvious. Dracula's masculinity is a source of envy. Even Mina admits that in her encounters with Dracula, "strangely enough I did not want to hinder him."[19] Moreover, Harker and Arthur seem to share Lucy and Mina's libidinous attraction to vampirism. Harker anticipates the kisses of the female vampires in the castle and Arthur has no reservations about kissing Lucy or sharing her coffin after she becomes a vampire.[20] In addition, all the male members of the band appear to be more than ready to violate the rules of their system in the name of the common good. Dr. Seward falsifies the death certificate of Lucy's mother to avoid the coroner; Arthur uses his title to mask their daylight breaking into Dracula's house; and Harker resorts to bribery. When confronted by Lucy's preying on children, even Seward abandons his rationalism and asserts that he could kill her with "savage delight."[21] Van Helsing happily informs his friends that they cannot be accused of killing the vampires because their bodies

turn to dust and when there is no corpse, no crime can be attached to them. An interesting aspect of the novel is the strange blending of up-to-date techniques, such as the use of phonograph and typewriters in recording the events with the medieval methods, like the use of garlic, holy water and the crucifix to defeat Dracula. Clarimonde appears to have an internal origin, to be a creation of Romauld's starved imagination and suppressed emotions, yet the abbé's remark about her past adventures and her groom's being seen by the housekeeper at the presbytery suggest that she did/does exist; consequently, the hesitation is never resolved.

In *Dracula* fear seems to originate in a source external to the subject; the self suffers an attack which makes it part of the other by changing it irreversibly. The external force usually gives the self the power to initiate similar transformations. The Count collects conquests, victims like Lucy and Mina, to prove the power of possession as well as to spread his power over greater and greater numbers of victims. Clarimonde, however, does not transform her victims into vampires. She is satisfied with attracting her victims by her beauty in order to make use of them to return from death. However, her passion for Romauld appears to be genuine since she does not wish to hurt him more than necessary while sucking his blood secretly, which arouses the reader's pity for her.

To Jackson, *Dracula* is a culmination of nineteenth-century Gothic. It engages with a desire for and dismissal of transgressive energies.[22] The consequences of a longing for immortality from a human context are horrifically realised by Dracula and also by Clarimonde, who are not content with a promise of eternal life elsewhere. They dissolve the life/death boundary, returning from an other world to prey on the living, and occupying a paraxial realm, neither wholly dead nor wholly alive.

The desire to be ever changing in form, like Dracula, may be seen as seeking to become everything without ever losing the self; it is also a longing for symbiosis, a state in which body can interchange with animal life and with inorganic matter. Nothing is stable or unitary. Metamorphosis with its emphasis on instability of natural forms plays a large part in fantastic literature. Dracula with his ability to change himself into a wolf, a bat, a rat, and so on, is a perfect example of such instability, thereby subverting the concept of the indivisibility and coherence of self. Moreover, the text insists on the actuality of the transformations, thus suggesting the instability of the real.

Count Dracula throws no shadow, makes no reflection in a mirror. He is beyond organic life. His victims share his undead quality. They become parasites, feeding off the living, condemned to an eternal interstitial existence in between things. As Van Helsing informs his friends, vampires grow stronger and more powerful with every bite; a vampire is as strong as twenty men; his cunning is beyond anything mortal because it is the growth of ages; he can command all the dead; he can appear whenever and wherever he likes; he can "direct the elements: the storm, the fog, the thunder; he can command all the meaner things: the rat and the owl, and the bat - the moth, and the fox and the wolf; … he can at times vanish and come unknown."[23] To Hogle, Dracula aggregates so wide a range of culturally defined "perversions" that he becomes "foreignness" incarnate and "otherness itself."[24] Dracula condenses a range of racial, cultural, sexual and gender tensions, and threatens the socio-economic distinctions of the author's culture with complete dissolution. Moreover, as Leatherdale notes, *Dracula* is one of the most extreme inversions of Christian myth and subversion of Victorian morality. It is full of blasphemes against Christian sacraments.[25]

The vampire myth may be considered as the highest symbolic representation of eroticism. Its return in Victorian England points to it as a myth born out of extreme repression. It introduces all that is kept in the dark. In *Dracula* the sexual overtones are barely concealed. Mighall argues that the male characters in the novel, being typical Victorians, fear vampires because of the threat vampires pose to established gender codes or sexual ideologies.[26] Victorian sexual morality is generally represented as bourgeois, patriarchal, and heterosexual. Any deviation from this standard is a source of terror, particularly "homoerotic desire." Also, the female vampires, like Clarimonde and Dracula's mistresses, embody an aggressive sexuality that can dissolve sexual gender distinctions. The vampire, in short, symbolises dangerous subversive desires, which disrupt Victorian moral and sexual codes. In the nineteenth-century, the vampire became an erotic figure as the outcome of a process which transformed the supernatural into the pathological and monsters into perverts. In *Dracula* there is seduction, rape, necrophilia, paedophilia, incest, adultery, oral sex, group sex. The novel can be seen as the great submerged force of Victorian libido breaking out to punish the repressive society which imprisoned it. One example is Harker's encounter with Dracula's three mistresses. Their outward objective is to suck his blood, but the entire sequence is overlaid with sexual imagery because the description of the scene is one of seduction – of Harker by one of the vampire women. According to the Victorian code, this is something unheard of, yet probably the ultimate male fantasy. This scene of role reversal of heterosexual sex is interrupted by Dracula's shout, "This man belongs to me"[27]; this brings to mind the threat that Dracula will seduce, penetrate (with his phallic-shaped canine teeth), drain another male. Also, Stoker is bold enough to describe fellatio in the scene in which Dracula forces Mina to drink blood from his wound after he sucks Mina's blood while her husband is lying asleep on the same bed.[28]

To Mighall, what makes *Dracula* effective as horror fiction is the failure of the erotic to contain and explain away the monstrous and the supernatural. Dr. Seward's attempts to contain the threat of the monstrous by representing it according to current sexual praxis cannot be sustained. Harker too persists in transforming the glimpse of the supernatural in the form of three female vampires into an erotic, dream-like spectacle. Following every encounter with the vampiric, Seward attempts to find an explanation with recourse to mental pathology rather than admit the possibility of the supernatural, but his attempt to turn monsters into perverts fails. Modern criticism, on the other hand, insists that the supernatural phenomena mask some deeper sexual secret and interprets the symbols and fashions the vampire in its own image, but a careful reading of the novel reveals that *Dracula* is primarily a novel of Gothic horror.[29]

Perhaps the real source of the novel's terror springs from inside the human mind. Those repressed desires and fears recognised as being unacceptable and therefore unacknowledged are metamorphosed into visions of frightful beings. In *Dracula* readers see reflections of themselves. Both the novel and Gautier's tale seem pitched in the twilight zone between waking and sleeping. Henceforth, the narratives could be interpreted as nightmares or dreams. Harker's journey has a dream-like unreality. Romauld's ride to Clarimonde, accompanied by the groom, on black horses through a dark forest, has a nightmarish quality. All through the years that he makes love with Clarimonde, he is uncertain about whether he is dreaming or not: "For more than three years I was the victim of a diabolical possession. … led every night in a dream (pray God it was a dream) the life of a lost soul."[30] Lucy recollects her sleep-walking as weird dreams. Mina's encounter with Dracula is expressed as a surreal dream, and her hypnotically induced trances reinforce the view that only the unconscious mind is receptive to Dracula's presence.[31] In addition, it is seen that both Lucy and Mina who are consciously allied with anti-vampire forces by day are unconsciously controlled by Dracula at night.

There have been numerous readings of the novel. Leatherdale contends that Dracula with his ape-like hairy palms and pointed ears shares with apes, from which Darwin argued man had descended, their lack of soul and their heightened erotic instincts.[32] Moreover, it was maintained that evolution was not necessarily progressive, but could be retrogressive. Thus a further link between Dracula and Darwin was proposed. To Marxist critics, Count Dracula presents an extension of feudal rights founded on systematic exploitation. To Arata, the novel is a narrative of reverse colonisation, expressing both fear and guilt.[33] The fear is that what has been presented as the "civilised" world is on the point of being colonised by "primitive" forces. The coloniser finds himself in the position of the colonised, the exploiter becomes exploited, the victimiser victimised.

Even though fantasy functions to subvert and undermine cultural stability by undoing the unifying structures and significations upon which social order depends, fantasy, at the same time, frequently serves to re-confirm institutional order by supplying a vicarious fulfilment of desire, and thus neutralising an urge toward transgression.[34] The goal of all fantastic art is the arrival at a point of absolute unity of self and other, subject and object, where distinctions and differentiations no longer exist.[35] Similarly, in *Dracula* Stoker reinforces social, class, racial and sexual prejudices. He manipulates apparently non-political issues into forms, which would serve the dominant ideology. Difficult or unpalatable social realities are distorted to emerge as vampires. Through this identification, troublesome social elements can be destroyed in the name of exorcising the demon. Gautier uses the same method with his she-vampire, who is destroyed by the abbé so that Romauld may continue with his vocation in peace.

Consequently, it can be asserted that *Dracula* and "La morte amoureuse," like many other narratives in the Gothic tradition, serve rather than subvert a dominant ideology. Their horrors, transgressions and sexual license are exploited to deter a bourgeois reading public from revolutionary action even as they provide the public with a temporary fulfilment of ungratified desire.

Notes

1. Rosemary Jackson, *Fantasy: the Literature of Subversion* (London and New York: Routledge,1981), 8.
2. Italo Calvino, ed. Introduction. *Fantastic Tales: Visionary and Everyday* (New York: Pantheon Books, 1987), vii.
3. Maurice Lévy, *Le roman gothique anglais 1764-1824* (Toulouse: 1968), 617, quoted in Rosemary Jackson, *Fantasy: the Literature of Subversion* (London and New York: Routledge, 1981), 18.
4. Jackson, 17.
5. Tzetan Todorov, *The Fantastic: a Structural Approach to a Literary Genre,* trans. Richard Howard (New York: Cornell University Press, 1970), 25.
6. Sven Linner, *Dostoevsky on Realism 617 (*Stockholm: 1967), 178, quoted in Jackson, 27.

7. Jackson, 40.

8. Ibid., 4.

9. Ibid., 47.

10. Ibid., 13.

11. Calvino, vii.

12. Ibid., xi.

13. Jerrold E. Hogle, ed. and intro. *The Cambridge Companion to Gothic Fiction* (CUP, 2002), 12.

14. Clive Leatherdale, *Dracula: the Novel and the Legend*, rev. ed. (Brighton: Desert Island Books, 1985), 20.

15. Théophile Gautier, "The Beautiful Vampire"("La morte amoureuse") in *Fantastic Tales: Visionary and Everyday,* ed. and intro. by Italo Calvino, (New York: Pantheon Books, 1997), 231.

16. Jackson, 52-55.

17. William Patrick Day, "In the Circles of Fear and Desire: a Study of Gothic Fantasy," in *The Critical Response to Bram Stoker,* ed. Carol A. Senf (Westport, Connecticut: Greenwood Press, 1994), 71.

18. John L. Greenway, "Seward's Folly: *Dracula* as a Critique of 'Normal Science'" in Senf, ed., 83.

19 Bram Stoker, *Dracula*. (New York: Modern Library, 1897), 316.

20. Greenway, 78.

21. Stoker, 232.

22. Jackson, 118.

23. Stoker, 260-61.

24. Jerrold E. Hogle, "Stoker's Counterfeit Gothic: *Dracula* and the Theatricality at the Dawn of Simulation," in *Bram Stoker: History, Psychoanalysis and the Gothic*, eds. William Hughes and Andrew Smith (London: Macmillan, 1998), 206.

25. Leatherdale, 190.

26. Robert Mighall, "Sex, History and the Vampire," in Hughes and Smith, eds., 62-63.

27. Stoker, 43.

28. Leatherdale, 63-65.

29. Mighall, 67-71.

30. Gautier, 229.

31. Leatherdale, 180-82.

32. Ibid., 204-206.

33. Stephen D. Arata, "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonisation," in Senf, ed., 85.

34. Jackson, 69-70.

35. Ibid., 77.

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Death to Vampires! The Vampire Body and the Meaning of Mutilation

Elizabeth McCarthy

The vampire body is the site of continual mutilation, a surface, as Foucault would say, totally imprinted by history.[1] An examination of the texts and contexts of these mutilations reveals unique history, a history, quite literally, written onto flesh and bone. In the process of such an examination what becomes increasingly evident is how the central action and primal scene of the vampire myth is not the vampire's consuming of blood but its own destruction and mutilation. Far more the victim of atrocious acts of bodily violation than the perpetrator, the vampire body is a primary site for exploring the methods and the reasons behind the excessively violent and ritualistic use of another's body as a means of articulating beliefs, fears, and desires. With this in mind, this paper will consider just some of the possible sources as well as the implications of the mutilation of the vampire body, moving from folkloric and religious interpretations to literary and cinematic representations.

Through the process of decomposition, the strange and varied activities of the body after death almost seem to suggest a second life, not beyond the grave but within it. A great deal of consideration has been given to this aspect of the body after death by Paul Barber in his work *Vampires, Burial and Death*. Arguing that when circumstances lead a group of people to exhume a body, the "normal events associated with decomposition," such as bloatedness new skin, and a ruddy complexion, are sometimes read, by certain preliterate European communities, as signs of a blood drinking life after death; in other words, of vampirism, as in the infamous cases of Peter Plogojowitz and Arnod Paole in eighteenth century Serbia.[2]

There are quite a number of religious and folkloric interpretations of the dead body which feed into, and feed off of, the vampire myth. An interesting aspect of religious conceptions of the dead body is the polarity of interpretations which exist in relation to the progress of bodily decomposition. Voltaire raises this issue in his *Dictionnaire Philosophique* (1751) where he writes of how Christians of the Greek ritual believe the excommunicated would not decompose when buried in Greece: "This being precisely the contrary of what we, the Christians of the Latin ritual think. We believe that corpses that remain intact bear the mark of eternal felicity."[3] It is interesting to note Voltaire's phrasing here, where even bodies untouched, and therefore unmarked by decomposition, still bear a metaphorical mark of eternal salvation.

Here, God is marking the dead as a means of communicating his judgements to the living; his word, quite literally, is made flesh. Moving beyond the issues of bodily decomposition, what such observations clearly show us, on a more general level, is the importance of the body as a readable entity conveying religious significance. Within Judaeo-Christian theology, for instance, the battle between God and Satan is often played across the flesh, as in the story of the affliction of Job (Job 7:5), or the curse of leprosy (Leviticus 13 & 14). Used to express an outward and visible sign of inner life and faith actions, the significance of the body and its inscriptions is central to the religious tenents.

As numerous critics of the vampire in folklore and fiction have pointed out, the vampire myth is, in many ways, an inversion of Christianity, with, for example, its promise of a life after death not of the soul but of the body. Indeed, there is a tremendous overlap in both myths in relation to the significance and the symbolism of bodily mutilation, as is evidenced in John F Crossen's essay, *The Stake that Spoke*, which compares the historic and symbolic significance of two imposing instruments of torture; one is the Christian cross, the other, the stake. While Crossen's essay only refers to the stake as an instrument of terror and justice used by Vlad Dracula, and not to its place in the vampire myth itself, it can nonetheless be used to explore the coincidence of Christian attitudes towards bodily mutilation with the vampire myth's treatment of similar themes. Used as an instrument of Vlad's dual purpose of "domination and justice," Crossen argues that the stake, "much like the Christian cross…is an object of both horror and instruction," concluding that "like Christ and his cross, Vlad is inextricably linked to a device (the stake) which both explains and justifies his mission, while both frightening and reassuring the society of its day."[4] In this sense, the vampire killer's stake can be seen as a symbol of violence which, while mutilating the body, seeks legitimacy through its use as an instrument of instruction and correction, restoring social and religious order at the expense of individual bodily unity.

Whatever the possible symbolic significance behind attacks on the vampire body might be, the widespread violation of graves and mutilation of the dead was a reality throughout much of Europe from the fourteenth to nineteenth century. Mass death and fear of contagion due to the catastrophic effects of numerous plague epidemics, followed by inadequate burial procedures, which in turn led to unaccustomed sights and sounds of bodily decomposition, no doubt played their part in provoking some people to more thoroughly dispatch the dead through

various acts of mutilation. Barber has looked closely at different forms of corpse mutilation, often linking the destruction wrecked on the suspected vampire to a desire to hasten the process of bodily disintegration and decomposition by staking, decapitation and particularly burning, all of which will lead to a quicker dissolution of the dead body in order to reduce it to what Barber calls, an "inert condition, in which it no longer 'does' anything."[5]

However, psychoanalytical theorists like Ernest Jones take a different view of such acts of mutilation, arguing that "Psychoanalysis,…of superstitious beliefs…show[s] that the essential factors are much more dynamic than mere observation of external phenomena."[6] Citing Freudian theory, Jones argues that repressed feelings of love, fear, and guilt, associated with a dead loved one, manifest themselves in a belief in that loved one's continued existence after death, as a revenant or vampire, whereby, acts of mutilation upon the loved one's corpse become a symbolic means through which the individual expresses their psycho-sexual, sadistic, guilt-infused desires.

Perhaps the least considered element of reported acts of corpse mutilation is the ideological perspectives of the reports themselves. For example, it is interesting to note that in the late nineteenth and early twentieth century, an era witnessing mass urbanisation and the rise of the working class, reports of vampire scares and corpse violation were closely associated with a highly provocative form of lawlessness and extremely isolated rural areas. For instance, *The New York World*'s 1896 article, with the eye catching headline, *Vampires in New England*, reports how "Dead bodies are dug up and their hearts burned to prevent disease." In its concluding remarks the article notes that these acts of corpse violation have proved rampant in "a region where abandoned farms are numerous [and] social isolation is as complete as it was two centuries ago."[7] What these reports of corpse violation also show is a distinct consciousness of the low social level of the individuals involved, often identified as farmers and peasants. Rymer's pennydreadful, *Varney the Vampyre,* expresses this particular preoccupation with class continually. One pivotal scene, for example, describes how an unruly mob finish their "grand consultation in the alehouse" and desecrate the "ancient and time honoured vault of the Crofton's," staking the recently deceased Clara Crofton, who, it must be admitted, is rightly suspected of being a vampire, though this last fact seems relatively unimportant compared to the gross act of lawlessness and irreverence committed by the drunken mob.[8]

The tone of horror and outrage in these nineteenth century fictional and factual reports of corpse mutilation also reflect an increasing belief in the indivisibility of individuality, even after death, as discussed by sociologists such as Phillipe Aries. And if this sense of the individuality of the dead is maintained through an image of bodily unity in the memories of those still living, the thought of the exhumation and mutilation of corpses becomes unbearable. By the nineteenth century the professionalisation of the practices involved in dealing with the dying, and the dead, body also had a tremendous effect on people's attitudes. As people were further removed from the processes of death and the handling of the dead much of the anxiety and fear surrounding these issues was projected onto the figure of the professional, particularly the doctor. Suspicion of the doctor and his power over the body expressed itself in writings such as *Dr. Jekyll and Mr. Hyde* and *The Island of Dr. Moreau*, as well as in true tales of grave medical students and intense speculations regarding the identity of Jack the Ripper, whose knowledge of anatomy seemed to surpass that of the layperson.

The Vampire myth has more than its share of these suspicious men of science, Stoker's Van Helsing being the archetypal professional doctor turned tomb raider and corpse mutilator. Like many of his descendants, Van Helsing straddles the world of modern medicine, religious belief, and folklore in a three pronged attack on the vampire body. Yet, this in itself may not be seen as such an incongruous mixture when considering Foucault's assertion that the powerful position of the nineteenth century doctor came not so much from his possession of medical knowledge but from his assumed moral authority.[9] However, juxtaposing this position of moral authority with the gross acts of corpse violation necessary to destroy vampirism, problematises the role of Van Helsing and his kin considerably. It is above all the contradiction between medical precision and butchery which proves unnerving. Afterall, as Van Helsing himself admits at one point, he is engaged in "butcher work."[10]

This culmination of apparent opposites is vividly depicted in vampire fiction, in Kim Newman's *Anno Dracula*, a novel which envisions an Victorian England overrun by vampires, the Queen's consort being none other than Vlad Dracula. Brutally killing and mutilating the vampire prostitutes of Whitechapel is Jack the Ripper, who is in fact Dr John Seward, the same Dr Seward who proposed to Lucy Westenra while clutching a scalpel in his hand, in Bram Stoker's *Dracula*, but who now finds himself in a future which did not witness the destruction of the king vampire. Seward, now a drug crazed psychotic, murders and horribly mutilates these vampire prostitutes in order to "deliver" them and to rid society of its "diseased tissue."[11] Here, the problematics of the man-of-science-turned-vampire-slayer are brought to the fore, with Seward performing his "butchery with a surgeon's precision," or as in one instance, narrated by the doctor himself, "I was not as precise as I should have been. I missed the major artery and the Thing had time to screech. I am afraid I lost control and became a butcher, when I should be a surgeon."[12] It is interesting to note Seward's use of the term "Thing" here, echoing his reference to Lucy Westenra's screeching mutilated body in Stoker's novel. This reiteration of a certain psychological perspective by Seward, along with his

claim that it was in the act of surgically removing Lucy's head that he found his "calling," all point to the eminent danger of the desensitising of the vampire killer to acts of brutal physical violence and mutilation. The ensuing danger being that this desensitising will escalate, igniting a sadism and bloodlust, an actual craving for and enjoyment of acts of mutilation for their own sake.

An important element of the vampire killer's bloodlust in Stoker and Newman, is of course the sexual implications of their actions. As the primary target for destruction by mutilation, the female body is loaded with significance in these vampire fictions. Yet this significance often begins before any act of fatal mutilation takes place, most notably in scenes depicting the searing of snow white flesh, burnt by the touch of holy wafer, a crucifix, or holy water. While undermining the physical attractiveness of the vampirised female body, such scaring also acts as an outward and visible sign of inner impurity and infection, as evidenced by Mina's cries of "Unclean! Unclean!"[13] Like the disfiguring skin lesions of syphilis, these blemishes become guides to the individual's inner state, signifying a highly sexualised form of transgression.

The transgressive sexualised body of the literary and cinematic female vampire is almost exclusively dispatched by the stake, her overtly sexualised nature punished through a fatal penetrating blow. It is not until Lucy's notorious staking scene in Stoker's *Dracula* that the full sexual undertones of this form of bodily mutilation become quite explicit. As many critics have noted, the writhing and screaming of the violently staked female vampire by a group of men has all the resonance of a gang rape and a warped depiction of the female orgasm, followed by immediate death. It is of no small importance that such a scene is written by Stoker at a period when psychologists like Richard Von Krafft-Ebing were investigating links between the emotions of lust and anger, and the connection between lust murder and the violation of corpses.[14] Yet, as critic Christopher Craft points out, the staking of Lucy can be seen as the final penetration in a "war of penetrations" between the pointed teeth of Count Dracula and the hypodermic needles of Van Helsing, all of which are made across "the infinitely penetrable body of Lucy."[15] Interestingly, the critic Rebecca A. Pope also describes these penetrations upon Lucy's body as a means by which the opposing males of the narrative attempt to inscribe and make their mark on the female body. In this sense, Van Helsing and his men use hypodermic needles to "edit and rewrite another male's writing across the female body," making Lucy's body act as a text, becoming, in a sense, a yet another one of the novel's journals. This marking finds its ultimate expression in staking, which Pope describes as "an inscription that kills as it appropriates and signifies possession."[16] Seen as a tabula rasa for the desires of men, the female body is coded through a series of minor and major penetrative mutilations which attempt the affirmation of heterosexual desire and the patriarchal possession of female flesh. Linked to this reading, Lucy's decapitation, which is not described in the narrative, can be interpreted as an act of ultimate silencing in its targeting of her vocal organs. It can also be seen, in Freudian terms, as a form of castration carried out in order to punish Lucy for transgression into the masculine coded act of penetration, through her biting of young children.

The dramatic and climatic excess of Lucy's death, in comparison to that of the Count himself, would also seem to suggest, at least in part, an acknowledgement of the highly sexualised and gender specific nature of staking. Suddenly, the mythic Thor-like penetration of Lucy is replaced by a frantic scrambling to stab at the Count's throat and chest there is no time for heroic displays of masculine power over the prone body of the Count. Dracula's anticlimactic demise and immediate transformation into dust denies the Count's body any sense of overt physicality or covert sexuality, as it undergoes its destruction, it also prevents any acts of encoding or textualising of the body to take place, through the process of mutilation. In this sense, the image of the archetypal male vampire body remains relatively unviolated and unified, moving as it does from presence to absence, and avoiding the abasement of an intermediary existence as a mutilated form encoded by another. This is taken a step further in Tod Browning's *Dracula* (1931), where the Count's death is reduced to an off-screen staking.

While the place of religion and folklore in relation to the destruction and mutilation of the vampire has, in both the cinematic and literary world, become one of irrelevance and parody, evidence of a distinct change in the conceptualisation of the vampire body is the introduction of death by daylight. Significantly, it is not until the making of *Nosferatu* (1922) and the dawning of the cinematic age that daylight becomes completely fatal to the vampire. The projection of light, being the very thing through which the cinematic vampire is brought to life, also leads to his dissolution when overexposed. Yet, as Nina Auerbach has pointed out, unlike Max Schreck's vampire, which seems to fade away like a shadow in the sunlight, later vampires, such as Hammer's 1956 Dracula, peel and burn, they endure a scorching which throws them into "balletic paroxysms of anguish," slowly being disfigured and finally reduced to a pile of ashes through the process of time lapse photography.[17] In this way, the cinematic vampire of the latter half of the twentieth century becomes increasingly associated with a more physical, solid, body; a substantiality which frees the figure from, as Auerbach phrases it, "the old metaphysics, steeping him in a physical empiricism that will define him throughout the century."[18] Along with this new breed of intensely physical vampires comes a birth into pain. As a new emphasis is placed on the visceral experience of the vampire's mutilation, a new

and vivid consciousness is deployed across its body, a consciousness we are encouraged to share through narratives which take on the vampire's perspective.

Placed together, Hammer's "physical empiricism," vivid colours, graphic staking scenes, and images of crumbling flesh, create, as one critic puts it, an "overriding physicality...drawing increasing attention to the body as a site for potential mutilation."[19] What is particularly significant here, to quote Auerbach once more, is how "the primary sensory experience of the vampire cinema is neither the biting or the bloodsucking but the rending of vampire flesh."[20] Although this quote is made only in reference to the process of death by sunlight, it is of the utmost importance to note the broader implications, that the primal scene of horror and bodily mutilation in the contemporary vampire narrative is not the attack of the vampire but its own death and destruction. Certain films make no bones about this fact, dispatching large numbers of vampires in a 'shoot 'em up' or, in this case, 'stake 'em down' style, more associated with the action film and video game than the horror genre. In these films, such as *John Carpenter's Vampires* (1998) and *From Dusk Till Dawn* (1996), little or no consideration is given to the notion of vampire individuality, the vampire's portion of screen time and dialogue being kept to a minimum. This reduction of vampires is nowhere more evident than in their mass butchery, which sees the fetishisation of the various ingenious methods of vampire destruction, such as crossbows, pump-action stakes and water pistols or condoms filled with holy water, all of which help reduce the vampire population into a single stinking mass of flesh, goo, and ashes, no longer distinguishable as individual beings and virtually unrecognisable as humanoid forms. It is interesting to note how the technology which makes such graphic visual body horror effects possible is paralleled by technological advances in actual weapons capable of bringing about the complete dissolution of real human bodies.

Such scenes of vampire mutilation, along with less excessively violent examples from both film and literature, often echo actual acts of brutal violation from gang rape and lust murder, the violation of corpses and necrophillia, to genocide and lynching, acts all perpetrated at the level of the body. The fact that within the vampire narrative mutilation is primarily the tool of the forces of good, should alert us to dubious ethics which both express and continually reinstate their power and authority through the violent subjugation and inscription of bodies. It should also cause us to examine our role as readers of narratives which, on the surface, seem to suggest that power and truth belongs to those who can most radically inscribe the body through violence and mutilation.

Notes

1. Michel Foucault, *Language, Counter-Memory, Practice: selected essays and interviews by Michel Foucault*, ed. Donald F Bouchard, (Oxford: Blackwell, 1977), 94.

2. Paul Barber, *Vampires, Burial, and Death* (New Haven, London: Yale University Press, 1988), 175.

3. Voltaire, *Dictionnaire Philosophique,* 1962, 136.

4. John F. Crossen, "The Stake That Spoke," in *Dracula: The Shade and the Shadow*, ed. Elizabeth Miller (Westcliff-on-sea: Desert Island Books, 1998), 184.

5. Barber, 80.

6. Ernest Jones, "On the Vampire," in *Vampyres, Lord Byron to Count Dracula*, ed. Christopher Frayling (London: Faber and Faber, 1991), 398.

7. Peter Hainning, ed., *Dracula Scrapbook* (London: New England Library, 1976), 45.

8. Malcom James Rymer, 'Varney The *Vampyre*' in Frayling, 156.

9. Michel Foucault, *Madness and Civilization* (London: Tavistock Routledge, 1989), 272.

10. Bram Stoker, *Dracula* (1897; reprint, Hertfordshire: Wordsworth, 1993), 328.

11. Kim Newman, *Anno Dracula* (London: Simon and Schuster, 1992), 4.

12 Newman, 4.

13. Stoker,.264.

14. Richard Von Krafft-Ebing, *Psychopathia Sexualis* in Frayling, 390.

15. Christopher Craft, "Kiss Me with those Red Lips," in *Dracula, New Casebooks*, ed. Glennis Byron, (Basingstoke: Macmillan, 1999), 112.

16. Rebecca A. Pope, "Writing and Biting in Dracula" in Byron, 75.

17. Nina Auerbach, *Our Vampires, Ourselve*s (London: University of Chicago Press, 1995), 121.

18. Auerbach, 121.

19. David Pirie, *The Vampire Cinema* (London: Hamlyn, 1977), 51.

20. Auerbach, 122.

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Session 7: Vampires, War, Depression and the Law

The Discourse of the Vampire in First World War Writing

Terry Phillips

This paper will seek to examine the way in which the cultural figure of the vampire functions within the consciousness of those writing during and after the experience of World War One. Although the vampire is a shifting figure, all versions represent it as a figure of threat. By the turn of the nineteenth century there were a number of threatening possibilities which are well documented: the New Woman, invasion and racial contamination, fear of mental and physical degeneracy. Indeed, the declaration of war in 1914 was seen by many as a remedy for some of these threatened ills, particularly those associated with degeneracy.[1] However, underlying these threats, there lurks the greatest fear of all—the fear of death, the ultimately nonhuman condition. The supreme irony is that World War I, far from removing this threat, made its reality present in a way that it had never been before even in times of plague and pestilence. The result of four years of unremitting conflict on the Western Front and elsewhere not only did nothing to solve turn of the century anxieties but rather gave them only new impulses and new forms. True to its chameleon character, sexual indeterminacy and occupation of territory on the boundaries of life and death, the vampire lingers through these years of political and cultural crisis, not obviously as it had done in the 1890s, but rather like Dracula himself circulating almost unnoticed.

The First World War was a time of unprecedented upheaval, most often seen in cultural terms as heralding the advent of Modernism, or at least confirming the predominance of the Modernist vision.[2] However, this reading back to posit the Great War as origin has the effect of blinding the cultural analyst to the fact that the War itself was interpreted for subsequent generations by those who were themselves, in one way or another, the products of preceding decades and more particularly of the fin de siecle. They thus brought both the conflicts and uncertainties as well as the narrative forms of turn of the century discourse to their reading of The Great War. The war spawned a multiplicity of responses and emotions, one of which, as has been well documented, was extreme bitterness towards women.[3] This often translated itself into the idea of the female predator, to which the sexualised vampire of the 1890s lent its authority. One such example can be seen in the satirical prologue to Richard Aldington's *Death of A Hero*: "The war did that to lots of women. All the dying and wounds and mud and bloodiness - at a safe distance - gave them a great kick, and excited them to an almost unbearable pitch of amorousness. Of course, in that eternity of 1914-18 they must have come to feel that men alone were mortal, and they immortals."[4]

The frequent occurrence of references to mud and blood throughout so much writing of the First World War reminds us that they are sites of abjection, which represent so much of the horror of the trenches. The achievement of immortality as a consequence of this dehumanising experience is suggestive of the vampire and the link with amorousness suggests some, though not all versions of the figure. The passage expresses something of the crisis in masculinity, which was exacerbated by the First World War. The sudden incapacitating of men as wage earners allowed women to feed off male incapacity and become themselves breadwinners. Worse the maiming and dying of countless men allowed women to enjoy a vicarious heroism at their expense. Aldington's novel provides a good example of this neurosis.

The suggestion of excessive sexuality is a theme, which runs throughout Aldington's text: "However much you may be on your guard, however much you may think you dislike it, you will find yourself instinctively angling for female flattery—and getting it. Oh, yes, you'll get it, just as long as that subtle female instinct warns them there is potency in your loins…"[5]

Again there is the suggestion of something akin to vampirism, the drawing of potency from the male into the female. From the late nineteenth century onwards one facet of vampirism was its link with the over-sexual woman. William J Robinson advises his reader against the over-sexual woman in these terms:

> the name vampire can be applied in its literal sense. Just as the vampire sucks the blood of its
> victims in their sleep while they are alive, so does the woman vampire suck the life and exhaust
> the vitality of her male partner—or victim. And some of them—the pronounced type—are utterly
> without pity or consideration.[6]

Aldington's references to over-sexed women combined with his castigation of women as those who have fed on the bloodshed of the war, demonstrates the way in which the cultural lens of the vampire allows him to posit women, who were as powerless as men in the face of the events of 1914-1918, as active agents of evil.

Aldington's attitude to women is to a greater or lesser extent shared by a great many male writers who lived through the period of the First World War, some of whom draw on vampiric discourse. Sylvia Tietjens, the predatory and oversexed wife of the hero of Ford Madox Ford's *Parade's End*, is for example, compared to by one of her lovers to a Burne-Jones portrait of a vampire-like woman and to La Belle Dame Sans Merci.[7] However, Mary Butts's *Ashe of Rings* uses the vampire in a way which takes this feeding off the war beyond gender and beyond the purely metaphoric. *Ashe of Rings,* a little known novel among other elements of fantasy, features a female vampire against the apparently realist setting of First World War London.[8] Judy, the vampire, manifests the characteristics of what Aldington and others would regard as perverse sexual dominance: "I want to marry that boy. That will re-establish my family also. Then I can rearrange my life as I please. He's a shell-shocked lump of carrion."[9] The term "carrion" strongly suggests the act of feeding; manifesting the disregard for male war victims which commentators like Aldington felt they saw in women of their time. In addition to inverting the traditional gender roles, Judy is guilty of sexual excess in that at the same time as marrying Peter, she wishes to retain her boyfriend, the Russian exile Serge. Serge, tempted in spite of Judy's faithlessness, resists. However mere human resistance is insufficient: "There rose over the back of his head, a distorted face, crimson, the mouth open and wet. It closed down on him, snatching at his eyelids. The teeth bit down between eyes and nose. Fingers raked his throat. He was sobbing as he tore her off, his tears meeting blood, blinding him."[10]

Serge never quite recovers from his encounter with Judy, so that in spite of its promise, his relationship with the central character Van Ashe, the heir to the magical Rings, can never come to fruition. The novel hints that Judy actually has supernatural powers but more importantly, makes clear that she symbolically represents the abstraction of the war itself. Serge, a conscientious objector, links Judy with the war: "You came with the war - you are inside me, playing its infernal tunes. You are the war's smallest doll. You are the war…I shall never be any good again, except for painting. That's your doing."[11]

There is an enormous difference between Aldington's representations of numerous individual women whose inconvenient behaviour he elevates to the level of evil, and Butts's more truly mythic figure. Judy represents something beyond the female gender and is contrasted with the figures of nurturing females, Van and Van's mother. This is made clear in a long passage in which Van meditates on the war:

> In the world, Serge, the normal aim of its creatures is towards birth or making things. Perhaps more are born at the end of old civilizations, but there are people whose impulse is abnormal, who are attracted to not-making and to spoiling, to the other side of life, to what we call death…
>
> Consider the war. Have you known anyone who loves the war as Judy loves it? *Stoop then and wash*. She dips her great white body in the blood, and rolls it in her mouth, and squeezes it out of her hair. She is a delicate woman of good family; I know nothing in her history to account for it.
>
> Am I clear? There is the war. There is Judy and her kind. The individual state bred the general state, that bred the catastrophe. Oh, I know tribal instincts and heroism, and love of a row, and duty and obedience and too many people made the war; but this is different. Other people conduct a war, and suffer in it; get a man's job out of it or physical death. People like Judy live on the fact of it, get spirit-nourishing food out of the ruin of so much life.[12]

Butts's representation of Judy is not a manifestation of the misogyny of the time; of the fear and distrust of women. Judy is contrasted with those, male or female, who merely profit from war. Her pleasure in war is gratuitous. Her nature is essentially different form that of normal, healthy human kind, representing something of that feared degeneracy which lurks behind much Gothic writing of the period, and demonstrating that, contrary to the high hopes of Gosse and others the war served to confirm rather than assuage their fears.

As the reference to Burne-Jones suggests, the vampire had become a sexualised figure by the late Victorian period, but, it is important to remember, not exclusively so. William Hughes has remarked that "the vampire may not be as sexual as the preoccupations of the perceiving discourses suggest it ought to be," citing in support the terrifying, and unseductive male vampire in James Rymer's *Varney the Vampire*.[13] Hughes, Mighall and others have identified various sources of fear represented by the late nineteenth-century vampire and its best known manifestation in *Dracula*- fear of degeneration, fear of infection, anxiety about the preservation of the race. There is, however, a deeper and more all-pervasive fear than any of these which the vampire may be seen to represent. The first part of the quotation from Rymer which Hughes cites suggests more than anything a corpse: "The eyes looked

like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the teeth- the fearful-looking teeth…"[14]

The vampire's relationship to death is uncanny, challenging one of society's firmest taboos, and in this connection we may recall Kristeva's comment that the corpse is "the most sickening of wastes."[15]

The First World War—the first mass war in human history—brought death into the lives of almost everyone. In spite of infant and child mortality significantly higher than in our own time, the death of strong, fit young men challenged the living and brought them face to face with mortality. Strategies for accommodating this fact were varied. The rise of spiritualism in the early decades of the twentieth century and particularly during the war years is well documented. The historian Jay Winter, among others has drawn attention to the importance of Spiritualism during and after The First World War, citing the case of Oliver Lodge whose book *Raymond*, which recounted the family's communications with Lodge's youngest son, Raymond, killed at Ypres in 1915, ran through several editions between 1916 and 1919.[16]

It would be a false dichotomy to suggest that spiritualism was solely the consolation of the home front. *Raymond* was read by serving soldiers and according to Winter, "wartime spiritualism was in vogue as much among serving men as among the families they had left behind."[17] Spiritualism, however, despite its heterodoxy, evades the site of abjection represented by the corpse. The peculiar horror of trench warfare on the Western Front was the daily living alongside corpses which were frequently disinterred in states of disintegration and decomposition. Innumerable trench narratives bear witness to this horror. One particularly well-known one is the source of a slightly dismissive comment by Paul Fussell is his classic analysis of the relationship of the Great War to modernist culture, *The Great War and Modern Memory* Fussell comments of a chapter in Remarque's *All Quiet on the Western Front*:

> Chapter 4 of *All Quiet* enacts a mad and quite un-British Gothic fantasia as a group of badly disorganized German troops is shelled in a civilian cemetery. Graves are torn asunder, coffins are hurled in the air, old cadavers are flung out—and the narrator and his chums preserve themselves by crawling into the coffins and covering themselves with the stinking cerements. This will remind us less of *Hamlet* than of, say, *The Monk*.[18]

The comment is interesting for several reasons. Fussell's focus is on what he sees as the prevailing British mode of irony, understatement, and the theatrical, which he opposes to the Romantic excess he finds in *All Quiet* and Junger's *Storm of Steel*. His focus leads him to undervalue the Gothic as a literary form and he appears blind to the fact, that despite his ironic intention, *The Monk* might indeed be a highly appropriate allusion. He is writing of a German novel but the Gothic mode used to interpret the unspeakable was used by British writers too, although Fussell, because of his focus on high culture to ignores these. Patrick MacGill's *The Great Push* (2000), for example, is an account of the author's experiences as a private soldier with the London Irish Rifles. His whole text abounds with graphic descriptions of the dead of which I will quote just one:

> The nocturnal rustling of the field surrounded me, the dead men lay everywhere and anyhow, some head-downwards in shell-holes, others sitting upright as they were caught by a fatal bullet when dressing their wounds. Many were spread out at full length, their legs close together, their arms extended, crucifixes fashioned from decaying flesh wrapped in khaki…
> At that moment I tripped on something soft and went headlong across it. A dozen rats slunk away into the darkness as I fell. I got to my feet again and looked at the dead man.[19]

These are in a sense the undead. Unlike the good denizens of the graveyard at Whitby, they refuse to stay beneath their headstones. Indeed they have no benefit of headstone. Sitting, lying, and even grotesquely tripping up the narrator, they insist on mimicking the behaviour of the living. What is so terrifying about these ubiquitous corpses is their constant reminder of the fate that awaits the living. Like the vampire they are uncanny. "'This is the end of all the mad scurry and rush…What purpose does it serve? And why do I stand here looking at the thing?'" MacGill's narrator asks.[20]

Another example, from Ford Madox Ford's *Parade's End*, expresses this revitalisation of corpses in the form of the Grotesque. A man whom Ford's hero, Christopher Tietjens, has prevented from going on leave is mortally wounded:

> A man, brown, stiff, with a haughty parade step, burst into the light. He said with a high wooden voice:

"'Ere's another bloomin' casualty." In the shadow he appeared to have draped half his face and the right side of his breast with crape. He gave a high, rattling laugh. He bent, as if in a stiff bow, woodenly at his thighs. He pitched, still bent, on to the iron sheet that covered the brazier, rolled off that and lay on his back across the legs of the other runner, who had been crouched beside the brazier. In the bright light it was as if a whole pail of scarlet paint had been dashed across the man's face on the left and his chest.[21]

The description is rendered grotesque by the final departure of the corpse: "They carried him in a bandy chair out of the hut. His arms over his shoulders waved a jocular farewell."[22] The effect of the outpouring of blood is to subvert the boundaries of the human body and emphasise its extreme vulnerability, while the defamiliarising of the blood as paint together with the grotesquely comic ending serves as a further assault on the supposed sacredness of human identity. The attribution of speech not to the conscious mind but to some reflex action of the lungs further emphasises this erosion of personality by the body.

If the living were haunted by the constant return of the dead, who vampire-like refused to remain dead, there was also a sense in which the dead were haunted by the living, refused the possibility of final peace by constant efforts to return them to life. A consciousness of this is expressed by the American writer Mary Borden in *The Forbidden Zone* (2001). This text is a part fictional and part factual account of the American writer's time spent at the hospital unit she set up and in which she worked behind the French front lines. Borden's narrator comments, 'These are things but no men' and her text at times suggests an awareness that her function has become that of a re-animator of corpses:

We conspire against his right to die. We experiment with his bones, his muscles, his sinews, his blood. We dig into the yawning mouths of his wounds. Helpless openings, they let us into the secret places of his body. We plunge deep into his body. We make discoveries within his body. To the shame of the havoc of his limbs we add the insult of our curiosity and the curse of our purpose, the purpose to remake him. We lay odds on his chances of escape, and we combat with death, his saviour.[23]

The emphasis on mouths and openings and the verbs "dig" and "plunge" suggest vampire and victim, while phrases such as "secret" and "shame" suggest the sexual connotations which many commentators link with the vampire. The real interest however lies in the reversal of life and death inherent in the quotation. The victim seeks death and the conspirators seek to prevent it while saviour suggests the traditional foe of the vampire. The vampire's crime is to prevent the victim's escape into death which is precisely what Borden and her fellow nurses do. Another passage evokes the vampire: "Yes, I know that you understand all these things. You finger the glass syringes exquisitely and pick up the fine needles easily with slender pincers and with the glass beads poised neatly on your rosy finger tips you saw them with tiny saws."[24]

Phrases such as "fine needles," "slender pincers" and "tiny saws" suggest the vampire's sharpened teeth. This passage forms part of a 3-page interlude addressed to a second person pronoun and entitled "Paraphernalia." This recalls Van Helsing's reference to "the ghastly paraphernalia of our beneficial trade" and the suggestion based on a reading of Lombroso that Helsing as genius represents another manifestation of degeneracy; that both Dracula and Van Helsing war over the body of the victim with powers which depart from the human and the rational.[25] Similarly Borden at times constructs herself, not as healing figure but one who punishes the dead by keeping them imprisoned like the vampire's victims on the borders between life and death.

The experience of the First World War, particularly the direct experience of those who witnessed the fighting in the trenches was unique in the peculiar proximity in which it placed the living and the dead. Its blurring of the boundaries between the two is emphasised by the frequent presence of blood and mud in the accounts of life in the trenches. The experience was mediated in a variety of ways, by recreating the horror in macabre terms which border on the grotesque as in the texts of Remarque and MacGill, or in Ford's more comic use of the Grotesque. Sometimes the ubiquitous disintegration was displaced on to an agent of evil such as Aldington's women or Butts's symbolic abstraction of the war. In Borden's deeply moving account the very act of healing becomes an attack on the body of the victim. In many of these accounts the figure of the vampire lurks implicitly or explicitly as a convenient cultural construction to express horrors previously only imagined.

Notes

1. For example Edmund Gosse describes its effect as being like that of Cody's fluid purging the system, while Rupert Brooke in his first war sonnet speaks of the cleansed swimmer. See Edmund Gosse, "War and Literature," *Edinburgh Review*, 220 (October 1914): 313, quoted in Samuel Hynes, *A War Imagined: The First World War and English Culture* (London: The Bodley Head, 1990), 12.

2. This is the central thesis of Paul Fussell's influential book, *The Great War and Modern Memory* (Oxford: Oxford University Press, 1975).

3. See for example, Sandra Gilbert and Susan Gubar, *No Man's Land*, Vol. 1 (London and New Haven: Yale University Press, 1988).

4. Richard Aldington, *Death of A Hero* (1929; reprint, St. Clair Shores, Michigan: Scholarly Press, 1979), 11.,

5. Aldington, 135.

6. *Married Life and Happiness* (New York: Eugenics Publishing Co, 1922) quoted by Marie Mulvey Roberts in "Dracula and the Doctors" in *Bram Stoker: History, Psychoanalysis and the Gothic*, eds. William Hughes and Andrew Smith (London: MacMillan, 1998).

7. Ford Madox Ford, *Parade's End* (Harmondsworth: Penguin, 1982), 386.

8. Mary Butts, *Ashe of Rings* (1925; reprint, New York: Albert and Charles Boni, 1926)

9. Butts, 150.

10. Butts, 154.

11. Butts,105.

12. Butts, 190-1.

13. William Hughes, "Fictional Vampires," in *A Companion to the Gothic*, ed. D. Punter. (2000), 145.

14. Hughes, 146.

15. Julia Kristeva, *Powers of Horror*, trans. Leon S. Roudiez (New York: Columbia University Press, 1982), 3.

16. Jay Winter, *Sites of Memory, Sites of Mourning* (Cambridge: Cambridge University Press, Canto Edition, 1998), 161-2.

17. Winter, 64.

18. Fussell, 196.

19. Patrick MacGill, *The Great Push* (1916; reprint, Edinburgh: Birlinn, 2000),113.

20. MacGill, 114.

21. Ford, 307-8.

22. Ford, 311.

23. Mary Borden, *The Forbidden Zone* (London: Heinemann, 1929), 119-120.

24. Borden, 124.

25. Victor Sage, *Horror Fiction in the Protestant Tradition* (London: MacMillan, 1988), 182-3, quoted in Hughes, 148.

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"You're Whining Again Louis": Anne Rice's Vampires as Indices of the Depressive Self

Pete Remington

1.   Introduction

The growth over the last twenty or so years of a corpus of popular accounts of depression bears witness to a growing awareness of the problem it poses for individuals and families. Such publications frequently bring forth alarming statistics concerning the incidence of depression which may give rise to fears that we are in the midst of an epidemic.[1]

There is, however, another way of looking at the statistics. We must remember that the very designation as a disease of certain forms of behaviour and experience is, along with the diagnostic criteria that form the boundary-markers of that disease, subject to the same social-historical influences as the behaviour itself.[2] It is entirely possible that Western culture has been becoming increasingly "depression conscious," linking broad definitions of depressive behaviour to an ever wider range of phenomena. If this be the case, there would seem to have been a substantial increase in this tendency since the mid twentieth century. I'm further led to speculate that, just as depression itself is currently deemed to result from a complex interaction between genetic factors and life events, so the cultural shift I am positing results from the mutual interactivity of historical incident and inherited cultural expectations, both within the confines of medicine and in the culture at large. Certain behaviour patterns and expectations have gained currency through the vary fact of being grouped together, regardless of whether the term *depression* has been applied or not, resulting in a continuing process of conceptual and interpretive shift.

If my contention is correct, it should therefore follow that we may be able to detect a "depressive matrix" in cultural processes having no immediate and obvious link with clinical psychiatry. Popular/ mass cultural production, inasmuch as it is a process of signification involving large heterogeneous groups of people, forms a useful starting point for investigating whether the diffusion of such a matrix is indeed taking place. It is within this perspective that I intend to examine Anne Rice's *Vampire Chronicles*.

A word of caution here, however: my readings of Rice, and the motive force behind the project of which this paper forms the beginning, are conditioned by my own desires to make sense of my formation/designation as a diagnosed sufferer from depression. This may have the effect of directing me towards continuities that are more directly personal in their genesis. I note with satisfaction, however, the post-diagnosis realisation of another sufferer, William Styron, that depression was always already there in his previous pursuits and interests, and particularly in his published fiction: "… after I had returned to health and was able to reflect on the past…I began to see how clearly depression had clung close to the outer edges of my life for many years."[3] Such accounts do much to encourage my argument.

2.   Diagnosis

I will begin by assessing Rice's diegetic universe in the light of current criteria for the diagnosis of both unipolar (major) and bipolar (manic) depression. I intend to demonstrate the distribution amongst her characters of traits consistent with the diagnosis of both forms. However, this is neither an attempt to prove that the 'true' focus of her work is a conscious and deliberate investigation of depression, nor am I hazarding a diagnosis of the author herself on the evidence of her texts. Like any novels, their textual status is an effect of numerous factors involved in their production, of which the author's contribution is key but by no means exclusive. The novels can also be read thematically in a number of ways, subject to factors brought to the reading by the reader What is important to my argument, then, is that Rice's vampire world exhibits a structuration comparable to that of both the external diagnosis and internal experience of the depressive state, and that this structuration contributes substantially to the field of potential readings available to a significant segment of her readership.

The table below consists of diagnostic criteria, as quoted by Lewis Wolpert,[4] to be found in the publication *DSM – IV*.[5] In the case of *dysthymic disorder* (less severe but chronic depression) the criteria are "a depressed mood for most days over a two-week period, together with two criteria from column A." In the case of *major depression* a "depressed mood or loss of interest or pleasure in nearly all activities" must be observed, along with at least five criteria from column B. In the case of *bipolar disorder* a "distinct period of elation or irritability" must be observed along with three of the criteria from column C.

Table 1: Diagnostic criteria for different forms of depression

Vampires, War, Depression and the Law

A. Major depression	B. Dysthymic disorder	C. Bipolar (manic) depression
Depressed mood most of the day	Poor appetite or overeating	Overactivity
Diminished interest or pleasure	Too much or too little sleep	Increased talkativeness or pressure of speech
Significant gain or loss of weight	Fatigue or low energy	
Inability to sleep or sleeping too much	Low self-esteem	Flight of ideas or racing thoughts
	Poor concentration or inability to make decisions	Inflated self-esteem or grandiosity
Reduced control over bodily movements	Feelings of hopeless	Decreased need for sleep
Fatigue		Distractibility
Feelings of worthlessness or guilt		Indiscreet behaviour with poor judgement
Inability to think or concentrate		Marked impairment in occupational or social function
Thoughts of death or suicide		

Some of the criteria are consistent for the majority of Rice's vampires. Let us take two examples. Blood forms the vampires' entire diet. Disruption of appetite and eating patterns serves as a factor in vampire existence in that new vampires suffer from a raging thirst which diminishes after centuries to the ability almost to do without nourishment altogether.[6] Feeling oneself eternally damned, as does the vampire Louis Pointe du Lac, would also seem to come under the heading of low self-esteem.[7] Andrew Solomon comments on the whole question of diagnosis:

> [*DSM – IV*] ineptly defines depression as the presence of five or more on a list of nine symptoms. The problem with the definition is that it's entirely arbitrary. There's no particular reason to qualify five symptoms as constituting depression; four symptoms are more or less depression; and five symptoms are less severe than six. Even one symptom is unpleasant. Having slight versions of all the symptoms may be less of a problem than having severe versions of two symptoms.[8]

Moreover there are a number of factors (for example, anxiety) that don't make it on to the list but are nevertheless abundantly evident in the personal testimony of diagnosed depressives. Such 'secondary characteristics' are often key to our understanding of Rice's vampires. This reinforces my reasoning in eschewing the diagnosis of individual characters in favour noting the distribution throughout Rice's diegetic world of both *DSM – IV* criteria and characteristics drawn from published personal accounts.

3. Louis, Armand, Lestat

The vampires Louis, Armand, and Lestat illustrate important aspects of depressive experience that fall outside the diagnostic criteria: experience of loss and anxiety.[9]

The whole existence of Armand, in both his mortal and vampire states, is predicated on loss. As a young mortal child he loses at one stroke family, home, country, freedom, even his own name. He loses the new name given him by Marius at the same moment he loses Marius himself. Later he loses his Paris coven of Satan worshippers to the disrupting influence of Lestat,[10] and again loses the *Théâtre des Vampires* to the actions of Louis.[11] What counts most in his personality is the continual collapse of his belief systems. Brought up to paint ikons in the Orthodox tradition, he was sustained as a child by a religious structure and by direct experience of God working through his paintbrush.[12] With each new loss a belief system collapses, until with Louis he wants to "contact the age."[13] Due to his continual seeking for a belief system conjoined with a personified other in which to merge, his relations with both humans and vampires are troubled by questions of dominance and subordination.

Louis is also characterised by loss. He loses his brother to religious mania and feels responsible for his subsequent death. But his principal loss is that of his humanity, and liaisons such as that with the planter Babette try to re-evoke his pre-vampiric contact with humankind. He is devastated by the murder of his companion, the child vampire Claudia. He attempts suicide when he loses even his illusions about the departed Claudia due to the intervention of the witch Merrick.[14]

Whilst the experience of loss is also common to Lestat, the chief determinant of his depressive character is anxiety. Behind his apparently overweening confidence lies a fear of death which first manifests itself in his mortal life with the realisation that "We pass into non-existence without ever knowing a thing!" undercutting his pleasure in the moment. This realisation never leaves him, appearing even when, in the form of a near-perfect vampire, he is engaged in his dialogue with Memnoch the Devil.[15]

Lestat's mood swings by far outdistance those of his fellow vampires, making him truly bipolar. His project to become a rock star, revealing to humanity the truth about vampires in the form of entertainment is a classic example of inflated self-esteem and poor judgement. The consequences nearly destroy the entire vampire community and cause the loss of much human life through the awakening of Akasha, the primal vampire mother.[16] Lestat has only to interest himself in something and both thoughts and words begin to race. Performance and self-presentation seem to trigger his manic phases, as when his act on the stage of the Paris theatre gets out of control. His depressed phases are equally spectacular, as when he goes underground, opting for the death-in-life vampire hibernation. He also attempts a spectacular suicide.[17]

The disastrous consequences of such activities only leave him stronger in vampire terms, which is to say more manic than before. At the start of the chronicle *Merrick*: "… he lies on the Chapel floor, or on the four-poster bed in the town house, with his eyes open, though they appear to see nothing." His fellow vampire David relates that, despite this lethargic state, Lestat has started showing an interest in his appearance: "Others have seen this attention to wardrobe as a good sign. I believe Lestat did these things so that we would leave him alone." Roused from this torpor by Louis' suicide attempt, he immediately begins to demonstrate his lack of judgement by interpreting as a call to battle the threats of the Talamasca, an organisation of paranormal investigators, of which both his new coven-mates David and Merrick were members in their mortal lives.[18]

4.   World Without End

To further elaborate some of the "secondary characteristics": there are a number of parallels between the behaviour of sufferers from depression and Rice's vampires. For example, Jamison refers to compulsive and irresponsible sexual activity as a frequent accompaniment to bipolar disorder.[19] Rice describes the drinking of blood in sexualised terms comparable to those of orgasm. From this standpoint, Lestat, the most obviously manic of the vampires, performs a catalogue of sexual transgressions, including incest and rape, both heterosexual and homosexual.[20]

Both depression and bipolar disorder as currently defined are characterised by an element of repetition. Statistics point to an incidence of repeated depressive and manic-depressive episodes for the majority of those diagnosed.[21] Dealing with the illness should thus be seen in terms not so much of cure as of adjustment.[22] The experience of depression can thus be portrayed as singular blend of the never-ending and the recurrent. William Styron has written:

> In depression … faith in deliverance, in ultimate restoration, is absent. The pain is unrelenting, and
> what makes the condition intolerable is the foreknowledge that no remedy will come – not in a
> day, an hour, a month, or a minute. If there is mild relief, one knows that it is only temporary;
> more pain will follow.[23]

Rice's vampires may be destroyed, but are in all other respects immortal. Although endowed with superhuman strength they are vulnerable to daylight, fire, and the scattering of their body parts. They are in effect only really vulnerable to other vampires, and to themselves. Hence the 'cure' of choice for their despair is one they share with many serious sufferers from depression: that of physical self-destruction. The vampire Louis describes the alternative of living out their vampire existence:

> It was as if this night were only one of thousands of nights, world without end, night curving into
> night to make a great arching line of which I couldn't see the end, a night in which I roamed alone
> under the cold mindless stars.[24]

The *Vampire Chronicles* are littered with expressions of the vampires' experience of the passage of time as interminable torment. Moreover, the vampire body is condemned to return at each new awakening to the outward form it possessed at the moment it was made, including even minor details such as length of hair and whether or not clean-shaven. This is particularly distressing to Lestat's mother, Gabrielle, and to the child-vampire Claudia, trapped in her pre-pubescent body.[25]

Solomon writes, "Depression is often occasioned by isolation."[26] For the most part Rice's vampires are solitary creatures who rarely come together by choice. Their very natures tend to isolate them from each other. The newly-made vampire Armand is instructed by Marius that:

Secretive, suspicious, and often miserably lonely, the wanderers of the night … were often ill-prepared for immortality and made nothing of their existence but a string of weary disasters until despair finally consumed them and they immolated themselves through some ghastly bonfire, or by going into the light of the sun.[27]

There is also the matter of rage. This has been such a crucial factor in my own history that it prevented me for many years from recognising the more depressive nature of my temperament. Styron links it to the phenomenon of "incomplete mourning," the inability to effectively work through a loss, which has been characterised as a life event contributing significantly to depression. He speaks of: "… an insufferable burden of which rage and guilt, and not only dammed-up sorrow, are a part …"[28] There is no such obvious loss in my life history which predates my own behaviour of this kind, but Wolpert includes amongst his characterisation of loss: "loss of self-esteem," which I can certainly attest to being a trigger for my own enraged episodes.[29] As Styron puts it: "Depression is much too complex in its cause, its symptoms and its treatment for unqualified conclusions to be drawn from the experience of an individual."[30] However, the complex mixture of self contempt, hopelessness and rage against the Other to be observed in Lestat's wanton burning of Louis's house and Louis's drinking the blood of a priest at the very altar rails of the cathedral are familiar to me.[31] I mark this down as a matter for further research both within the area of cultural production I am investigating, and within more technical descriptive writing on depression.

5. Lifestyle Choice

The sense of hopelessness shared by Louis and William Styron above pervades the discourse of Rice's vampires, to which we should add a sense of the meaninglessness of existence. Lestat's words to Armand, "You have to suffer through this emptiness," sum up the entire field.[32] The ancient vampire Khayman comments on the first two chronicles: "Louis' testament: 'Behold, the void.' And Lestat's history: 'And this and this and this, and it means nothing.'"[33] It is not surprising therefore that the search for meaning is a substantial aspect of many of the vampires' lives. Relationships between vampires are frequently homoerotic and those between vampires and humans, as between Armand and Daniel and Marius and Amadeo (Armand in his mortal life) are frequently tinged with sado-masochism.[34] The transgressive crossing of bodily boundaries frequently presents itself as a search for meaning or for control of the depressive eternal present.[35]

In the light of the apparent hopelessness of their situation, and in the absence of any effective remedy save the 'final solution', Rice's vampires continually debate, often agonise over, ways of conducting their lives that may bring them greater peace. But in order to sustain a rationally chosen life in all its implications one needs to be as austere and self-limiting as Louis, who chooses to remain as near to humanity as possible and repeatedly refuses offers of the stronger more ancient blood of other vampires that will make him more completely vampiric.[36] In consequence, he has almost no telepathic ability; for a vampire he is remarkably physically weak; he is still subject to nightly thirsts; but this enables him eventually to establish a form of peace with himself. He most closely resembles Andrew Solomon's description of an acquaintance who has dealt with depression exclusively though lifestyle choice:

"I had terrible depression," she said … "I realised that the problem was stress-related. So I decided to eliminate all the causes of stress in my life … I quit my job…I gave up my roommate and now I live alone. I stopped going to parties that run late. I moved to a smaller place. I dropped most of my friends. I gave up, pretty much, on makeup and clothes … It sounds bad, but I'm really much happier, and much less afraid than before."[37]

Maintaining this balance for some time, however, does not prevent Louis from eventually attempting suicide.[38]

Maharet and Marius also manage to maintain a balance throughout the centuries by dedicating themselves to an external task. In Maharet's case it is keeping the records of the "great family," whilst Marius takes upon himself the preservation of the primal pair Akasha and Enkil, otherwise known as Those Who Must Be Kept.[39] Marius is more volatile, however, since he also pursues the sensual as part of a quest for meaning. He tells Armand: "I find God in the blood. I find God in the flesh, I find it no accident that the mysterious Christ should reside forever for His followers in the Flesh and Blood within the Bread of the Transubstantiation."[40]

In *Memnoch the Devil* Lestat is to pursue this knowledge to the very gates of heaven and hell. As Jamison succinctly puts it: "Excessive preoccupation with sin and religion are not uncommon in depression."[41] In keeping

with his inflated manic self-esteem Lestat has set himself: " … the task of being a hero in this world,"[42] producing first a poetic, aesthetic vision, the "Savage Garden" and then transcending it through a species of philosophy in action.[43]

The key element in Memnoch's argument is that God has misidentified the defining factor of humankind as the capacity for suffering. This sense that the divine sanction for suffering is a form of cosmic blunder can be read as a macro-cultural representation of the ontological arbitrariness of the depressive condition, especially once we refer back to the fear of mortality and the centrality of the theme of loss. Veronica's veil (not forgetting that Veronica = *true ikon*) is the lost object of a whole culture, linking us to any number of lost objects scattered throughout the chronicles—Armand (the former icon painter)'s egg (Easter, resurrection), the locket with Claudia's picture, Marius's painting of Amadeo (Armand).[44] Lestat subsequently escapes from hell bearing the veil of Veronica, incidentally losing an eye to Memnoch in the process.[45]

His return to earth with the veil prompts a religious revival. Armand subsequently fails to immolate himself in an attempt to merge with an Other now personalised in the face imprinted on the veil,[46] and Lestat's eye is mysteriously returned to him with a note from Memnoch, thanking him for his help—his rebellion has achieved precisely the result the Devil intended. In the end, though so much changes, nothing very much changes. The revival runs its course. Lestat is unable to be entirely sure about the relation between the empirical physical nature of his experience and its truth.[47] This leads eventually to the death-in-life state from which Louis' later suicide attempt eventually stirs him. In other words, as far as the problems of existence go, back to square one; yet another invocation of the repetitive nature of the depressive experience.[48]

6.   The Vampire Inheritance

According to "The Story of the Twins" in the chronicle *The Queen of the Damned*, all vampires are descended from the same parents, the ancient Egyptian king and queen Akasha and Enkil. This legacy, passed on through the exchange of vampire blood, is comparable to the now widely accepted hereditary genetic component that predisposes individuals to depression.[49] The relationship between this genetic component and the life events that are considered to act as triggers for depression may be illustrated by the case of the vampire Lestat.[50]

There is a suggestion that Lestat shares his rebellious mortal disposition with his mother. In vampire terms Lestat in effect becomes his mortal mother's parent, when he brings her over into the vampire world. Interestingly, her reason for desiring this "rebirth"—her impending mortal death—is similar to Lestat's characteristic fear of his own mortality. Their vampire characters, however, turn out to be significantly different. He pursues his self-appointed destiny as the Byronic rebel, whereas she spurns both human and vampire contact and makes her life in the wild. We thus come to realise that their earlier common outlook is a matter not of inheritance but of their family context. She is the cultured but socially disempowered lady of the manor, while he is the near-illiterate future lord. By thus opening up the question of gender and social differentiation, the chronicles lead us to a very fine distinction between genetic predisposition, the triggering life event, and social-cultural formation.[51]

The majority of the vampires' characters demonstrate a remarkable continuity with those of their mortal lives. As the vampire Khayman puts it: " …we do not really change over time; we are as flowers unfolding; we merely become more nearly ourselves."[52] Thus, while all warm-blooded mortals have the potential to become vampires, their vampire existence is to a large extent moulded by their mortal social-historical positioning. The triggering life event is an encounter with another vampire, a second parent, whose donation of "mutant" blood releases the mortal's potential for full-blown vampirism. Whilst this differs structurally from the standard aetiology of depression, it accounts in a somewhat more sophisticated manner for the diversity of Rice's vampires than *DSM-IV* does with respect to the enormous variety of symptoms and behaviours amongst depression sufferers.[53] At the same time it maintains depression's continuity with its less dramatic everyday relatives sadness and cyclothymic temperament.[54]

> There are two models for depression: the dimensional and the categorical. The dimensional posits that depression sits on a continuum with sadness and represents an extreme version of something everyone has felt or known. The categorical describes depression as an illness totally separate from other emotions, much as a stomach virus is totally different from acid indigestion. Both are true.[55]

The analogy employed here by Solomon points us towards a device also used by Rice to express the "categorical difference" between mortals and vampires. The vampire body, for all intents and purposes outwardly

similar to the mortal body, is a quite distinct entity,[56] being stronger, and possessing a number of unique abilities. Over the centuries it becomes even more distinct, eventually achieving the icy perfection of a marble statue.[57] Vampire bodies achieve temporary remission from this state whenever they drink mortal blood, becoming flushed and warm, more human in appearance.

7.   The Dilemma of the Transcendent Self

When looked at from the perspective of depression, Rice's chronicles circle around, but never manage to resolve, what might be called the dilemma of the transcendent self. Andrew Solomon states it thus:

> Chemistry is often called on to heal the rift between body and soul. The relief people express when a doctor says their depression is "chemical" is predicated on a belief that there is an integral self that exists across time, and on a fictional divide between the fully occasioned sorrow and the utterly random one … Chemistry and biology are not matters that impinge on the "real" self; depression cannot be separated from the person it affects.[58]

There seem to be two implications arising from this. The first derives from the frequent importance in therapy of placing the sufferer's experience of depression within a familiar personal history in order to invoke a plan of therapeutic action. It is difficult in this context to avoid mobilizing precisely this notion of a transcendent self. This heuristic device of therapy is echoed in Marius' words to Armand about the utility of provisional belief systems:

> … great systems give comfort, and when we feel ourselves slipping into despair, we should devise great schemes of the nothing around us, and then we will not slip but hang on a scaffold of our making, as meaningless as nothing, but too detailed to be so easily dismissed.[59]

The second implication is the danger of taking depression itself as a transcendent category, which, due to its "empirical" base in brain chemistry, has existed in a relatively stable form throughout history, being culturally known, and hence experienced, in different ways. We should pause here to note that subjectivity, society, history and brain chemistry are *all* multiply determined and mutually interactive *in process*. The same factors of interactive process over time are to be observed in Rice's vampires. For example, the categorical difference between the vampire and the human is not static: the vampire body and vampire abilities *do* change over time. Similarly, the attitudes of Rice's vampires to their predicament, though frequently rooted in the social-cultural formations of the era in which they were made, do in many cases undergo marked modification over the passing years and also in relation to their various vampire and human contacts.

To illustrate the last point: at their first meeting, Marius compares his own world view with that of Lestat, asserting that this is due to their having both been made vampires during eras in which the balance between religious belief and scepticism was similar. In Marius' case this was during the later days of the Roman empire, in Lestat's, at the dawn of the Enlightenment. Nevertheless, Marius's humanist view of historical progress collapses under the events related in Me*mnoch the Devil*, whilst Lestat's very engagement with Memnoch demonstrates his return to seeing his existence within a religious perspective he had previously disowned.[60]

With respect to the change in vampire abilities over time, and with greater infusions of the blood of the ancients, it is interesting to note that those vampires who do still retain some form of concern about the relationship between their own kind and humanity generally scorn the use of the more esoteric abilities. For example, whilst the now completely manic primal mother Akasha flies hither and thither after her reawakening by Lestat,[61] both Lestat himself, and also Marius, dislike the experience of flying and restrict its use.[62] There thus seems to be some complex interrelationship between symptom, individual social formation, and life experience. What appears to remain constant with many vampires, however, is a sense of worthlessness. As Marius himself puts it: "I have lived over eighteen hundred years, and I tell you life does not need us. I have never had a true purpose. We have no place."[63]

8.   Conclusion

Analysis of a series of novels by one author does not, of course, even begin to prove a comprehensive validity for my earlier contentions about the existence of a "depressive cultural matrix." This hypothesis needs to be pursued over a variety of fields taking into account not only cultural products but also the complex interactions between subjectivity, society and history, both within the broad macro-cultural framework and within the more

specific areas of medicine and theories of the formation of the self. The problem in pursuing this course is analogous to the dilemma of the transcendent self discussed above: that the various terms with which we are dealing mutually interact and modify each other over time.

It is, however, abundantly evident that despair and hopelessness pervade Rice's narrative. One might even call these characteristics the chronicles' principal structuring elements, inasmuch as they define the experience and provide motivation for all of the major, and many of the less significant characters at most points. Since the chronicles also tend frequently to revolve around the question of how best to live within these gloomy parameters we might also suggest that this constitutes one of their major focal points. It is not necessary to my thesis to adduce that this focus entails a conscious investigation of depression on the part of the author. It is sufficient merely to point to the notable correspondence between Rice's diegetic structures and current diagnostic criteria. My thesis posits common cultural determinants for both factors, and that these determinants are themselves reciprocally inflected by, amongst other things, a dialectic between representation and diagnosis. It is nevertheless significant that there exist a number of websites for Anne Rice fans, both official and unofficial, the latter occasionally providing evidence of the species of fan fiction which extends the activities of Rice's characters.[64] This would seem to suggest a deeper resonance for the parameters of her vampire world than may be satisfied by the mere purchase of novels. It remains for me to amass, both from insights such as these and from sources treating more directly with depression as such, a body of evidence for my conjectures.

Notes

1. For example, see Kay Redfield Jamison, *Touched With Fire: Manic Depressive Illness and the Artistic Temperament* (New York: Free Press Paperbacks, 1994), 56-99; Andrew Solomon, *The Noonday Demon: An Anatomy of Depression* (London: Vintage Books, 2002), 25-27; Lewis Wolpert, *Malignant Sadness: The Anatomy of Depression* (London: Faber & Faber, 2001), 39-63.

2. Jamison, 57; Solomon, 19-21.

3. William Styron, *Darkness Visible* (London: Vintage Books, 2001), 79.

4. Wolpert, 17; 18; 29.

5. American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, 4th ed. (Washington, D.C.: American Psychiatric Association, 1994.)

6. For example, see Anne Rice, *The Vampire Lestat* (London: Warner Books, 1998), 101; 425.

7. For example, see Anne Rice, *Interview with the Vampire* (London: Warner Books, 1998), 81.

8. Solomon, 20.

9. *Loss*: Solomon, 63; Styron, 56; Wolpert, 20. *Anxiety*: Styron, 6; Wolpert, 1.

10. Anne Rice, *The Vampire Lestat*, 265-268; 316-327..

11. Anne Rice, *Interview with the Vampire*, 332 ff.

12. Anne Rice, *The Vampire Armand* (London: Chatto & Windus, 1998), 145-148.

13. Anne Rice, *Interview with the Vampire*, 309 ff.

14. Ibid., 11; 75-78; 328-331; Anne Rice, *Merrick* (London: Arrow Books, 2001), 379-387.

15. Anne Rice, *The Vampire Lestat*, 66; *Memnoch the Devil* (London: Arrow Books, 1996), 346.

16. Anne Rice, *The Vampire Lestat*, and *The Queen of the Damned* (London: Warner Books, 1996), *passim*.

17. Anne Rice, *The Queen of the Damned*, 3-10; *The Vampire Lestat*, 10-11; 151-156; *The Tale of the Body Thief* (Harmondsworth: Penguin Books, 1993), 66 ff.

18. Anne Rice, *Merrick*, 112-3; 470-476.

19. Jamison, 13.

20. Anne Rice, *The Vampire Lestat*, 174/5; 529; *The Tale of the Body Thief*, 267-8; 585 ff.

21. Jamison, 16; Solomon, 56.

22. Solomon, 38.

23. Styron, 61-62.

24. Anne Rice, *Interview with the Vampire*, 76.

25. Anne Rice, *The Vampire Lestat*, 199; *Interview with the Vampire*, 112 ff.

26. Solomon, 103.

27. Anne Rice, *The Vampire Armand*, 162.

28. Styron, 80.
29. Wolpert, 52.
30. Styron, 33.
31. Anne Rice, *The Tale of the Body Thief*, 378; *Interview with the Vampire*, 157-162.
32. Anne Rice, *The Vampire Lestat*, 339.
33. Anne Rice, *The Queen of the Damned*, 237.
34. Ibid, 94 ff.; Anne Rice, *The Vampire Armand*, 79-83.
35. For example, Anne Rice, *The Vampire Lestat*, 300-301.
36. Anne Rice, *Merrick*, 329.
37. Solomon, 124-125.
38. Anne Rice, *Merrick*, 433-435.
39. Anne Rice, *The Queen of the Damned*, 498; *The Vampire Lestat*, 502 ff.
40. Anne Rice, *The Vampire Armand*, 174.
41. Jamison, 22.
42. Anne Rice, *Memnoch the Devil*, 2.
43. Anne Rice, *The Vampire Lestat*, 146 and elsewhere. The contest between the aesthetic life and religious discourse that pervades Lestat's debate with Memnoch seems appropriate to Kierkegaard.
44. There seem to be a number of provocative associations—with the gaze, the birth of subjectivity, signification, etc. pushing us towards the Lacanian *objet* (see Jacques Lacan (trans Alan Sheridan), *The Four Fundamental Concepts of Psycho-Analysis* (Harmondsworth: Penguin Books 1994), *passim*.) For a brief outline of Jacques Hassoun's application of Lacanian ideas to depression, see Solomon, 326. Interestingly, this seems to indicate Armand as a "classic" case, since it revolves around the depressive's inability to separate his/her experience of self from the Other.
45. Anne Rice, *Memnoch the Devil*, 358.
46. Anne Rice, *The Vampire Armand*, 298; 312.
47. Anne Rice, *Memnoch the Devil*, 387; 396; 400.
48. These cyclic returns may also have something to do with the fact that the *Vampire Chronicles* have enjoyed considerable commercial success, and hence may be prompted by the same sorts of reason that caused Conan Doyle to resurrect Holmes. Continuing TV dramas such as *Dallas* have also witnessed such spectacular resurrections and reversals of narrative line.
49. Jamison, 7; Wolpert, 42-43.
50. Solomon, 62/3; Wolpert, 51-59.
51. Anne Rice, *The Vampire Lestat*, 38-50; 346-348.
52. Anne Rice, *The Queen of the Damned*, 250. See also my reference to Styron, 79, at the end of section 1 (endnote 3.)
53. Wolpert, 15.
54. Jamison, 14-15; Wolpert, x.
55. Solomon, 17.
56. For further discussion of this point, see my companion paper *Anatomy and Melancholy: Anne Rice's Vampires*, delivered May 22nd 2003 at the 8th Annual Ege University International Cultural Studies Symposium, Izmir, Turkey (publication details forthcoming.)
57. Anne Rice, *The Vampire Lestat*, 9.
58. Solomon, 20-21.
59. Anne Rice, *The Vampire Armand*, 222.
60. Anne Rice, *The Vampire Lestat*, 55-56; 415-417; *The Vampire Armand*, 380-383; *Memnoch The Devil*, 117.
61. Anne Rice, *The Queen of the Damned*, 333 ff.
62. Anne Rice, *The Tale of the Body Thief*, 2; *The Vampire Armand*, 168-9.
63. Anne Rice, *The Vampire Lestat*, 507.
64. See, for example, the official sites *AnneRice.com*: http://www.annerice.com/ and *The Anne Rice Vampire Lestat Fan Club*: http://www.arvlfc.org and the unofficial sites, *Lejardinsauvage*: http://www.geocities.com/lejardinsauvage/, *Lestatian*: http://www.geocities.com/arisaluv/ and *Love.less*: http://love.less.as/meep.html (all accessed 24/ 06/ 2003).

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Piercing the Corporate Veil – With a Stake? Vampire Imagery in American Caselaw

Sharon Sutherland

Many scholars have examined the prevalence of vampiric imagery in literature and popular culture. This paper instead looks at the spill-over of popular culture vampire metaphors into the staid and traditional world of the law. While reference to the occasional gruesome crime with elements of vampirism (typically blood drinking in association with crimes of murder and rape) may be located by any quick search of legal databases, it was surprising to us[1] to discover the sheer volume of vampire images appearing in cases and legal commentary having no connection with physical enactments of vampiric behaviour (nor for that matter claims of mental illness which might include visions of vampires).[2] Take for example the following quotation from a case in the corporate law context: "When it comes to piercing corporate veils**,** courts are loath to act like Vlad the Impaler. Indeed, the stakes are too high for courts regularly to disregard the separate legal status of corporations."[3]

Similar references occur with such frequency in American caselaw in particular that it begs the questions of how and why vampire imagery is used in the law. Nina Auerbach posits that vampires blend into and reflect the cultures they inhabit.[4] Here then are some themes of North American legal culture over the past hundred and fifty years as reflected by the vampires which inhabit its writings.

1. Vampire Litigation – the case that would not die

Vlad "the impaler," a monster of epic proportions, the son of Dracul, is viewed as the model for Bram Stoker's "Dracula," the legendary vampire who would not die and gained in strength and evil with each new transgression. Garlic, the crucifix, and a wooden stake were supposedly the tools necessary to keep the creature at bay and to permanently affix it to the burial coffin. This file is beginning to acquire the status of immortality, and apparently no sharpened stakes are on hand.[5]

One of the most frequently cited vampiric metaphors to populate legal writing associates the vampire's ability to rise from the dead with the "case from hell." Contemporary North American litigation, in particular, is popularly portrayed as having hellish qualities for the parties to the action, not the least of which can be the duration of many cases in a time of overcrowded court dockets coupled with litigious parties. Many lawyers, judges and senior government officials have come to the conclusion that our criminal, civil and family courts and even administrative agencies are unable to handle their work load in a timely manner.[6] Innumerable examples can be cited of cases which stretch out for years through multiple motions, trials, appeals and re-hearings. One need not look to multi-million dollar commercial litigation and class actions for examples of undying cases: small claims matters too can take decades to pass through the courts in some circumstances.

The association of continuing litigation with undead evil delivers a particularly forceful indictment of a justice system that seems to lack the requisite tools to resolve the issues individuals and corporate entities seek to settle. That the indictment appears with regularity in the decisions of the judiciary should be viewed as a clear indication that the litigation process needs examination and reform—something which most jurisdictions are attempting these days through a variety of mandatory mediation and case management processes. A future absence (or reduction in number) of references to undead cases, then, might be one measure of the success of alternative dispute resolution movements in achieving the goal of reforming the litigation process to serve the parties' needs.

It is interesting to note that while individual cases and litigation in general attract monstrous metaphors in judicial writing, the seemingly ubiquitous modern image of the lawyer as monstrous (or greedy and hence "bloodsucking") is not a common theme in judicial literature.[7] Perhaps the commonly cited reading of the vampire as "other" is necessary for the metaphor to attach?

2. Drugs and Vampires – the Replication of Evil

Except in rare cases, the murderer's red hand falls on one victim only, however grim the blow; but the foul hand of the drug dealer blights life after life and, like the vampire of fable, creates others in its owner's evil image—others who create others still, across our land and down our generations, sparing not even the unborn.[8]

This powerful image of the drug trade as self-replicating through vampiric means has registered strongly in the collective psyche of judges and legal scholars concerned with this area of criminal law. This quotation recurs in numerous treatises on the drug trade and prefaces many a strict sentence on a drug dealer.[9] Its appeal as an image is evident: the drug dealer as monstrous undying evil provides the justification for incarceration of the individual – and focuses on societal concerns for safety over the potential need for rehabilitation of the individual offender.

Vampire literature abounds with readings of the vampire as "other." This image of drug dealer as vampire connects to that tradition as it operates to dehumanize the offender—who, individually, may even be a convincing victim (as are many of popular culture's newly turned vampires struggling to retain their human values against the predation of a monster). This metaphor then absolves the judge who sentences a child of poverty and neglect to a harsh first time sentence: any individual involved however peripherally in the drug trade has the potential to cause the destruction of multiple lives through their actions. It is therefore not surprising to see this image popularized only since the Reagan administration which launched the American "war on drugs," as the monstrous nature of the industry has been perceived as a very high-profile threat to society since that time. It is interesting that the same images are not picked up in Canada or other countries where treatment and rehabilitation of the offender are the primary focus of the courts in most narcotics prosecutions. The drug dealer as vampire in legal writings is a reflection strictly of the post-Reagan American perception of the nature of the drug trade.

3.   **Bloodsucking and Taxation**

Perhaps one of the more predictable metaphoric appearances of vampires in the caselaw is in tax litigation. In these cases, the government is seen as a voracious vampire, feeding on the lifeblood of the populace through greater and greater taxation. Interestingly, these cases also show a strong link to their historical period: while the drug cases arise from the sensibility of the late twentieth and early twenty-first centuries, taxation-as-bloodsucking imagery is strongest in the late nineteenth century. From a legal historical perspective this is not surprising: the most outrage about taxes as monstrous was naturally expressed when taxes were relatively unknown. Judges joined the populace in expressing their extreme distaste for the practice of taxation as a whole. Overly high taxes were evil. For example, consider this quote from an 1898 case which describes the creep of tax laws in one jurisdiction:

> In 1839 the first act taxing this property breathes a consciousness of doing a naughty thing, it imposed a tax of one-fourth of one per centum to buy an engine to protect the property from fire, and bribed the city with a gift of power to grant license to billiard tables, hotels and dramshops, with a right to turn the license fees into the city treasury. This law was repealed in 1844, but the vampire had tasted blood, and returned to its victim in 1846, and that section of the revenue act of 1846 was transferred to the code of 1857, and has been retained in all of the codes up to and including that of 1892.[10]

In later years, while the citizenry may still refer to taxes as draining their lifeblood, the judiciary has largely accepted that taxes are a part of the natural order and no longer related to the undead. Quite the contrary, now nothing is certain but death and taxes. Instead, there has been such a change in the public perception of taxes that instead of the government exhibiting monstrous proclivities in applying taxes, recent caselaw reflects the societal belief that it is the tax evader who is the "blood sucker"—although purely in a parasitic or leech-like way.[11] The shift in imagery over the years reflects the shift in popular attitudes toward taxes from an immense evil to a necessary fact of modern economic life.

4.   **Corporate Greed**

While the early tax cases consider government appetites for wealth to be vampiric, many cases from the same time period utilize the image of the vampire to describe other rapacious corporate entities. This class of cases is of interest primarily for its demonstration of the prevalence of the image of vampiric greed in the popular imagination well before the publication of Bram Stoker's *Dracula*. Judgments are written with the knowledge that they may be used as precedents, and hence with a need for clarity of language and image. Metaphors adopted by the judiciary for this purpose may be supposed to be of such common application that comprehension is assumed. Therefore the very common usage of the vampire as an image of corporate (or organizational) greed demonstrates how widespread this image was in late 19th and early 20th century America.

Some examples of the rapacious vampiric organization follow. The examples are chosen to demonstrate the diverse usage of the image as an exemplar of unmitigated greed. The first example looks at early labour unions as having vampiric tendencies:

> While I recognize the right for all laborers to combine for the purpose of protecting all their lawful rights, I do not recognize the right of laborers to conspire together to compel employees who are not dissatisfied with their work in the mines to lay down their picks and shovels and to quit their work… merely to gratify a professional set of "agitators, organizers, and walking delegates," who roam all over the country as agents for some combination, who are vampires that live and fatten on the honest labor of the coal miners of the country, and who are busybodies creating dissatisfaction amongst a class of people who are quiet, well-disposed, and who do not want to be disturbed by the unceasing agitation of this class of people.[12]

A second example references environmental concerns about logging in a colourful manner:

> …[T]he timber, through the manipulations of these vampires of infancy, these child robbers, has been taken for a mere nominal sum, diverted from its proper use, and the sections converted into a worthless waste fit only for the habitation of Peter Rabbit, Molly Hare, and the Goat family.[13]

And a third suggests that the church shares the traits of a vampire when seeking to have the elderly will large portions of their estate to the church:

> Among their most prominent vices were rapacity and luxury…Impelled, therefore, by the various motives of sustaining the luxuries of monks and priests, or adding to the splendor of the service of the church, they accumulated vast estates in these clerical hands; availing themselves of superstitious weakness, and imbecile piety, to get what they could from humble penitents while they lived, and hovering around their death-beds like vultures and vampires, to defraud the unhappy heir of the patrimony of his forefathers.[14]

All three of these examples share with the tax cases the common idea that corporate entities and organizations are vampirically greedy—sucking the lifeblood from individuals, never satiated. As noted, they also date from the same time frame as the tax cases, and taken together, they paint a picture of the self-reliant individualist of late 19th century and early 20th century American history—even the judges were vehemently anti-taxation and anti-union, as well as suspicious of big business and the church.

5.   The just plain colourful…

The preceding examples clearly reflect their time and place. A fifth cluster of cases seems to adopt vampire imagery purely for the purpose of creating a powerful and memorable image, into which category we would place the corporate veil quotation from the beginning of this paper. As with the other cases we have identified, the colour commentaries, simply by their frequency, make the point that vampire images are not just firmly ensconced in the collective psyche, but are downright mainstream.

Examples of this colourful imagery appear in the following two quotes, both of which assume that a vampire's reaction to a cross is common knowledge.

> Plaintiff, the New York Football Giants, Inc., owns and operates the New York Giants, a major league professional football team which plays all of its home games in New Jersey yet eschews a New Jersey identification as resolutely as a vampire eschews the cross.[15]

> Smith-Rice would have this court recoil, like a vampire facing a silver cross, at the mere invocation of a subject matter jurisdiction challenge.[16]

Equally colourful references occur in cases throughout the United States, but very infrequently or not at all in other parts of the world. The phenomenon of vampire imagery appearing in caselaw and legal scholarship is predominantly an American one. Is it therefore that American judges alone assume popular familiarity with vampire myths amongst the bar and the public? Or does the flamboyant use of metaphor reflect something about the American judiciary? We suspect the latter, based on a very unscientific survey of other common law jurisdictions for similar colour. While there are decidedly poetic judgments in many jurisdictions, the American judiciary as whole utilizes a more dramatic mode of writing—this is perhaps not surprising, as the judges rise from the ranks of litigators in an environment that looks for dramatic flair as a tool in every jury address.

What do we learn by examining the many instances of vampire metaphors in American caselaw? The common vampiric themes repeated in the legal literature each tell us something about the culture in which they appear, encoded as they are with the fears and anxieties of their time and place. While detailed examination of such representations is commonplace in some academic disciplines, it is generally overlooked by legal scholars, while the legal literature of caselaw as a whole is typically ignored by other disciplines. And yet it is evident that the vast literature of the law could well prove a rich repository of contextual imagery for the development of many thematic studies in contemporaneous art and literature. If vampires have penetrated the solemn halls of justice, then what others monsters and angels may be there?

Notes

1. The first person plural used in various places throughout this paper refers to the author and Sarah Swan, research assistant. Ms. Swan's participation in the development of this paper was considerable and is gratefully acknowledged.

2. There are an enormous number of cases in common law jurisdictions which make casual reference to vampires in a non-metaphoric manner which, by way of sheer volume, suggest that the vampire is common place in contemporary society. This paper does not examine the lawsuits for injuries sustained playing Vlad the Impaler in a Drama Club, nor the numerous veterans' entitlement claims for service aboard the HMAS Vampire, nor the "Le Vampire" trademark cases. Nonetheless, the frequency of such references is relevant to the thesis that the prevalence of vampire references in everyday life plays a role in developing a judicial climate in which judges assume that their readers are universally familiar with the characteristics of vampires. In total, our non-exhaustive computer searches of common law databases uncovered more than 1000 references to vampires.

3. *Doe v. Gelineau*, 732 A.2d 43 R.I.,1999.

4. Nina Auerbach, *Our Vampires, Ourselves*. (Chicago: University of Chicago Press, 1997), 6.

5. *United States of America v. Craig et al.,* 1993 U.S. Dist. LEXIS 19081; 73 A.F.T.R.2d (RIA) 554 at 554.

6. North America scholars generally cite the National Conference on the Causes of Popular Dissatisfaction with the Administration of Justice (Apr. 7-9, 1976) as the starting point for a continuing series of studies demonstrating serious concerns with access to justice as a result of backlogs, delays and inefficiencies in the court system as well as rapidly escalating costs.

7. A particularly apt example of the common image of lawyers as monstrous is the evil law firm of Wolfram and Hart which provides the regular villains for the television series *Angel* with its hero vampire. Likewise, consider the 1997 film *The Devil's Advocate* where Al Pacino plays the managing partner at a big law firm, Lucifer himself.

8. *Terrebonne v. Butler, 848 F.2d 500, 504 (5ᵗʰ Cir. 1988) (en banc), cert. denied, 489 U.S. 1020, 103 L. Ed. 2d 201, 109 S. Ct. 1140 (1989).*

9. The citation history of this quote in later cases is too long to include here, but it has clearly captured the imagination of judges and legal scholars. At least six articles on the drug trade in the United States repeat this image in discussing the evils of the drug trade.

10. *Street v. City of Columbus,* 75 Miss. 822; 23 So. 773; 1898 Miss. LEXIS 48.

11. For example, *Tennant v. State,* 786 P.2d 339 at 346, where the prosecution referred to the defendant as "a leech, a blood sucker, and a predator on society" and suggested that he might "go out and find crippled children to pick on next."

12. United States ex rel. Guaranty Trust Co. of New York v. Haggerty et al., 116 F. 510 at 516; 1902 U.S. App. LEXIS 5012.

13. *Lewis v. Myer,* 116 Miss. 454 at 466; So. 297; 1917 Miss. LEXIS 325.

14. *Barton et al. v. King et al,* 41 Miss. 288 at 290; 1866 Miss. LEXIS 42.

15. National Football League Properties, Inc. and New York Football Giants, Inc. v. New Jersey Giants, Inc., 637 F. Supp. 507 at 509; 1986 U.S. Dist. LEXIS 25732; 229 U.S.P.Q. (BNA) 785.

16. Edwards v. Director, Office of Workers' Compensation Programs, United States Department of Labor, Eagle Insurance Group, 932 F.2d 1325 at 1328; 1991 U.S. App. LEXIS 10289; 1991 AMC 2563.

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Vampire Transformations: From Gothic Demon to Domestication?

Milly Williamson

While Dracula held centre stage, many critics considered the vampire to be a figure of unambiguous evil. Dracula was thought to provide us with clear views of a Manichean moral universe—cosmic evil vs. cosmic good. He was a vampire in the service of patriarchal control of femininity and female sexuality[1]; a vampire whose evil symbolises perversity and the abject,[2] and whose destruction stands for the triumph of normative heterosexual masculinity.[3] However, Dracula's monolithic rule has been overthrown by a new generation of morally ambiguous, sympathetic vampires. Lestat and Louis from Anne Rice's cult *Vampire Chronicles*, the vastly successful television series *Buffy the Vampire Slayer,* and its popular spin-off *Angel,* are just the latest of a new breed of empathetic vampires that establish an intimacy with humans, both the human characters in the tales and their audiences. In this paper I am going to try to combine an historical look at the evolution of a vampire from a different lineage to Dracula, with an analysis of contemporary new vampire tales and compare this to accounts from vampire fans themselves of the appeal of this figure.

1.   **Romantic and sympathetic outsiders: the vampires that overthrew Dracula**

Despite the immense critical concentration on Dracula, there has been a discussion of the "new" sympathetic vampire coming from a number of theorists who have pointed to a shift in genre conventions in the late twentieth century. For instance, in the late 1980s Margaret Carter suggested that "[t]oday, creators of fictional vampires often choose the Romantic path of identification with the "alien" supernatural being, rather than with the superstitious majority bent on excluding and destroying him or her"[4]. She argues that late twentieth century America (and I would argue, Britain) finds itself in a mood to see the vampire's traditional outsider status very appealing. Carol Senf similarly suggests that "the changing attitudes towards authority and toward rebellion against authority have…led to a more sympathetic treatment of the vampire."[5]

The popularity of the sympathetic vampire[6] has not deterred some theorists from bemoaning the demise of Dracula, or complaining that today's vampire is ordinary and mundane. For instance, Tomc discusses the "bland domestication"[7] of the vampire, particularly in relation to the vampires of Anne Rice. For Tomc the process of domestication revolves around the eradication of femininity and markers of female sexuality from Rice's texts, through the deployment of the "twin paradigms of androgyny and weight loss."[8] Tomc suggests that Rice's vampires' refusals to feed are a form of self-abnegation which is central to the narrative of dieting and the female quest for thinness. For Tomc then, "ridding the vampire of his desire and self-deprivation is at the heart of his eventual domestication."[9]

From a different perspective, Zanger laments the emergence of the "new" vampire because it demotes the vampire from a "magical, metaphysical 'other', towards the metonymic vampire as social deviant…eroding in the process of transformation many of the qualities that generated its original appeal."[10] The Vampire has moved from the "magical to mundane."[11] Where once Dracula occupied the role of cosmic evil—an unambiguously Satanic figure in the universe of good and evil - the "new" vampire has become humanised, destroying its original mythic status. Zanger identifies two central shifts in the genre which effect the vampire's deposition from metaphysical status to a mere outsider. First, the new vampire "tends to be communal, rather than solitary as was Dracula."[12] Thus, instead of the appropriately narrow range of emotions displayed by Dracula—"hunger, hate, bitterness, contempt"[13]—the new vampires' "communal condition permits them to love, to regret, to doubt, to question themselves, to experience interior conflicts and cross-impulses—to lose, in other words, that monolithic force possessed by Dracula, his unalterable volition."[14] The second change rued by Zanger is the domesticating and individualising of vampiric motivation. The vampire's acts are now "expressions of individual personality and condition" rather than "cosmic conflict between God and Satan."[15] As far as Zanger is concerned, "[t]his new, demystified vampire might as well be our next door neighbour."[16] In other words, the "new" vampire has ties of family and friendship, which locate it problematically in the realm of the emotions. This is a humanised terrain, which is more ambiguous in its depiction of good and evil.

It is interesting to note that Zanger regrets those changes in the genre which shift it into areas that are conventionally associated with women's fiction and with feminine (and therefore devalued) reading pleasures; the depiction of emotional states and the expression of the experience of interior conflicts. Zanger's criticisms sound remarkably like those regretting the move from what are considered to be traditional masculine pleasures (although these need to be tested, particularly in relation to the large contemporary male readership of the new vampire) to

feminine ones.   Zanger argues that by "providing a comprehensible, domestic"[17] vampire, the new narratives provide an experience that readers and viewers engage in "not voyeuristically, as in the case of *Dracula*, but as conjoiners and communicants."[18]   While these genre shifts contaminate the true essence of the myth for Zanger, he has, despite his argument, identified many of the themes that fans of the "new" vampire (particularly female fans) point to in discussing their own favourites. The new sympathetic vampire combines speaks to the pains of everyday life and it is this treatment that resonates with fans.

I want to suggest that this results from the way the new vampire draws on Gothic themes of old and combines it with melodramatic structuring to argue that the new vampire is not entirely new. There has long been a Gothic and Romantic strand within vampire fiction where the depiction of the vampire is sympathetic, precisely because it is not solitary and isolated from humanity, but is intimately connected. For instance, Byron's vampire, August Duvall, and Polidori's Lord Ruthven are, as Nina Auerbach puts it, "creatures who flourished, not in their difference from their human prey, but through their intimate intercourse with mortals, to whom they were dangerously close."[19] For Auerbach, the lure of the Romantic vampire is not found in a depiction of cosmic evil, but in its "intimacy and friendship."[20] These were vampire dandies created by nineteenth century bohemians, particularly Byron, who courted his reputation as a rogue and encouraged his air of perpetual doom. The male vampires of the nineteenth-century display the "interior conflicts" and "cross-impulses" so regretted by Zanger. Their vampirism is, as Auerbach puts it, "an interchange, a sharing, an identification, that breaks down the boundaries of familial roles."[21]

What I want to do now is look at the "new" vampire to see what it has in common with the pathos filled vampires of old. I'll start with some of the best-known contemporary sympathetic vampires who are the creatures who haunt the pages of Anne Rice's *Vampire Chronicles*. Lestat, Louis, and the other vampires of these ongoing tales are not omnipotent symbols of evil, but morally ambiguous characters, whose sympathetic construction is steeped in pathos. The texts are constructed as first-person narratives from the point of view of each of the central vampires. Each vampire narrates his unwilling entry into vampirism, his quest for understanding and a sense of self, and the relationships that result both with other members of the undead and with mortals. The result of these first-person narratives is that the vampires, rather than signifying a fear of the dangerous and disavowed, are presented as sympathetic, flawed, and "knowable" outsiders. Like many other late twentieth-century vampires, rather than embodying "otherness" as evil, these vampires inhabit an "otherness" that is familiar to many. Because the two central characters of the early *Vampire Chronicles*, (Louis and Lestat), had vampirism unwillingly thrust upon them, they are depicted in ways that seem to blend the melodramatic characteristics of the Gothic heroine (being locked in circumstances outside of her control), with those characteristics of what Kilgour terms the "Gothic hero-villain;"[22] a rebel and rogue; a fatal man operating outside the limits of social norms. Crucially, these vampires are seen as innocent because they did not invite vampirism, and the persecution they suffer is that of one caught tragically in circumstances outside of their control. For many fans it is the vampires" unwillingness to be a vampire that strikes a sympathetic chord:

> Fan A: the vampire type that I like—is the romantic type…you know he was a soulful creature … it was the romance of it.
> Fan B: they're human but they have this problem. They happen to be a vampire. Like in *Forever Knight* you know. He's trying to become human again.
> Fan C: And all of a sudden you realise that this is not a monster, or if he is, then we all are. And again, he's just a lonely, lonely sad, beautiful creature. Again, I root for the monster. I can't help it.

However, unlike the Gothic heroines of old, characters in the "new" vampire tales have preternatural powers at their disposal with which to intervene in circumstances they did not choose. I would like to suggest that like the Gothic of old, today's vampire tales raise difficulties which wider culture denies. In the nineteenth-century it was the contradictions in the Enlightenment's insistence on an all-encompassing "reason" that raised anxieties that "had no name."[23] Today's vampire figures, however, have agency, ability and rebelliousness that is perhaps more fitting for Anglo-American culture in recent times; a culture of the "free" that hides its own limits to that freedom. Rice's vampires are not only steeped in pathos, they are also rule breakers (particularly Lestat). They reject the "old" vampire ways, refuse authority and try to find their own way in the undead existence they did not ask for. The vampires Lestat, Louis and Armand have a resonance with many fans who recognise the impositions and limits they encounter, and they draw on the vampire's outsiderdom as inspiration to act against them.

> Fan C: Again, we've got the emotions, we've got the pathos. He's a normal kid, he was abused, he ran away. He's doing well for himself, he's not doing bad, I mean he's doing what I'm doing here, right? Just eking out a living, but he's happy. Suddenly he gets snatched off

the streets and vamped! Whoa! You know, how did he deal with it? How did he rise above it? And this happened to so many others. Louis got snatched off the streets and vamped. But what did he do? He spiralled down. Lestat spiralled up—he overcame—he conquered. Yes! Go baby! Um, so I admire the book because it delves deep into the heart of what every human is capable of and watches then rise above everything…no matter how fantastic.

However, what was an important feature of nineteenth-century Gothic melodrama—a hero/heroine locked in circumstances beyond her control and often understanding—has re-emerged in late twentieth-century vampire fiction as a central structuring convention, but with a significant twist. No longer simply swept along through the subterranean passages of the narrative, today's characters act, they intervene, and they have preternatural strength at their disposal to do so. Furthermore, this is not limited to the vampires of Anne Rice's creation.

2.   Angel: vampire detectives and tortured souls

Like Louis and Lestat, Angel (who began as a vampire love interest in *Buffy the Vampire Slayer* and later inspired a successful spin-off series) is a vampire subject to forces beyond his control. He is a vampire with a soul, trying to leave behind his past as the evil Angelus, and although he knows he can never "be" good, he is trying to ally himself with the forces of "good." In fact, Angel seems to share certain characteristics with the figure of the Wanderer. David Punter suggests that the Wanderer is generally "the victim of terrible persecution, one which he cannot alleviate."[24] This figure is "doomed to a perpetual life on earth" and it is one that is "never pleasant."[25] Angel actually belongs to a tradition of small-screen doomed American vampire detectives. Barnabas Collins, the vampire detective of the 1960s show *Dark Shadows* and Nick Knight, the vampire police detective of the early 1990s series *Forever Knight*, are precursors to *Angel* both of whom are unwilling vampires doomed to be at odds with their undead status.

Angel is destined to be permanently "troubled" in his non-evil persona and "evil" in his non-troubled persona and his consciousness of this state is a source of deep suffering to him. Angel is not permitted happiness, and his choices are limited; embodying evil or the suffering soul. In this way he is, just like the Wanderer, eternally doomed. The constitutionally enshrined American rights of life, liberty and the pursuit of happiness, are replaced for Angel with undeath, personally constraining circumstances, and the unachievable pursuit of goodness and redemption. Thus, just as the monsters who stalked the eighteenth and nineteenth-centuries reminded those times of the limits to the promises of "reason," our vampires remind us of the limits of the promises of our own time; the promises of personal fulfilment, significance and happiness.

In some senses, our times do not just promise these things, they demand them of us and when we don't achieve the success we are promised is open to all, we too are outsiders to the Anglo-American dream. This is a major dilemma for the "self" in our culture, having experiences at odds with official discourse, and this resonates with both American and British fans who often talk of the vampire as offering a "cool" way of not fitting in.

If the limits of the promises of our times are something that the "new" male vampire raises generally, it is also an experience that is inflected with issues of race and gender (to name but two). I now want to move on to examine how Buffy, as the driving force of a female-centred narrative, raises many gendered aspects of the dilemmas of the self we face today. I will also suggest that the vampires of the late 20th century and the Buffyverse are singularly white places, where boundaries are erected in the acceptance of "otherness" and that these are constructed around race.

3.   Buffy, Femininity, Empowerment and Race

Just like the vampires who are meant to be her foes, Buffy is a melodramatic heroine because she too is locked in circumstances beyond her control. She did not choose to be the Slayer, she was chosen, and it is clear that she is not pleased about it. Also like her vampire counterparts, Buffy has supernatural strength with which to intervene in her given circumstances. For Buffy, these powers mirror her mortal power—her strength of character and ability to handle what life has thrown her. Although unwillingly the Slayer, she takes her moral obligation to "fight evil" seriously and, as Susan Owen puts it, she is a "California valley girl who kicks ass, literally."[26]

Buffy the Vampire Slayer, it seems, fulfils all of the criteria of reducing the vampire tale to the everyday and mundane; a high school girl with a high school gang of friends in Sunnydale California, who storylines often concentrate on the division between teenagers and adults and the difficulties of growing up. Owen argues that the show has much in common with other "popular dramatic teen series such as *Dawson's Creek*, *Felicity*, and *Party of Five*,"[27] but she suggests that the show's transgressiveness is rooted in its disruption of the traditional action-adventure genre. Owen comments that it is "a female controlling the narrative and delivering the punches,"[28] and she argues that Buffy's "embodied strength, power, and assertiveness destabilize the traditional masculinist power of the vampire character in horror."[29]

A number of critics have made similar comments about Buffy"s female-centred empowerment. For instance, Anne Millard Daugherty suggests that "Buffy is a symbol of female empowerment."[30] She argues that Buffy is "not the object of the traditional male gaze…she kicks butt and so can we all."[31] Furthermore, Zoe-Jane

Playden argues that "Buffy's particular combination of knowledge and power places her outside the mainstream of super-heroes and particular ideas of learning, of spirituality, and of citizenship, which challenge the dominant discourses of Western patriarchy."[32] For Playden, *Buffy the Vampire Slayer* offers emancipatory readings of women in each of these areas. She argues that Buffy "represents a feminist spirituality" where motivation for actions is not located in a monotheistic, patriarchal set of church doctrines, but "within a subjective, relational framework, for individual actions."[33] Playden argues for Buffy's transgressive ontological status by contrasting her to another girl slayer, Kendra. The all-female world of slayers, for Playden, disrupts the Western distinction between "being" and "knowing" which are widely considered to be fundamental to the subjugation of women. Slayers undermine this philosophical division because for them "there is no division between being and knowing: they are born Slayers and simultaneously they learn to slay."[34] Buffy is considered to provide a more transgressive and progressive approach to her ontological unity. This is because Buffy is a rebel. Buffy refuses the authority of the Watcher's Council and finds moral guidance instead amongst peers. For Buffy "learning" is not about accepting the dictates, it is about developing understanding. Her relationship with her Watcher is a conversation, rather than a tutor delivering knowledge from on high. She regularly questions his judgment and makes her own decisions. In fact, such is Buffy's rebelliousness that Giles has not bothered to show her the Slayer's Handbook. When Buffy asks him about it in "What's My Line Part 2" he replies, "After meeting you, Buffy, I was quite sure the handbook would be of no use in your case." This is in marked contrast to Kendra who informs Buffy "I study it because it is required. The Slayer's Handbook insists on it." Unlike Buffy, Kendra does not question the traditional wisdom of her calling and her preparation is understood as "training," rather than Buffy"s more progressive "education." Playden argues that this difference points to Buffy's alternative politics "which refuse a mind/body split and insist on alternative readings of what it is to be human."[35]

There are, however, readings of the Kendra/Buffy split that are less progressive. Lynne Edwards reads the opposition between Buffy and Kendra as an updated version of the "tragic mulatto myth" in American screen culture. The "tragic mulatto" is traditionally portrayed as a beautiful, young, mixed race female who is trying to pass as white. The contemporary version of the myth finds characters not trying to pass as white, but trying to be accepted by white society. In either case, the quest is doomed because she "threatens the balance of power between whites and blacks by gaining legitimacy through acceptance by the white community."[36] Today's "tragic mulatta" character appears to be accepted into her white peer group, but this is "contingent on her assimilation into the dominant group."[37] Thus while she is formally accepted by whites, this is only an appearance of acceptance that is, "in reality, a denial of her race by whites" so that whites can "deny her 'otherness.'"[38] Edwards argues that this is the narrative trajectory of the character Kendra. Kendra's racial identity is marked as "ethnic" (that is not "white") by her physical appearance, her sartorial style, her Jamaican patios, her lack of understanding of "Buffyspeak," even her name. Buffy first rejects Kendra, but grows to accept her, while Kendra herself grows more and more like Buffy. Edwards argues that "the acceptance comes only when Kendra begins to accept Buffy's way of slaying, when Kendra is assimilated."[39] But Kendra threatens Buffy with her quest for legitimacy in the role of the Slayer because it challenges Buffy's position as *the* Slayer. When Kendra is finally killed by Drusilla in her attempt to help Buffy save Angel, her death is, according to Edwards, "symbolic of the new mulatta tragedy, the ultimate loss of identity in order to gain acceptance."[40] Edwards argues that like other "tragic mulatta" figures, "her quest for legitimacy is doomed to fail; her destiny is to remain in her place."[41]

Thus in contrast to the many accounts of *Buffy* that emphasise its anti-authoritarian and anti-patriarchal stances, there are other critics of the shows political persuasion. However, rather than considering Buffy as a symbol of empowerment or a symbol of containment, I would like to propose that the series operates in both ways simultaneously. Rather than reading *Buffy* through a binary of "Good Buffy/ bad Buffy," "feminist/not feminist," transgressive/contained" binary,[42] I would like to suggest that the show's use of gothic melodrama speaks not to its messages of empowerment and transgression, but of the persistent, yet hidden impositions on femininity and the female experience today. Buffy expresses both shifting gender relations and the denied limits to feminine freedom. In short, *Buffy* expresses the contradictoriness of the female experience in post second wave Anglo-American culture in a way which privileges the experiences of white middle-class women and is very much about where we are today.

4.   Buffy, Gender and the Dilemma of the Female Self

A number of critics have suggested that *Buffy* deals with the problems of today. Owen tells us that the show deals with the "reconstructed problems of middle-class, Anglo, heteronormative, North American teenage socialization: shifting gender scripts, sexual maturation, sexual violence, drug use, the numbing banality of educational systems, the fragmented heterosexual, middle-class family unit" as well as challenging masculinist metanarratives and the "failure of the rationalist world paradigm."[43] Wilcox quotes Stoller's suggestion that Buffy deals with challenges "that threaten to suck the lifeblood out of teenage girls, like suffocating high school hierarchy and a sexual double standard."[44] I would like to suggest that underlying many of these issues is the cultural promise of personal fulfilment. However, Edwards has demonstrated the way that the issues dealt with in *Buffy the Vampire*

Slayer are inflected with issues of race and class in this "post-*civil* rights era of affirmative action and racial tolerance."[45] Thus, whether one considers *Buffy* to be dealing with the meta-issues of rationality, freedom and the (Anglo) American dream, or the so-called mundane problems of everyday life, the promises that our culture offers have been altered by the liberation movements of the 1960s. The way that *Buffy* speaks to these conditions reflects the manner in which contemporary cultural promises are phrased and crucial to this is the way that the post-1960s concept of "equality" now includes black men and women and white women in its official discourse. Now that "equality" is officially extended to all, and so there are no longer any "official" fetters on a citizen"s ability to achieve fulfilment. It is here that the dilemma of the self is rooted in contemporary culture, because hidden inequality and injustice persists and Anglo-American culture therefore creates the very conditions which ensure that its promise of personal fulfilment is not achievable. The everyday experience of fetters that no longer officially exist is at the heart of today's Gothic influenced vampire tales, including *Buffy the Vampire Slayer*. Like the pre-twentieth century Gothic, the appeal of today's "new" vampire tale is to do with its ability to represent what is disavowed, to speak to anxieties and desires that are difficult to name. As Punter argues, "contemporary manifestations of the Gothic open up deeply wounded and wounding questions about how fulfilment is to be achieved."[46] In *Buffy*, however, this takes on the contours of the (white) female experience of gender impositions. Buffy is a white middle class girl with all of the privileges of her race and class. But she represents the dissatisfaction of this position through her melodramatic structuring, for she is also heroine caught in circumstances outside of her control. Indeed, Buffy shares certain features with contemporary "chick-lit" such as *Briget Jones' Diary* and the television series *Sex and the City* and *Ally Mcbeal*. What all of these fiction have in common is the expression of the lack of fulfilment of young (white) middle class women in today's post-second wave American society. Young women today are told that, unlike there mothers, they can have it all: careers *and* family, happiness *and* personal significance in the world. Yet, for many young women this promise is not achievable and the personal fulfilment that is supposed to accompany "having it all" is still elusive. Chick-lit deals with this dilemma of the (female) self in very different ways. While Ally Mcbeal and Briget Jones search for fulfilment through the rather conservative and (pre-second wave) old-fashioned search for a man, Buffy handles the dilemma of the self for young white middle class women in a far more complex fashion. As her relationship with Riley demonstrates, men do not fulfil her, her unchosen path does not fulfil her, the only momentary fulfilment she does achieve is in the arms of the forbidden, and that which she has been told is her enemy—vampires. The lure of the vampire for Buffy (as for many of its female fans) is the lure of giving expression to cultural denials and personal desires.

Notes

1. Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siecle Culture* (Oxford: Oxford University Press, 1986) and Phyllis A Roth, "Suddenly Sexual Women in Bram Stoker's Dracula," in *Dracula: The Vampire and the Critics*, ed. Margaret Carter (Ann Arbor: UMI Press, 1988).

2. Barbara Creed, The Monstrous-Feminine: Film, Feminism, Psychoanalysis (London: Routledge, 1993).

3. James B. Twitchell, *Dreadful Pleasures: An Anatomy of Modern Horror* (Oxford: Oxford University Press, 1985).

4. Margaret Carter, *Dracula: The Vampire and the Critics* (Ann Arbor: UMI Press, 1988), 28.

5. Carol A Senf, "Dracula: the Unseen Face in the Mirror," in *Dracula: The Vampire and the Critics*, ed. Margaret Carter (Ann Arbor: UMI Press, 1988), 150.

6. J.Gordon Melton, *The Vampire Book: The Encyclopaedia of the Undead* (Detroit: Visible Ink, 1994) and David J. Skal, *V is for Vampire: The A-Z Guide To Everything Undead* (London: Robinson Books, 1996).

7. Susan Tomc, "Dieting and Damnation: Anne Rice's Interview with the Vampire," in *Blood Read: The Vampire as Metaphor in Contemporary Culture*, eds. Joan Gordan and Veronica Hollinger (Philadelphia: University of Pennsylvania Press, 1997), 96.

8. Ibid.

9. Tomc, 105.

10. Jules Zanger, "Metaphor into Metonymy: The Vampire Next Door," in *Blood Read: The Vampire as Metaphor in Contemporary Culture*, eds. Joan Gordan and Veronica Hollinger (Philadelphia: University of Pennsylvania Press, 1997), 17.

11. Ibid., 19.

12. Ibid., 18.

13. Ibid., 22.

14. Ibid., 22.

15. Ibid., 18.

16. Ibid., 19.

17. Ibid., 25.

18. Ibid., 25.

19. Nina Auerbach, *Our Vampires Ourselves* (Chicago and London: University of Chicago Press, 1995), 13.

20. Auerbach, 14.

21. Ibid., 14.

22. Maggie Kilgour, *The Rise of the Gothic Novel* (London: Routledge, 1995), 3.

23. David Punter, The Literature of Terror: A History of Gothic Fiction from 1765 to the Present Day (London: Longman, 1980).

24. Punter, 102.

25. Punter, 100.

26. Susan A. Owen, "Buffy and Vampire Slayer: Vampires, Postmodernity and Postfeminism,*" Journal of Popular Film and Television* 27. 2 (1999): 25.

27. Ibid., 25

28. Ibid., 25.

29. Ibid., 25.

30. Anne Millard Daugherty, "Just a Girl: Buffy as Icon," in *Reading the Vampire Slayer: An Unofficial Critical Companion to Buffy and Angel*, ed. Roz Kaveney (London: Taurus Park), 149.

31. Daugherty, 164.

32. Zoe-Jane Playden, '"What you are, what's to come': Feminism, citizenship and the divine," in *Reading the Vampire Slayer: An Unofficial Critical Companion to Buffy and Angel*, ed. Roz Kaveny (London: Taurus Park), 121.

33. Playden, 136.

34. Playden, 127.

35. Playden, 143.

36. Edwards, 88.

37. Lynne Edwards, " Slaying in Black and White: Kendra as Tragic Mulatta in Buffy," in *Fighting the Forces: What's at stake in Buffy the Vampire Slayer*, eds. Rhonda V. Wilcox and David Lavery (New York and Oxford: Rowman and Littlefield, 2002), 90.

38. Ibid., 90.

39. Edwards, 93.

40. Edwards, 94.

41. Ibid., 94.

42. Patricia Pender, "'I'm Buffy, and You're … History': The Postmodern Politics of Buffy," in *Fighting the Forces: What's at stake in Buffy the Vampire Slayer*, eds. Rhonda V. Wilcox and David Lavery (New York and Oxford: Rowman and Littlefield, 2002), 37.

43. Owen, 27.

44. R.V. Wilcox, "There will never be a 'very Special' Buffy: Buffy and the monsters of teen life," *Journal of Popular Film and Television Studies* 27, no. 2 (1999): 18.

45. Edwards, 89.

46. David Punter, The Literature of Terror: A History of Gothic Fiction from 1765 to the Present day, Second Edition, Vol. 2. (London: Longman, 1996), 189.

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Fears and Femininity at the Fin-de-siecle: Of Vampires and Vampire Slayers

Carla T. Kungl

The figure of the vampire in popular culture is an apt metaphor for many things, as critics have pointed out. Nina Auerbach has rather famously noted in *Our Vampires, Ourselves* that every generation creates its own vampires; we make our vampires what we need them to be.[1] Gordon and Hollinger, in their introduction to the collection *Blood Read,* build on this notion of our own relationship to vampires: "contrary to the old legends that vampires have no reflection, we do indeed see many diverse reflections—of ourselves—as the vampire stands before us cloaked in metaphor."[2]

Two of the more timeless concerns that vampires can reflect for us, or in us, according to Gordon and Hollinger, are "sexuality, of course" and "power."[3] In relation to women, these fears remain as potent today as they did at the end of the 19th century, when images of the female as vampire, or at least as vampiric—sucking the life out of healthy manhood—were widespread. Metaphorically, these female vampires can be seen as a representation of society's fear of women's growing role in the public sphere at the perceived expense of their child-bearing duties. Thus, literary female vampires threaten both by seducing men into abandoning their duty and by trying to release other women from their roles and duties as proper wives and mothers.

In contrast, one of the most popular figures at the turning of the 21st century is a woman who slays vampires, a seeming reversal of fortune for the female character. Now the woman warrior instead of the draining virago, Buffy (from *Buffy the Vampire Slayer*) works like many fantasy women characters of popular culture, who provide a site to contest the dominant imagery and ideology of womanhood.

In this paper I want to turn on its head a commonplace which has been stated about *Buffy the Vampire Slayer*—that the show, in depicting its metaphorical battles against the demons of growing up, promotes a healthy counterpoint to images of women as frail and weak; that Buffy specifically is an excellent role model for girls to look up to.[4] I find this ready-made "female empowerment" slogan a little too easy: for me, Buffy, as a signifier in popular culture for women's strength, inhabits a very uneasy position between her vampiric predecessors and what would seem to be women's new-found glory.

Popular culture itself has long been aligned with the feminine; the strained relationship came to a peak in the 1860s and 1870s with women writers of sensation fiction. As mass-produced literature designed to evoke emotions, it became contrasted with fiction deemed "masculine" by the current gendered critical discourse: a solitary work of genius, meant to inspire, the "high literature" produced by men.[5] At the same time, because its subject matter and heroines often disrupted traditional patterns of accepted women's behavior, it was "also feared and censured as a non- or even anti-feminine form."[6]

Women's uneasy relationship with mass culture continued as print culture escalated in the 1880s and 1890s. In common perception, women became aligned with mass culture, extending from the same reasons that they had been aligned with earlier sensation fiction: there were more women writers than in previous decades; they wrote for a much wider audience, since compulsory education created a whole new generation of working class readers; and because women had the leisure to read, they were seen as primary "consumers" of this new literature: cheaply produced, written for the masses, throwaway, popular. As Goodlad writes: "the massification of fin-de-siecle culture was defined and experienced as a process of *feminization*."[7] Wicke draws an even tighter connection between women and vampiric activity, which she associates with mass culture, and the changing relationship of women to this culture: "it is its [the mass cultural's] seductive invasion of the home that allows the domestic to become the site, the opening puncture wound, for all the techniques of mass culture."[8]

In this atmosphere, it is not hard to recognize women as metaphorical vampires: consumers, those who drain others. Thus, the intersection of vampires in 19th century literature with women's increasing entrance into the public sphere through mass culture is not surprising. Bram Dijkstra, in *Idols of Perversity*, examines representations of fear of women through the art created during the fin-de-siecle, the vitriolity of which is so pronounced that it documents a "veritable iconography of misogyny."[9] Reiterating the connection other theorists have made between consumption, commodification, and womanhood, Dijkstra argues that by 1900, as a mode of representation, the vampire specifically "had come to represent woman as the personification of everything negative that linked sex, ownership, and money."[10]

And yet, forgotten in the passing of time, in part because of Dracula's overbearing shadow, is this preponderance of female vampires in lesser-known literature and short stories from the latter half of the 19th and early 20th centuries. For example, in Richard Dalby's collection of vampire stories, thirteen of the first seventeen stories, written between 1867 to 1914, feature a female vampire.[11] "The Stone Chamber" by H.B. Marriott Watson (1899) seems to exemplify this time period's "natural" alliance between fear and the female. The ancestral home of Marvyn Abbey had a bloodthirsty past, as our narrator reads in an ancient volume recounting the legend. Two brothers and the wife of one of the brother's all died strangely and tragically on the same night. Our narrator writes that "The names of Sir Rupert Marvyn and Priscilla, Lady Marvyn, shook me strangely, but particularly the latter."[12]

There were rumors of an affair between Lady Marvyn and her brother-in-law, and while the narrator speculates that this foreign lady of unknown parentage was drawn into the dissolute ways of the Marvyn family, he reads that "according to a second rumor, chronicled by the author, there was some doubt if the woman were not the worst of the three."[13] She is then described by the narrator as the woman whose "infamous beauty had brought a terrible sin between the brothers."[14] We find out at the end of the story, that while all three were buried in the stone chamber which served as the family vault, only two were really dead; Lady Marvyn in bat form continues to bite and weaken, literally drive to insane anger, anyone who sleeps in room located above the chamber.

Many common tropes of late 19th-century female vampires are brought up here: the woman is the interloper; the woman cannot be successfully contained by her current generation and is only able to be defeated in a later one (the more scientifically advanced fin-de-siecle); the discovery and eventual defeat of this vampire is often as accidental as it is purposeful; the hand that defeats her is male; her prey is both male and female; she is usually either aristocratic or foreign and often both; in some way she is figured as decadent, an outsider. Carmilla, in the short novel of the same name by J. Sheridan LeFanu, is a more famous example of the aristocratic vampire preying on newer generations; Dijkstra claims that this story, along with Stoker's Dracula, "are central documents of the late 19th-century war on women,"[15] direct expressions of the dualistic belief that designated women either virgin or whores, angels or devils.

"Good Lady Ducayne" (1896) portrays a different vampiric situation from the sensual relationship found in "Carmilla," in many ways more modern, as her creator, Mary Elizabeth Braddon, was herself a paragon of the popular. In this case, the good Lady Ducayne and her Italian doctor prey on young companions, who have been hired because of their strong constitutions, by slowly draining their blood. These girls sicken and die in her employ, and Bella Rolleston is on her way to doing so as well until rescued by a doctor friend who has fallen in love with her and notes quite emphatically that those are not mosquito bites on her arm. Bella is released from her duty, bought off with a check for 1000 pounds and an admonishment to "go and marry your doctor."[16] Braddon's short story can be read particularly as an economic indictment, as Lauren Goodlad's article contends; to take her argument a step further as it intersects with the specific fin-de-siecle concern of women's employment, the story is exceptionally brutal: in this case, even the lowly and despised position of paid companion, one of the few acceptable jobs for poverty-stricken middle-class women, becomes dangerous work. As always, the lesson seems to be that women should marry and be taken care of, by their husbands and by money handed to them regardless of the circumstance. Women's paradoxical relationship to the public sphere—asked to remain home and yet aligned with the popular— becomes even more pronounced during the late 19th century; they struggle to inhabit the mass culture they both create and consume, a mass culture which Goodlad writes is "at once experienced as monstrous, feminine, and (increasingly) ubiquitous."[17]

What do these popular female vampires have in common then with Buffy, the 20th century vampire slayer? At face value, nothing much. My interest in this topic first began when I tried to figure out why there were so few female vampires on the show, especially given my interest in the metaphorical use of vampires to represent late 19th century fears of women's burgeoning role in the public sphere. So if these vampires weren't "popular," who was? Buffy, who had the strength to slay them. And then I wondered about Buffy's popularity, and came to the conclusion that her character is imbued with traits even more alarming than the bloodsucking fiends she fights against. I want to complicate what seems to have become a fully documented assertion that Buffy serves as an excellent role model, a premiere example of society's new warrior women, or what Frances Early has termed a transgressive "open image," making Buffy "inherently unsettling" as she creates the "potential for intentional social change."[18]

Yet I think all of these critics would agree with Sherrie Inness' argument in *Tough Girls* (1999), that this portrayal doesn't necessarily translate into a sign of women's rising influence in real life. Inness writes: "the ever-changing depiction of the tough girl has offered women an illusion of freedom and power but has, simultaneously, operated to support the gender status quo."[19] This ambivalence is not surprising: images from popular culture usually lag far behind society's changing norms, holding on longer to those stereotypes that are comfortable to the majority of viewers.

So it is in this intersection that I want to place *Buffy the Vampire Slayer*: between a medium desirous of maintaining status quo and the "new" image of toughness that *Buffy* promotes and indeed seems to be rewarded for—the show succeeded beyond anyone's dreams, going from a 12-episode mid-season replacement on the ratings-basement WB Network to a both wildly popular <u>and</u> critically-acclaimed series. So, the line goes, in society's changing mores, we now accept and even look up to women who are tough, who have strength.

I want to posit a different way of looking at that strength and argue that it is society's <u>fears</u> about women's strength, rather than acceptance of it, that have as much to do with Buffy's popularity as it did with 19th-century female vampires. Sherrie Inness provides examples throughout her book of the ways that toughness in women is "limited, confined, reduced, and regulated."[20] Such is the case, I would argue, with Buffy: modern-day fears are potently distilled and contained in her, as the "one girl in all the world, a Chosen One, one born with the strength and skill to hunt the vampires."[21] Thus, 19th-century fin-de-siecle fears of either woman's strength (as the New

Woman) or her ability to drain the strength of men (as a vampiric image) are both reified and re-imagined in *Buffy*: after all, it is Buffy's preternatural <u>strength</u> that makes her "a freak," as she puts it. If 19th-century female vampires were created to be killed, a distillation of fears of their society, then ultimately our society has performed a similar act: localized in Buffy's body, contained in one vessel, this strength has been made innocuous through its uniqueness. Buffy succeeds, not just narratively on the show but more importantly as a pop icon, because no one else can do what she does. Society has nothing to fear from a proliferation of super-strong female slayers; there will only ever be one.[22] Hence, Buffy is a modern-day example of the way that anxieties in popular culture are still imagined around fear of women's strength; we have simply found a different way to make this strength safe.

In comparing these two sets of popular images, we end on a similar note, though in an entirely different mythological landscape: strength in women is alienating, something that causes or promotes fear. Bram Dijkstra would have no problem with this connection, for he points out that while society has perhaps forgotten the "specific content" of fin-de-siecle images of feminine evil, they continue to influence us today because they have had "a fundamental influence on the development of our preconceptions regarding the nature of women; as anyone familiar with the imagery of the popular arts of our own time can attest, their legacy still festers among us, kept alive by Hollywood and the world of advertising."[23]

One might argue that this season's story arc, with its army of Slayerettes, works to counter this "One Girl in all the world" image; there are a multitude of Potentials, and Faith, whose strength equals Buffy's, has returned. But the text of the show in several episodes this season has made it clear that Slayers work alone, whether it is Buffy, or Faith, or Nikki, Robin Wood's mother.[24] And, as Buffy herself notes, we pretty much use that girl up until she dies, whereupon another takes her place, completely automatically, without fanfare, in secret. As the show has gotten darker over the past seasons, far from thinking her a role model, I ask myself: who would want to be Buffy?

Don't get me wrong: I'm a huge *Buffy: the Vampire Slayer* fan. I find the show satisfying on many levels, and I love watching Buffy kick some demon ass, as she is fond of saying. But as a professor who uses popular culture in the classroom, I have become a bit alarmed at my students' inability to see inherent contradictions in the texts we use; the shows and movies that are most popular are so because of their ability to intrigue while remaining at their core socially conservative. At best, such shows offer enough ambiguity to allow audience members space for invention; but the mere proliferation of what one of my students called "woman empowering' shows" doesn't mean we've ushered in a new era. This student, in response to an article on how good characters like Buffy and Sabrina (from *Sabrina the Teen-Age Witch*) were for girls' self-esteem, wrote in her reading log that "these types of shows are ridiculously fake and have nothing to do with girls' everyday lives. Using magic [referring to Sabrina] to help themselves out in their every day lives is just fine for them but every other girl in this world does not have magical powers." I would say, exactly.

I don't want to dismiss those aspects of the show that shed light on the rigidity of gender roles; Joss Whedon, the show's creator, clearly wants it to be about turning the tables, and this season especially seems concerned with the illuminating the failure of patriarchal models in society.[25] But to glibly talk about the ways Buffy empowers girls by inspiring them to fight their own demons is to gloss over too quickly the inherent premise of the show: Buffy is the Chosen One, the one girl in all the world. No one else can do what she does.

So while I'm attempting to draw at least metaphorical parallels between 19th-century female vampires and a vampire slayer, I do want to make clear that I'm examining Buffy as a trope, an image that I think is important we deconstruct to find the myth beneath. Critics need to continue to examine society's popular images to gain insight into the paradoxes surrounding established female forms and the ways their popularity can be read. As a model for female strength, I find the ultimate conclusion for Buffy slightly scary. Maybe I should argue that *Buffy* <u>is</u> an accurate reflection of current status of women: they can only enjoy the freedom generated by their strength in genres that have their basis in fiction, not in fact, and that very element that makes them stand out—their strength—is the same element that forces them to stand alone.

Notes

1. Nina Auerbach, *Our Vampires, Ourselves* (Chicago: University of Chicago Press, 1995), Acknowledgements.

2. Joan Gordon and Veronica Hollinger, eds., *Blood Read: The Vampire as Metaphor in Contemporary Culture* (Philadelphia: University of Pennsylvania Press, 1997).

3. Ibid, 3.

4. Rhonda Wilcox, for instance, mentions *George* magazine's nomination of Sarah Michelle Gellar, who plays Buffy, as one of 1998's "20 Most Fascinating Women in Politics" for her portrayal of "healthy strength," compared to the girls described in Mary Piper's popular book *Reviving Ophelia*. To me, this lack of distinction between a real person and a character from TV emphasizes the importance of examining popular culture and its importance in image-making in our society. See "There Will Never Be a 'Very Special' Buffy," *Journal of Popular Film & Television* 27, no. 2 (Summer 1999): 16+.

5. Lynn Pykett provides a full account of the rise of sensation fiction and women's paradoxical role in it, as well as the ways this paradox continued into the New Woman writing of the 1890s. See *The 'Improper' Feminine: The Women's Sensation Novel and the New Women Writing* (New York: Routledge, 1992).

6. Ibid, 34.

7. Lauren M. E. Goodlad, "'*Go and Marry Your Doctor'*: Fetishism and 'Redundance' at the *Fin de Siecle* and the Vampires of 'Good Lady Ducayne,'" in *Beyond Sensation: Mary Elizabeth Braddon in Context*, eds. Marlene Tromp, Pamela K. Gilbert, and Aeron Haynie, (Albany: State University of New York Press, 2000), 225.

8. Jennifer Wicke, "Vampiric Typewriting: *Dracula* and Its Media," in *Dracula* by Bram Stoker, ed. John Paul Riquelme, Case Studies in Contemporary Criticism (Boston: Bedford/St.Martins, 2002), 587.

9. Bram Djiskerka, Idols of Perversity: *Fantasies of Feminine Evil in Fin-de-Siecle Culture* (Oxford: Oxford University Press, 1986), viii.

10. Ibid, 351.

11. More specifically, I am referring to the first seventeen stories that feature "human" vampires; thus I've not included the stories about man-eating trees and reconstituted ghostly fingers. See Richard Dalby, *Dracula's Brood* (New York: Dorset Press, 1987).

12. H. B. Marriott Watson, "The Stone Chamber," in *Dracula's Brood*, ed. Richard Dalby (New York: Dorset Press, 1987), 211.

13. Ibid., 211.

14. Ibid, 212.

15. Djiskerka, 341.

16. Braddon in Dalby, 170.

17. Ibid, 226.

18. Frances H. Early, "Staking Her Claim: *Buffy the Vampire Slayer* as Transgressive Woman Warrior," *Journal of Popular Culture* 35, no. 3 (2001): 12. For a similar type of argument see also Michael Ventura, "Warrior Women: Why Are Shows Like *Buffy the Vampire Slayer*, *La Femme Nikita*, and *Xena: Warrior Princess* So Popular, Especially Among Teens?" *Psychology Today* 31, no. 6 (1998): np. *EbscoHost,* Academic Search Premiere (13 June 2002).

19. Sherrie A. Inness, Tough Girls: Women Warriors and Wonder Women in Popular Culture (Philadelphia: University of Pennsylvania Press, 1999), 27.

20. Ibid, 178.

21. *The Buffy Dialogue Database*, 8 May 2003, <http://www.vrya.net/bdb/clip.php?clip3150> (14 May 2003).

22. Author's note: This paper was delivered before the season finale of the show; obviously, the plot line giving all the potential slayers their full slayer strength addresses my criticism in some way. Yet it seems to quick to dispense with the show's entire slayer mythology in basically one episode; it certainly cannot fully counteract what seven seasons had set up. It would be interesting to see how Whedon and the show's other writers would continue this storyline of "an army of Slayers" into another season. My guess is that they couldn't, for the exact reasons this paper discusses.

23. Djiskerka, viii-ix.

24. In the episode "Lies My Parents Told Me" (US air date 25 March 2003), both Spike and Robin Wood, the son of the New York Slayer whom Spike killed, realize ultimately that Slayers need to be alone, to fight alone. While they are fighting, Wood accuses Spike of stealing his childhood by killing his mother:

Wood: She was all I had. She was my world!
Spike: And you weren't hers. Doesn't that piss you off?
Wood: Shut up! You didn't know her.
Spike: I know Slayers. No matter how many people they've got around them, they fight alone.
Life of the Chosen One. The rest of us be damned. Your mother was no different.

After talking to Buffy, who reiterates that the Mission is what matters, and the Mission is ultimately solo, Wood realizes that Spike (and Buffy) are right.

In the episode "End of Days" (US air date 13 May 2003), this theme of solitude is reiterated by Faith, talking to Buffy after leading the Potentials into a trap:

Faith: My whole life I've been alone…no ties, no buddies, no relationships that have lasted…
Faith: …the point: me, by myself, all the time. And I'm lookin' at you, everything you have,
and I don't know, jealous. Then there I am, everyone's looking to me, trusting me to lead
them, and I've never felt so alone in my life.
Buffy: Yeah.

Faith: And that's you, everyday, isn't it?
Buffy: I love my friends, I'm very grateful, but that's the price, being a Slayer…
Buffy …I guess everyone's alone, but being a Slayer—there's a burden we can't share.
Faith: And no one else can feel it.

25. Concerning the creation of the movie version of *Buffy the Vampire Slayer*, Whedon has remarked that it was "my response to all the horror movies I have ever seen where some girl walks into a dark room and gets killed. So I decided to make a movie where a blonde girl walks into a dark room and kicks butt instead." See Elizabeth Tracy*, The Girl's Got Bite: The Unofficial Guide to Buffy's World* (Los Angeles: Renaissance Books, 1998), 6.

Frances Early comments that while Whedon sees the show supplying a role model for young women, he also is attempting to teach young men to be comfortable with strong women figures. A recent interview with Whedon about the ending of the series *Buffy* supports this. When Whedon was asked if he could believe the impact the show has had on popular culture, he responded: "I always intended it to have the impact on popular culture that it did. I wanted Buffy to be a pop icon. I wanted her to be remembered. I wanted her to be in people's interior lives. I wanted her to be a hero to kids and she was designed very specifically for that…" In "Joss Whedon Interview— Ending Buffy," *Aaction.adventure.about.com*, 21 April 2003, <http://www.buffy.nu/article.php3 ?id_article=728> (15 May 2003).

As for the show's depiction of the failure of patriarchal institutions, I can document several examples this season. One, though organized religion has never been a feature of the show, it is no coincidence the vessel for the First Evil is a misogynistic and evil preacher-man named Caleb, a representative of an institution whose teachings have often been mis-used to endorse the suppression of women. Two, not only did we see The Watcher's Council's destruction (which is a powerful enough symbol), even more disturbingly, we saw its creation. The first Watchers, the Shadow-Men, basically stole a teen-age girl, had a demon rape (impregnate?) her, and have used her ensuing power ever since to fight their war against evil. Buffy, when presented with what they call a similar "gift" to increase her power, angrily refuses, rips out the chains she's held down with, and uses them as weapons against them instead. Even Giles, the one male figure in the show who has been Buffy's main support since she began as a Slayer, has disappointed and betrayed her, not necessarily as her Watcher but more importantly as a father-figure. Buffy told Giles several times after his complicity in Spike's attempted murder that she feels there is nothing left he can teach her, that he has lost her trust.

Thanks to Klytaimnestra, from the Tabula Rasa Website, for her insights into this topic. She calls this a season "dedicated to throwing off the chains of patriarchy."

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Good Vampires Don't Suck: Sex, Celibacy and the Body of Angel

Dee Amy-Chinn

> *Marcus Bryce:* You were supposed to be Angel. This wouldn't have happened. That's why I hired him. He's a eunuch.
> *Angel:*   Eunuch?… I'm not a eunuch….I mean the curse isn't even all that clear….I'm not a eunuch.
> -- "Guise Will Be Guise" (A2006[1])

Of all the monsters and metaphors of evil that haunt the popular imagination none is more sexualised than the vampire, whose polymorphous, perverse sexuality is a sine qua non of the horror genre. So how does popular culture represent the atypical vampire who, rather than serving evil, is an agent for good? More specifically, what possibilities are offered by a fictional universe in which the vampire is recast not merely as a creature of moral ambiguity, as much of the vampire fiction of the late twentieth century cast them, but as a champion of the moral order—"helper of the helpless"?   How might we creatively re-appropriate a universe in which vampire sex is genital rather than oral, and where the hero has been forced (because of a gypsy curse) into a life of celibacy? Can this serve as a basis for a radical and feminist way of refiguring the meaning of "sex" in an age haunted by discourses of sexual disease and sexual dysfunction—themselves attributes of the vampire - that so desperately needs new narratives of sexuality?

Angel embodies the primacy of heterosexual intercourse as the defining moment of male sexuality, most obviously in its insistence that Angel's inability to have sex is a "curse," and makes the compulsory performance of heterosex constitutive of being a "man." But in this paper I want to read against the text to question how important the ability to engage in sexual intercourse is to Angel's capacity to exist sexually for himself and for others. As Angel experiences a form of erectile dysfunction for which even Viagra can be of no help, then perhaps what we need to do to make Angel fully sexual without having to negate the "curse" is to reconfigure the "function" against which he is "dysfunctional." One way to do this would be to draw on feminist theory that stresses the diffuse nature of female sexuality in contrast with the always already genitally focussed nature of male sexuality (i.e. sexual activity always and exclusively centres on the penis). *Angel* is generally considered a less transgressive text than *Buffy the Vampire Slayer* - the show from which it originated.   Yet I would argue that this is to over-read the transgression of *Buffy* with its focus on a stake-wielding heroine, who embodies girl power through her appropriation of masculine privilege. Such transgression may allow some women a newfound access to power by de-gendering access to the phallus as symbol of mastery, but it does nothing to de-centre the primacy of the phallus itself as the basis for power. Indeed, it reinforces the symbolic narrative of masculine domination—a narrative that permeates the fictional universe of *Buffy* and *Angel* and that offers a presence to the phallic woman without validating the correlative masculine desire for a more fluid sexuality.

This paper seeks to experiment with a form of feminist praxis that explores Angel's essentially post-modern subjectivity but then moves beyond this to open up a new space in which to formulate what Rosi Braidotti might term a political fiction. Braidotti sees her "nomadic subject" as such a fiction—a figure able simultaneously to occupy varying sites of class, race, ethnicity and soon on, and so to blur boundaries without burning bridges. The mythical 'nomad' is thus able to contribute a way of stepping out of the political and intellectual stasis of these post-modern times.[2] I want to combine such a fiction with a feminist erotics of the imaginary that enables us to refigure the body of Angel as a site from which to challenge the non-productive binaries of active/passive, phallic/castrated that govern contemporary notions of sexuality. After all, both Linda Williams[3] and Barbara Creed[4] have demonstrated how the female can be identified with the vampire in that both are monstrous, so why not reverse this and ask how we can reconstruct the vampire (particularly the heroic vampire) in order to validate a female form of sexual practice? Might the body of Angel offer a fundamental opportunity to re-think and re-evaluate our approach towards the human body and questions of sexual pleasure and identity? Can we significantly rearticulate and transform the meanings that attach to the body of Angel to proliferate the findings of feminism in unexpected ways and to provide new, additional, discourses and narratives of what it might mean to be sexually active. These are important tasks with relevance beyond either vampire mythology or popular culture.

Angel made his first appearance in 1997 as a supporting character in *Buffy the Vampire Slayer*. After three seasons with *Buffy* he was given his own spin-off show and is now the eponymous hero of his own series—currently in its fourth season. The character was born in 1727 in Galway, Ireland, the son of a silk and linen merchant. Then

called Liam, he squandered his time drinking and womanising, a lifestyle that in 1753 took a fatal turn when he was attracted to a woman who turned out to be the vampire Darla. Offering him a better life and promising to show him the world she "sired"[5] him: Liam lost his soul and became a ruthless killer with no conscience and no sense of remorse. For almost one hundred and fifty years Liam (now calling himself Angelus) and Darla terrorised Europe. But in 1898 in Borsa, Romania, Angelus killed a young gypsy girl. Her clan took their revenge on Angelus by cursing him with a soul, forcing him to live with the torment of every evil act he had committed. Angelus renamed himself Angel and eventually determined to seek redemption for his past by becoming a force for good. There remains, however, a fine line between Angel and Angelus that manifested itself most notably in Season Two of *Angel* when the vampire hero abandoned his friends and gave in to his demon instincts in an attempt to defeat Darla and the vampire Drusilla, a woman who Angel had sired in 1860. Residual traces of his human incarnation Liam also remain, and Angel has the memories of all three of his "selves."

Liam and Angelus are not merely referential fictions; viewers of the show know these alter egos. Liam has appeared in flashbacks to Angel's eighteenth century existence as a human, and as the result of a reversion spell in *Spin the Bottle* (A4006). Angelus has appeared both in flashback and in the present when, in Season Two of *Buffy* and Season Four of *Angel*, Angel temporarily loses his soul and reverts back to his original vampire persona. "Angel" has no authentic self. With his triple personality present at all times he makes literal the poststructuralist claim that subjectivity is always non-unitary, and that rather than seeking wholeness the individual can only be conceived in terms of the multiplicity of subject positions each person takes up. But I want to enrich our view of this already complex subjectivity by outlining how various sexualities have been superimposed on the body of Angel, making him perhaps the most polymorphous character in the history of vampire fiction. And to proceed from there to create a new politically erotic fiction around the body of Angel that might contribute to the feminist challenge to the phallic construction of heterosex.

Unbeknown to Angel the soul with which he was cursed came with a catch. As its purpose was to ensure Angel's eternal torment it transpired that the soul would be lost if he experienced perfect happiness. Within the phallocentric discourse that dominates the series this has been equated as sexual intercourse with a woman he loves: more precisely it equates ultimate male happiness with ejaculation inside the body of a woman. Annie Potts has sought to deconstruct the meaning of the orgasm, drawing attention to the contradiction inherent in its contemporary discursive construction.[6] In particular she notes its paradoxical site as a moment of completion while being simultaneously a moment of loss—the site of both presence and absence—so that the privileging moment of the heterosexual experience, as it is constructed in the discourse of Western society, is a moment of inherent destabilisation. Angel's "curse" precisely replicates this moment of sexual paradox: the moment in which Angel achieves completion as a 'man' he loses the very thing that makes him a man rather than a monster—his soul.

So Angel chooses to abjure sex, preferring life as an "incomplete" man to life as no man at all. Despite this renunciation, and his ensuing celibate status, the body of Angel is highly sexualised. Indeed Angel's abjuration of sex, and the passivity this entails, enables his body to become a canvass on which can be inscribed a range of sexual personae. Angel's body is not desexualised. Rather it is sexualised to excess—as though the show's creators have sought to embrace all the sexual stereotypes of the vampire genre in one character. Indeed, if we pursue Eve Kosofsky Sedgwick's definition of queer as "multiply transitive,"[7] as existing when the excess of meaning makes it impossible for someone's sexuality to signify monolithically,[8] then it becomes possible to locate Angel securely into the canon of the queer vampire. At various points in the series Angel, and his soulless incarnation Angelus, embody the incestuous vampire of eighteenth century folklore, the dark, brooding, Byronic vampire of nineteenth century fiction, the homoerotic vampire of the twentieth century and the perverse sado-masochistic sexuality of vampires throughout history.

The folkloric vampire of the eighteenth century originated in Eastern Europe. Generally of peasant stock these vampires were rumoured to return to claim their own family as their first victims.[9] This is the path pursued by Angelus who among his first acts returns home and kills not just the father who had persistently chided him for being "a layabout and a scoundrel" (*The Prodigal* A1015), but also his mother and young sister. Having been sired by Darla, the two become lovers, playing out the Oedipal triangle whereby having killed his real father Angelus takes his new 'mother' as his sexual partner—a relationship that persists until Angel's ensouling. Angel also has an implied sexual relationship with Drusilla, thus creating a three-generational incestuous vampire family that eventually spans four generations with the addition of William (more commonly known as Spike) in 1880. While the show seems to deliberately avoid questions of erotics in the Angelus/Spike relationship it nevertheless plays with the dynamic, as in *Fool For Love* (B5007) where, after challenging Angelus, Spike finds himself on his back, Angelus kneeling over him and holding a stake to his heart in a classic gesture of phallic mastery. Moreover, fanfiction more than compensates for what the show elides. As Meg Barker has documented, Angel(us)[10]/Spike is one of the most popular pairings in slash fiction based on the show, and the most popular pairing of Angel.[11]

Christopher Frayling has noted how the folkloric vampire of the eighteenth century became the aristocratic hero-villain of the nineteenth century Romantics.[12] The template for this romantic vampire derived from John Polidori's *The Vampyre*, first published in 1819. Polidori's Lord Ruthven is generally assumed to be based on the

real life Lord Byron who, in the infamous words of Lady Caroline Lamb was "mad, bad, and dangerous to know." Bryon was also a famous freedom fighter—a hero of the people who died fighting for Greek independence at the Siege of Missolonghi in 1824—and a highly image conscious man who deliberately adopted a persona of glamorous aloofness. Byron has served as a role model for melancholy loners for almost two centuries,[13] and there is a great deal of the Byronic in Angel. For a creature with no reflection Angel takes an undue interest in his appearance. In his encounter with a (fake) shaman in *Guise Will Be Guise* (A2006) mention is made not only of Angel's concern with his hair (a running joke in the series) but the fact that he dresses in black and drives a black convertible, despite the LA heat and his vampire sensitivity to sunlight. Indeed, when pressed by the shaman Angel acknowledges that his appearance is "a little affected."

Angel is traditional tall, dark and handsome romance fodder. His three Seasons on *Buffy* centred on his fated relationship with the Vampire Slayer. In Season Two of *Angel* much of the narrative arc centred on his past and present relationship with Darla. Darla returns in Season Three, but as that Season progresses, and into Season Four, it becomes clear that Angel's new love interest is the former Sunnydale cheerleader Cordelia, now a member of the Angel Investigations team. Apart from these central romances, numerous episodes make clear that women are attracted to Angel—whether this be in the potential for romance with the police detective Kate Lockley that runs through Season One of *Angel* and into Season Two, or single episode encounters such as those with Jhiera, a woman from another dimension in *She* (A1013), and the actress Rebecca Lowell in *Eternity* (A1017). There is also the unspecified, but implicitly sexual, relationship with the three Furies inferred in *That Old Gang of Mine* (A3003).[14]

Despite his generally enforced celibacy, Angel's virility is emphasised by the procreative outcome of his limited experiences of sexual intercourse, which also serves to mask the potential queerness of his celibacy. While sex with Buffy (which revealed the existence of the "curse") does not result in the birth of a child, Angel's loss of soul, and resultant transformation into Angelus, allows his return to his vampire family—Drusilla and Spike—who are residing (conveniently) in Sunnydale. In Season Two of *Angel* when, in a moment of existential despair he has sex with his former vampire lover Darla, the result is a 'miracle' child—Connor.[15] Connor's accident of birth becomes the source of major storylines in Seasons Three and Four of the show as the characters question the import of a child born of vampire parents. Connor's arrival also instigates a new pseudo-Oedipal triangle of Angel-Cordelia-Connor, this time with Angel fulfilling the role of the father whom the son has tried to kill.[16] But Angel fulfils the function of father metaphorically as well as literally. Both *Buffy* and *Angel* exemplify post-modern forms of alternative kinship in which kin are chosen on the basis of affinity rather than on the basis of blood relationship. So within the world of *Angel*, Angel serves as the head of a family that incorporates—at various points in the show—Doyle, Cordelia, Wesley, Gunn and Fred.[17] Angel, who as Liam was rejected by his own father, and who as Angelus headed the vampire family that embraced Darla, Drusilla and Spike, acts as paterfamilias to this disparate group that by Season Three has expanded to include his actual son.

If Angel's obsession with his appearance links him to the tradition of the brooding Byronic hero, it also links him to the world of the homoerotic vampire. Richard Dyer has documented the tradition of queer vampires, noting that one of the first avowedly homosexual stories ever published was a vampire tale by the nineteenth century German sexual liberationist Carl Heinrich Ulrichs. Dyer also refers to the work of Anne Rice as cult gay reading.[18] And Rice may be credited with popularising a modern form of homoerotic vampirism tailor made for the female (as well as the gay male) gaze with her creation of Lestat, Louis and Armand. Indeed, the extent to which she has created the template for the contemporary vampire is acknowledged in *School Hard* (B2003) when, in their first on-screen encounter, Spike renews his acquaintance with the vampire he believes to be Angelus with a comment over the gullibility of humans who "still fall for that Anne Rice routine." Yet, as previously noted, both *Buffy* and *Angel* deliberately avoid coding the relationship between Angel(us) and Spike as homoerotic—to the extent that by Season Five of *Buffy* their interpersonal history is re-written so that it is Drusilla, not Angelus, who is Spike's sire.[19]

Despite this shift, and the heterosexual narrative that dominates the show, Angel frequently finds himself interpellated into the text as gay. This interpellation plays on the analogy between vampirism and homosexuality as forms of secret erotic practice that don't show—you can't tell who is and who isn't just by looking.[20] When it becomes clear that Angel does not interact with women in a straightforwardly heterosexual way, gay seems the most obvious explanation. So when Angel and Wesley decline to accompany Cordelia and her friends to a nightclub, her friends note "the good ones are always gay" (*Expecting* A1012). In *The Prodigal*, seeking to account for why Kate isn't dating a man as good looking as Angel, her father asks if Angel is from West Hollywood (Los Angeles' gay district). And Spike—who knows Angel's situation—famously refers to Angel as a "poof" (*In the Dark* A1003), brigading together all men who (for whatever reason) do not engage in sex with women and branding them as effeminate, reinforcing further the phallocentric code that dominates the narrative.

Given Angel's status as champion of the moral order it is inevitable that his perverse sexuality manifests itself in the persona of Angelus. We know from *Dear Boy* (A2005) that Angelus had a penchant for convents, and that Drusilla was about to enter a convent when Angelus sired her (after first having killed all her family and inflicting on her every mental torture he could devise). And, as if to highlight the sexual evil that Angelus represents, in *Calvary* (A4012) he threatens to rape Fred (who is female) to death, an unusual method of killing for a vampire—but no doubt meant to stand as testament to Angelus' cruelty, stamina and insatiability. Angelus is never

less than dominant in his relations with women—but the same cannot be said of his alter ego, Angel. In Season Two of *Buffy*, as an act of revenge, Angel is tortured by Drusilla with Holy Water in a sexually charged scene that culminates in Angel's taunting of Spike for being unable to satisfy Drusilla sexually the way that Angelus had. And in Season Three of *Buffy* he is tortured, again with sexual overtones, by the vampire incarnation of (Buffy's best friend) Willow, this time having lighted matches thrown onto his bare chest. Angel's partial undress in these encounters serves to emphasize their sexual charge. Yet although Angel is passive and feminised in these encounters it is notable that boundaries of his body remain intact. Holy water and fire may burn the skin, but they do not commit the ultimately feminising act of penetration. By contrast when Angel is tortured by the vampire Marcus (*In the Dark* A1003) the instruments of choice are all penetrative.[21] Emphasising its masculinist construction, in the universe of *Buffy* and *Angel* only phallic women can wield male privilege, and however we construe them Drusilla and Willow will never be phallic women and so cannot penetrate even a vulnerable male body.

The above makes clear that there is no single or authentic "Angel." Rather, the character is a blank slate onto which the viewer is able to project their fantasy—the Angel they have chosen from the range offered by the show. Indeed, in offering the choice of so many Angels the show deliberately accommodates the form of post-modern consumption of many television shows, which are no longer viewed (as in the early days of broadcast) only once and in sequence, and with respect for the text as a whole but, with the advent of video and DVD technology, are increasingly broken down into fragmented images that allow segments of the text to be discarded and favourite moments to be replayed without end. Fans of the show can choose the Angel(us) they want and focus on those episodes of the show that deliver this fantasy. But the question must remain: are any of these 'Angels' ones that a feminist project seeking to critique the construction of straight sexuality may want to embrace and utilize as part of a project to transform the hetero-normative symbolic? Surely we must conclude that *Angel* is a resolutely phallic, heteronormative text that leaves little space for imaginative reconstruction? Particularly the kind to which feminists are exhorted by Catherine Waldby, who proposes that feminism needs to develop an imaginative way of looking at masculine bodies that seeks to think through ways of fantasizing erotic surfaces and orifices, relations between organs and parts, that departs from the traditional construction of the male body as phallic and impenetrable.[22] Hasn't the text already done so much to give us a polymorphous Angel that it is difficult to find room for another? How can *Angel*, with its resolute insistence that the inability to engage in traditional intercourse is a "curse," offer a site of possibility for reconfiguring the way in which we 'do' sex and re-defining the meaning of sexual dysfunction?

Michel Foucault once proposed that "There are times in life when the question of knowing if one can think differently than one thinks, and perceive differently than one sees, is absolutely necessary if one is to go on looking and reflecting at all."[23] If we take this as our starting point we might note that Angel is only dysfunctional within a male-focused heteronormative discourse in which sexual activity is required to be centred on the penis. Annie Potts has noted there are a range of feminist discourses that seek to "re-choreograph" female sexuality outside this phallocentric framework. She cites the work of Luce Irigaray and Elizabeth Grosz as bases for exploring the way in which a variety of different erotic experiences can take place over and throughout the surfaces of the female body, and the way it might be possible to reconceive sexed bodies not as genitally focused but as libidinally invested surfaces. Drawing on the work of Elizabeth Grosz, Potts contends that heterosexual relations are currently lived as the meeting grounds of differently sexuo-spacialized bodies (with man as exterior and woman as interior)—but bodies that are plastic, fluid and capable of taking on any direction and any kind of becoming that might enable us to move beyond such a fixed binary.[24] This, she believes, offers the opportunity to overturn the tradition that has seen man's sexuality as exteriorised and woman's sexuality as interiorised, revealing these constructions as fictions that serve to locate power in the male body and privilege male forms of heterosexuality.

This seems to be a more constructive way out of the active/passive, phallic/castrated, binary structures that dominate heterosex than the usual strategy of recuperating straight masculinity into feminism by proposing male sexual receptivity via the anus.[25] Without wishing to contest the extent to which psychic resistance to anal reception is part of the motivating force behind misogynistic and homophobic discourse, the problem with attempting to destabilise heteronormativity by insisting that men and women share equally in what Leo Bersani has called "the suicidal ecstasy of being a woman"[26] is that it retains the notion of sex as an act of intercourse, an end rather than a process. Primacy continues to rest with that which can be inserted, and receptivity remains constructed as inherently annihilating.

Waldby has noted that full identification with the phallic demands a kind of a de-eroticisation of most of the body—that in order to defend the "sovereign ego" the rest of the body needs to be drained of erotic potential in favour of its localisation in the penis that (despite Lacan's equivocation) stands in for the phallus on a day-to-day basis.[27] So while it must be true that for men anal eroticism carries disturbingly feminising connotations, it does not challenge the paradigm of how we "do" sex. It merely allows men (and women) to be inscribed on both sides of the active/passive binary rather than confined to one side or the other. Any real shift in erotics requires a more far-reaching challenge to the heteronormative matrix, even if this means seeking to share the privilege that some

feminists have sought to ascribe to women in an attempt to assert an ethics of sexual difference that enables women to speak for themselves outside of masculine discourse.

This is where my politically fictive Angel comes in. Angel insists that he is not a eunuch. But he also discursively constructs the inability to engage in penetrative sex as a "curse." But surely this is to overly restrict the erotic possibilities the male body offers by re-confirming the construction that only validates a genitally focused male sexuality? If it is possible to re-write the female body as a series of libidinally inscribed surfaces that expand the site of the erotic and the sexual beyond the genital, then why must we disallow this opportunity to men? Does affirming symbolic sexual difference help women negotiate the quotidian discourse of heterosex if it makes no attempt to refigure the sexual binaries that continue to cast women as passive rather than active, castrated rather than phallic, done to rather than doing? Do we not need to reconceptualise the *male* body alongside the symbolic reconstruction of the female body to allow both a more all-embracing form of erotics, and specifically to offer men a way of being sexual that is not always already genitally focussed?

If any fictional male body might serve as the locus for such a reconceptualisation it must be the body of Angel which offers an opportunity for the decentralisation of penetration in the construction of his sexuality, and that would allow him to be seen as fully functional and fully sexual even if the "curse" were to remain in place. This would make *Angel* a truly transgressive text, and a new source of sexual imaginary that might serve as the basis for empowering those currently disadvantaged by existing narratives. The intention for Season Five of *Angel* is to take the show in a new direction, to offer the characters new opportunities and new threats. This offers a unique opportunity to do something truly radical with a potentially queer text and open up a way of thinking about sex that would mark a radical departure for vampire mythology, popular culture, queer theory and feminism.

Notes

1. Episodes pre-fixed A are from *Angel*, those pre-fixed B are from *Buffy the Vampire Slayer*. The first number denotes the Season, the last two numbers the episode.

2. Rosi Braidotti, Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory (New York: Columbia University Press, 1994), 4.

2. Linda Williams, "When the Woman Looks," in *Re-Vision*, eds. Linda Williams, Mary Ann Doane and Patricia Mellencamp (Frederick MD: University of America Publications, 1984).

4. Barbara Creed, *The Monstrous Feminine: Film, Feminism and Psychoanalysis* (London and New York: Routledge, 1993).

5. To sire means, literally, "to father," and reinforces the linguistic primacy of the masculine that dominates the fictional universe of *Buffy* and *Angel*.

6. Annie Potts, *The Science/Fiction of Sex: Feminist Deconstruction and the Vocabularies of Heterosex* (London and New York: Routledge, 2002).

7. Eve Kosofsky Sedgwick, *Tendencies*. (London: Routledge, 1994), xii.

8. Sedgwick, 8.

9. Christopher Frayling, *Vampyres: Lord Byron to Count Dracula* (London: Faber and Faber, 1991).

10. The term Angel(us) is used as shorthand when referring to both Angel and Angelus.

11. Meg Barker, "Slashing the Slayer: A Thematic Analysis of Homo-Erotic Buffy Fan Fiction," unpublished paper presented at the Conference *Blood, Text and Fears: Reading Around Buffy the Vampire Slayer*, University of East Anglia, 20 October 2002.

12. Frayling, 6.

13. This tradition was documented in the exhibition *The Cult of Lord Byron* held at the National Portrait Gallery, London, November 2002 to February 2003.

14. I am grateful to Kate Lambert for reminding me that only Angel was "equipped" to make good on Angel Investigations' debt to the Furies, and for her comments on an early draft of this paper.

15. The fact that the sexual encounter with Darla is an act of despair and not love explains why, on this occasion, Angel does not lose his soul.

16. The series has Connor abducted to another dimension while still a baby. He returns a few episodes later as a young man in his late teens, and in Season Four Cordelia (who acted as surrogate mother to the baby Connor) becomes the site of sexual rivalry between father and son.

17. Fred is a rare exception in the *Buffy/Angel* universe in having parents who love her and to whom she can relate.

18. Richard Dyer, *The Culture of Queers* (London and New York: Routledge, 2002), 70.

19. In *School Hard* Spike describes Angelus as "my sire." It is therefore a surprise when, in a flashback to 1880 in *Fool for Love* it turns out to be Drusilla who makes William a vampire, thus denying viewers a homoerotic encounter between Angelus and William that could have replicated that between Lestat and Louis in *Interview with the Vampire* (Neil Jordan: 1994).

20. Dyer, 78.

21.The same is true of the torture of Angel(us) by the vampire hunter Holtz.

22. Catherine Waldby, "Destruction: Boundary Erotics and Refigurations of the Heterosexual Male Body," in *Sexy Bodies: The Strange Carnalities of Feminism*, eds. Elizabeth Grosz and Elizabeth Probyn (London and New York: Routledge, 1995), 275. I am grateful to Lisa Downing for drawing my attention to this work.

23. Michel Foucault, *The Use of Pleasure* (London: Penguin, 1992), 8.

24. Potts, 228.

25. Brian Pronger, "On Your Knees: Carnal Knowledge, Masculine Dissolution, Doing Feminism," in *Men Doing Feminism*, ed. Tom Digby (London and New York: Routledge, 1998); Calvin Thomas, "Must Desire be Taken Literally?" *Parallax* 8, no. 4 (2002).

26. Leo Bersani, "Is the Rectum a Grave?" *October* 43 (1987), 212.

27. Waldby, 271.

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How vampire got neutered: Boundary surveillance and technoscientific discourse on *Buffy the Vampire Slayer*

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This essay examines the narratives of boundary keeping on *Buffy the Vampire Slayer*. In the fourth season, the traditional methods, which acted directly on vampires' bodies, (via the stake through the heart) were challenged by the introduction of a technoscientific Army laboratory, which studied and controlled vampires through the use of the cyborg technology (via a chip in the brain). Prior to the introduction of the Initiative, the interactions with demons and vampires in Buffyverse have always been deeply personal and morally ambiguous. The Initiative marked an introduction of a different mentality into the Buffyverse. The Initiative relied on the binary thinking to mechanistically organize good and evil without regard for the particular. It served as an example of a disciplinary institution both in its practices and architecture. The monsters are rendered compulsory visible through the use of scientific experiments, radars, cameras and cells. Thus, demons and vampires become a source of information and examination. Through the Initiative's practices they are reconstituted as subjects of the technoscientific discourse. The surveillance and disciplinary techniques are used to transform both demons and the Initiative soldiers into docile bodies, which then become subjects to improvement and usefulness.

I use a Foucauldian perspective to examine what is at "stake" in this switch to the scientific method of control and surveillance. I argue that the Initiative represents the transformation of the existing discursive regime, associated with ancient moral values, specific investigative and interpretive practices, and particular ways of knowing the "Other," into a technocratic regime, radically different in relation to its subjects, practices, and knowledge. I also argue that the appropriation of the monstrous "Other" into the technoscientific discourse rearticulates the liminality of identity and behavior. This paper conceptualizes the season's conflict between different ways of knowing and re-constructs the monsters' bodies as metaphors for cultural anxieties about technology, and especially about technoscience, in the posthuman world.

Prior to the introduction of the Initiative, the interactions with demons and vampires in Buffyverse have always been deeply personal and morally ambiguous. Buffy's interactions with demons and vampires are particular and context-dependent. There are good and bad vampires, demons, and werewolves; any one particular being can be good or evil or an unstable hybrid of the two. Although the garden-variety pure evil monsters appeared for Buffy to defeat, the majority of recurring vampires and demons are beings with complex motivations, not easily categorized into the binary of good vs. evil or human vs. monster. From the beginning of the show, the lines between "humans" and "monsters" have been blurred; everyone has at some point engaged in actions that could be seen as good or evil, sometimes simultaneously. Even those focused on destroying the world are often creatures of complex motivations and "human" emotions, such as love, loyalty, and friendship. Visually these vampires and demons are often indistinguishable from humans. Indeed, Buffy does not know that Angel, the man she falls in love with, is a vampire until well into the show's first season. Oz, Willow's (Buffy's best friend) boyfriend of two seasons, is a werewolf who must be locked in a cage once a month. In season four, Xander, also Buffy's best friend, starts dating Anya, a former vengeance demon who became human after magical spell went wrong. In short, the knowledge of the monstrous Other is always personal and contextual; Buffy is not an non-discriminatory killer of all things monstrous, but rather a keeper of a delicate balance between the "human" world and the supernatural, between Self and Other.

However, in season four, Buffy's biggest challenge was not a particular demon, although he was also present in the form of a Frankenstein-like cyborg named Adam, but rather Army-operated technoscientific Initiative that created him in the hopes of harvesting the monstrous for the creation of the perfect soldier. The Initiative marks an introduction of a different mentality into the Buffyverse. Breton and McMaster write, "[The Initiative] relies on binary thinking to distinguish monster from human; the binary then does their thinking for them, mechanistically organizing good and evil without any need to consult the personal or the particular."[1] It serves as a metaphor for a blind, arbitrary, disciplinary power that uses various technoscientific and surveillance techniques to categorize, harness, and control vampires and demons, or, as they are called by the enterprise, Hostile Sub-Terrestrials (HSTs), the name which presumes uniform hostility. The Initiative neuters vampires and demons by utilizing the xenomorphic behavioral modification technique. In simpler terms, the Initiative's scientists install behavioral modification chips into vampires' brains, which prevent them from hurting humans by causing an unbearable pain if such an attempt is made. Therefore, the Initiative strips the Other of any complexity, represents it as pure monstrosity, and focuses on the control of its behavior as supposed to motivation. Even in its hunt for vampires and demons the Initiative relies on physical characteristics and detailed body signals, such as smell and body temperature. In contrast, Buffy relies on ancient books that describe different creatures in intimate detail including motivations and goals. Throughout the season, these two different ways of engaging with the supernatural clashed in often-violent ways, resulting in the final battle and the self-destruction of the Initiative due the limitations of its approach.

Foucault writes that at certain moments in history emerge not simply new discoveries in science or medicine, but rather new regimes in discourse and knowledge.[2] He asks "how it is that at certain moments in certain orders of knowledge there are these sudden take-offs, these hastenings of evolution, these transformations which fail to correspond to the calm, continuous image that is normally accredited."[3] This he calls the problem of the emergent regime and what is important to know at these moments of rupture is "what effects of power circulate among scientific statements, what constitutes, as it were, their internal regime of power, and how and why at certain moments that regime undergoes a global modification."[4] In other words, at certain moments, different regimes of truth emerge that alter the very knowledge of the subjects. Hence, an analysis that focuses on the emergence of new ways of knowing and studying these subjects would ask how these new regimes of truth reconstitute the organization and knowledge of subjects and especially of subjects' bodies? Therefore, if one looks at the introduction of the Initiative as the emergence of a new regime of truth, then one has to examine how this new regime reconfigures the very definition of vampire. To reiterate, what is at stake in the Initiative's introduction into the Buffyverse, I would argue, is the transformation of the existing discursive regime, associated with ancient moral values, specific investigative and interpretive practices, and particular ways of knowing the "Other," into a technocratic regime, radically different in relation to its subjects, practices, and knowledge. In other words, if the Initiative's approach to controlling the supernatural threat renders the potentially subversive behavior of the vampiric Other visible and controllable, how does that rearticulate the positioning of vampires in the technoscientific regime of truth?

Rabinow writes that a technoscientific project such as the Initiative is deeply imbricated with technological advances and the knowledge that allows the object to be known in such a way that it can be manipulated and altered.[5] The technoscientific project redefines prevention as the surveillance of likely occurrences of diseases and anomalies, where the goal is to minimize deviant behavior and maximize healthy behavior. This represents a move away from the face-to-face interaction and towards the projection of risk factors, which then can be reconstructed via chips employed by the Initiative. Thus, individuals sharing certain traits can be:

> grouped together in a way that only decontextualizes them from their social environment, but also is nonsubjective….[This trend is named] the technocratic administration of difference….These trends lead away from holistic approaches to the subject or social contextualism and move instead toward an instrumentalized approach to both environment and individual as a sum of diverse factors amenable to analysis by specialists.[6]

Thus, as it was stated above, the focus is on changing the behaviors of vampires, not their motivations, a factor amendable by technoscience. The vampires are rendered compulsory visible through the use of scientific experiments, radars, cameras and cells. Thus, demons and vampires become a source of information and examination. Through the Initiative's practices they are reconstituted as subjects of the technoscientific discourse. The surveillance and disciplinary techniques are used to transform both demons and the Initiative soldiers into docile bodies, which then become subjects to improvement and usefulness. Therefore, the Initiative is an example of a disciplinary institution both in its practices and architecture.

Foucault writes, "disciplinary power is exercised through its invisibility; at the same time it imposes on those whom it subjects a principle of compulsory visibility. In discipline, it is the subjects who have to be seen."[7] For example, architecturally, the Initiative is a giant laboratory with white cells. Glass cell doors render demons and vampires visible at all time to the scientists who are interchangeable; they wear white lab coats and their immediate presence is not necessary to control vampires. Instead cameras in each cell and an automated food dispenser in the ceiling create an effect of constant surveillance. The immense space of the Initiative is impersonal and sterile; military and scientific operations are conducted simultaneously in the different parts of the Initiative. Through being rendered visible vampires becomes an object of information, or something to be examined, known and reconfigured. Therefore, the subversive appeal that vampires often possess in our culture is rearticulated in terms of behavioral modification as exercised by the disciplinary power.

Whereas vampires' desires, pleasures, and lifestyles are often conceptualized as transgressive to the various boundaries of normativity, this subversiveness is challenged through the removal of the very characteristics, such as the ability to bite humans, suck their blood and occasionally sire them, that make vampires who they are. Therefore it is important to examine what happens to this transgressive potential when the vampire is neutered by technoscience. The choice of the verb neutered is a crucial one. It is used Buffy, her friends, the Initiative, and even vampires and demons to refer to the vampires rendered harmless by the chip. The verb, of course, refers to the metaphor of vampirism as a sexual act. However, it also suggests that the brain chip somehow alters vampire's agency, as well as his or her behavior. Perhaps the best way to examine these issues is through the figure of Spike, a complicated vampire character on the show.

First introduced in the second season, Spike was one of Buffy's archenemies whose desire to kill her bordered on obsession. He became a regular character during the fourth season when the Initiative neutered him.

Spike managed to escape and was hunted by the Initiative soldiers who referred to him as "Hostile 17" throughout the season. After he realized that he could not feed, Spike turned to Buffy for help and they begrudgingly took him in. Eventually, Spike discovered that the chip did not prevent him from fighting other demons and vampires and, since his desire for violence was much stronger than any species loyalty, he reluctantly fought on Buffy's side. In Season Five, Spike's obsession with Buffy turned into love and in Season Six they started having sex, although Buffy was reluctant to admit her feelings for the chipped vampire. At the end of Season Six, frustrated over Buffy's lack of affection, Spike got his soul back by undergoing a set of life-threatening challenges in a mystical cave in Africa. However, before all of that, he was a "neutered" vampire whose liminality was radically altered through his encounter with the Initiative "xenomorphic behavior modification" program.

Of course, even before the Initiative, Spike was treated by Buffy as a creature with complex motivations. However, after he was "chipped," he was no longer treated as a threat, but rather as an insecure man. Buffy and her friends help Spike because they know him. The threat is now the Initiative, precisely because it disrupts the delicate balance of existence between Self and Other. Thus, the disciplinary power is portrayed as dangerous to vampires and humans. At the same time, neutering of vampires take on different meanings under different regimes of truth. For the Initiative, the vampire's transgressions are removed through behavior modification. However, in the Buffyverse, as his potential for violence is re-channeled towards other demons and vampires, Spike becomes even more ambiguous and liminal. His insistence that he is still evil despite his inability to harm humans, as well as his subsequent love for Buffy, question the intelligibility of traditional notions of agency and humanness. In fact, in the post-Initiative's world, the lines between human and vampire become blurred in Spike's body. His vampiric body raises the questions that go to the core of how the lines between human and monstrous, as well as, humanistic and technological, will be reinvented. For example, does the chip represent the soul? Since Spike's love for Buffy took root from the behavior modification, then is it really love in the traditional humanistic understanding of the word? Does the neutering of vampiric behavior alter vampire's sex appeal? All of these questions emerge out of the reinventing of the vampire's body in the technoscientific age. These are the questions that Spike himself asks. Before he leaves to get his soul two years later, Spike summarizes his duality by exclaiming that he is not a man and he is not a monster. Although in many ways Spike's subversiveness is removed, he makes us question what it means to be human. In fact, this and other questions become more and more relevant in the age of genetic engineering, human cloning, and genome sequencing. Donna Haraway writes that monsters signify. They signify our anxieties, fears, and dreams.[8] Therefore, as we examine the refashioned bodies of neutered vampires it is crucial to acknowledge that at "stake" is the redefinition of humanness in the technoscientific, post-human, post-vampire world. As for me, well, I always welcome more Spikes.

Notes

1. Rob Breton and Lindsey McMaster, "Dissing the age of MOO: Initiatives, alternatives, and rationality," *Slayage: The International Online Journal of Buffy Studies* (January 2001), http://www.slayage.tv.
2. Michel Foucault, "Truth/Power," in *Power/Knowledge*, ed. Colin Gordon (New York: Pantheon Books, 1980), 109-133
3. Foucault, 112.
4. Ibid., 112.
5. Paul Rabinow, "Artificiality and Enlightenment: From Sociobiology to Biosociality," *The Science Studies Reader,* ed. Mario Biagioli (New York: Routledge, 1999), 407-416.
6. Rabinow, 412.
7. Michel Foucault, *Discipline and Punish* (New York: Vintage Books, 1995), 187.
8. Donna Haraway, Simians, Cyborgs and Women: The Reinvention of Nature (New York: Routledge, 1991).

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All Bark and No Bite: Siring the Neutered Vampire on Buffy the Vampire Slayer

Suzanne Scott

Since its inception in 1997, Joss Whedon's television series *Buffy the Vampire Slayer* has concurrently revived and de-mythed the iconic representation of the vampire in the realm of contemporary popular culture. More specifically, just as Whedon reimagined the generic 1970's slasher horror trope of the "final girl" in his protagonist Buffy Summers, the traditional romantic notions of the sexually mesmerizing male vampire have been extensively reconfigured by the series. Following the show's long running formula of "monster as psycho-social metaphor," the male vampire in the Buffyverse serves a specific narratological purpose and, by extension, poses a unique set of problems to the common cultural and critical readings of *Buffy* as a "feminist" text. There are, of course, the easily disposed vamps who exist solely for fight sequence fodder, reinforcing Buffy's empowered positionality as both a superhero and a woman existing in an omnipresent (and, in this instance, literally blood-sucking) patriarchy. However, *Buffy the Vampire Slayer* has also come to embrace and develop a deviation from the canonical representations of the "romantic" male vampire: namely, the neutered vampire. This new manifestation of vampiric myth is directly linked to both issues of feminism and more traditional themes of addiction and recovery, criminality and reformation. The male vampire on *Buffy* is no longer allowed to guiltlessly satiate his bloodlust (and, by extension, his sexual thirst). *Buffy* has reinvigorated the maudlin romantic underpinnings of the socially ingrained vampire myth while simultaneously de-fanging them in the name of feminine empowerment.

Two vampiric representations in particular have emerged over the seven-year run of the series that seemingly undermines (or, at the very least, problematizes) Buffy's pop-feminist depiction. As Buffy's love interests, both Angel (a.k.a. Angelus) and Spike (a.k.a. William the Bloody) are founded, almost satirically so, in the conventions of the romantic vampire: beautiful, brooding, fostering less than modern views on the nature of love (eternal love, love at first sight), etc. To be deemed viable romantic pairings for Buffy, however, each must be rendered "safe," dismantling to a certain extent the longstanding vampiric association of romance with violence. Angel is neutered emotionally via the restoration of his soul, thereby allowing him to feel remorse for any wrongdoings he inflicted in his demonic form. Spike is neutered physically, by way of a government microchip implanted in his brain that renders him incapable of harming humans. Fittingly, Buffy's relationship with Angel is defined in emotional terms, while her liaison with Spike is primarily sexual in nature.

Though Angel and Spike are diametrically opposed in terms of narrative and thematic routes through the show's diagesis and contrasted in terms of aesthetics, demeanor, and intent, both are ostensibly emasculated or rendered impotent throughout the course of the series, creating a dialogue of the repressed. Whedon consistently reasserts this flaccid presence, referring to Angel and Spike as: "housebroken," using that "old Anne Rice routine," or marking them as "the cuddly kind, like a Care Bear with fangs." Perhaps Spike himself puts it best: "I had a little trip to the vet, and now I don't chase the other puppies anymore." There are, of course, exceptions, moments in which both Spike and Angel undermine or debunk Buffy's pop-feminist positionality entirely, and consequently reinforce their archetypal vampiric representation. In the longstanding tradition of representations of vampirism, this undermining of feminine resolve is achieved through primarily sexual means.

Before delving into character analysis, it serves us to position *Buffy* within the classical discourse surrounding issues of vampirism, sexual addiction, and demonic infection. Traditionally, vampiric notions of romantic love are synonymous with obsession or possession, sex is inextricably tied to the violent act of penetration (albeit via the vein rather than the vagina), and bloodlust is equated with sexual craving. In *Buffy the Vampire Slayer*, this close knit relationship between the act of sex and the perpetration of violence is still at play, threatening at times to overrule Buffy's inherently feminist stance with one of tempered misogyny. The issue at hand is one of cause and effect: When Buffy is with Angel, sex begets violence. For Spike, the inverse: violence begets sex. Regardless, neither Angel nor Spike is implicated in their aggression towards Buffy, even when they commit these violent acts directly in their vampiric forms. Rather, Buffy is always framed as inflicting this violence on herself, be it wittingly or inadvertently. And so *Buffy's* feminist paradox becomes manifest: Buffy may be allowed to be strong, intelligent or witty, but she is not allowed any form of sexual expression, be it monogamous or casual, without being physically or psychologically punished. Despite the show's efforts to render Angel and Spike "safe," their neutered depiction is at times little more than a convenient loophole in a series that strives to spout feminist ideology, humanizing the inhuman for the purpose of exemplifying the dichotomous societal expectations placed upon women.

It behooves us to examine each of these characters in turn, both in terms of their narratological course and function, their representation, and the way in which each either enforces or debunks Buffy's feminist positionality over the course of the series. Angel was introduced in *Buffy*'s series premiere as a veritable Deep Throat of demonic information, shrouded in mystery and seemingly an ally in Buffy's struggles to rid the world of evil. It was well into the show's first season before Angel's true vampiric nature was unmasked and the back story regarding the restoration of his soul revealed, inflicting an eternity of penance and redemption upon him. Interestingly enough, Angel reveals his vampiric visage immediately after he and Buffy share their first kiss, thereby cementing this equation of the vampiric with the romantic, bloodlust with sexual desire. What's interesting to note is that Buffy and Angel's relationship is framed immediately in terms of love, rather than being presented as a case of, God forbid, teenage hormones or quasi-pedophilic impulses. This love is also immediately justified and legitimized within the show's narrative, as Angel's soul makes him exempt from Giles' Watcher/Mentor classification of what constitutes a vampire, something that "Isn't a person at all…is a demon at the core." This, in addition to the fact that Angel no longer is morally or psychologically able to feed off of humans, renders him ostensibly "safe." Rationally, problems abound: there is the considerable age difference between the two (225 years, to be precise), there is that small issue of immortality to contend with, etc. And yet, Buffy and Angel are framed as a Postmodern Juliet and her "cradle robbing, creature of the night" Romeo, a romance described even by Giles, notorious for his level head, as "romantic…in a maudlin sort of way."

For the sake of brevity, I'd like to focus on a narrative arc that takes place in Buffy's second season, as it explicitly lays out the contradictory nature of both the series' representation of the male vampire and the feminist ideology the show seemingly advocates. Over the course of two episodes, entitled "Surprise" and "Innocence," Buffy loses her virginity to Angel, who in turn loses his soul after experiencing a "moment of true happiness" that we can only assume is the ejaculatory culmination of this sexual encounter. That this would be the clause in Angel's soulful contract, that he never be allowed a moment of happiness, is key. Buffy's sexuality is not only implicated as the thing that causes Angel to lose his soul and return to his potent demonic and dangerous state, but she is also the one to be punished for this sexuality, though not through the conventional channels of pregnancy or disease. In fact, the perceptions of vampirism as "disease" and the implications of tainted blood are never addressed, nor is the act of vampiric feeding presented in a sensual manner.

Playing directly with the show's long-running trope of literalizing social metaphor, here we have a case in which a man doesn't merely "change" after a woman sleeps with him; he is literally transformed into a sadistic, murderous demon with a yen for psychological torture. This transformation back into what could be termed Angel's "natural" state is only compounded by his former neutered presence. It is nothing revelatory or startling for a vampire to crave blood, violence, and obsessive, self-destructive love. It is quite another to see Angel's transformation back into Angelus, as the viewer has until this point been narratively assured that he's not *really* a vampire in the traditional sense. In true Frankensteinian fashion, Whedon seemingly subverts and loses control over his own neutered vampiric creation: the thing that once rendered Angel safe is what spurns Angelus to torture Buffy. Angelus doesn't desire to kill Buffy, as the natural vampire/Slayer dynamic would imply, so much as cripple her emotionally. In his own words: "She made me feel like a human being. That's not something you just forget."

Ironically, we can conclude that, even in his darkest (and, arguably, his most traditionally phallic) incarnation, Angelus is still swayed by his emotions rather than his demonic core. More importantly, this emotional attack is wholly focused on Buffy's identity as "woman," rather than her identity as "Slayer." If we are to read this Slayer/Woman binary as gender coded Male and Female, respectively, Angelus' mode of mental rather than physical, penetrating attack (sending flowers and cards that allude to their liaison) makes perfect sense. By constantly accentuating Buffy's femininity as counterpoint to his own regained masculinity, Angelus summarily reinstates the patriarchal hierarchy the show continuously works to discredit. It is only in treating Buffy as a girl that Angel is allowed to hold sway over her, and only once she reasserts her warrior status and physically battles her former lover that she is allowed to reclaim her dominant role with this microcosmic society, rendering Angel not merely neutered but utterly destroyed.

The case of Spike is even more convoluted. Introduced as an arch-villain in *Buffy*'s second season, Spike originally served as a sort of vampiric counterpoint for Angel: all swagger, oozing sexuality and vicious bloodlust.[1] Spike didn't merely execute violence, he enjoyed it. And yet, simultaneously, Spike also embodied the romantic ideals of the male vampire: eternally devoted and protective of his ladylove Drusilla. In the show's fourth season, after Angel's departure and well after a heated hate/hate relationship evolved between Spike and the Slayer, Spike is captured by a government agency. In an unmistakable homage to Stanley Kubrick's *A Clockwork Orange*, a chip is implanted in Spike's brain that prevents him from physically harming humans. Thus, his eventual sexual obsession with Buffy springs from frustration with his diminished state of masculine prowess: no longer able to kill humans,

he aligns himself with Buffy in the demon killing trade merely as an outlet for his squelched masculinity. Buffy, after returning from the dead, similarly uses Spike in order to "feel something," and the two are suddenly reframed as kindred spirits. As their sexual preoccupation and, eventually, relationship evolves, violence, sadism, and dominance are merely forms of foreplay.

Though Spike does love Buffy, he knows that his affections won't be returned, and consequently perpetuates the relationship in vain, rationalizing that "It's not love. You like men who hurt you…you need it to do your job." And, indeed, Buffy does use her sexual involvement with Spike as a form of manic self-flagellation. Buffy's attraction towards Spike is written off time and again: she has trouble connecting with men because she blames her father for her parents divorce, her recent death and resurrection has altered her judgement in some way, her role as the Slayer has infused her with a superiority complex, etc. More pointedly (pun intended), Buffy doesn't blame men, she blames male vampires: "See, this is what I hate about you vampires- sex and death and love and pain, it's all the same damn thing to you." And yet, her vampiric love interests cannot classically be defined as vampires or men, they exist in a realm in between. Buffy herself admits this: "The joke is, Spike loved me, in his own sick, soulless way. But I didn't want to be loved. I wanted to hurt like I thought I deserved. I feel like I'm not worthy of love…I feel like I'm better than them." So if Buffy's is a case of a superiority complex fueling an inferiority complex and consequently leading her to vampiric relationships as a form of self-punishment, are Angel and Spike merely plot devices though which the show can exorcise its feminist demons? Not exactly.

As the series winds to a close, Spike emerged as perhaps the show's most multi-faceted character, and the only member of Buffy's inner circle who dares remove her from her empowered pedestal while simultaneously placing her upon a decidedly idealized and feminized one of his own. Unlike Angel, Spike is continually characterized as being hyper-aware of the vampiric expectations placed upon him. Whereas Angel is granted his soul and proceeds to seek redemption, Spike takes his neutered status as a personal blow to his masculinity, having once reveled in the tropes and traits of a stereotypical vampire. A prime example of this is Spike's attempted rape of Buffy after his so-called "reform," as it is aesthetically presented as a last ditch effort to reassert his masculine prowess and reestablish the corollary between violence and sex, albeit in a decidedly human capacity. Even after Spike's own soul is restored at the conclusion of Season Six, rendering him doubly harmless, his feelings of inadequacy persist. Even with a soul, Spike can never play the role of Angel substitute for one crucial difference: whereas Angel's fear rests in returning to his former demonic state, Spike is ashamed of his own neutered weakness.

Whoever or whatever is narratively to blame for emasculating Angel and Spike, be it gypsy curses or government electrodes, their relationship with Buffy is founded upon and, more importantly, reliant upon their neutered status. However, even in the moments they (re)inhabit their traditional vampiric bodies and behavioral patterns, their weakness remains in the form of their attachment to (and emotional dependence upon) Buffy. In turn, Angel and Spike personify Buffy's own superiority/inferiority neurosis, which is the crux of the show's statement in regards to contemporary femininity. *Buffy* is, at the core, a show about humanity (or lack thereof). The show's demons, however overt, increasingly become symbolic of the inner struggles of everyday life. Buffy's own overwhelming desire to be "normal" in a supernatural realm, and Angel and Spike's own abnormality, simply compounds this meditation on what it means to be feminine and/or masculine in modern society.

In September of 2002, Joss Whedon was quoted as saying: "If I made 'Buffy the Lesbian Separatist,' a series of lectures on PBS on why there should be feminism, no one would be coming to the party and [the show] would be boring. The idea of changing culture is important to me, and it can only be done in a popular medium."[2] I would argue that medium specificity has little consequence, as television is perhaps guiltier than any other medium in its continual reinforcement of traditional gender coding. To shamefully oversimplify a series that has been heralded again and again for its complexity and gender ambiguity: women and vampires face the same set of problems in the Buffyverse, namely the final social taboo of sexual freedom and enjoyment. So here we have a specific case of the vampiric being wielded as a metaphoric weapon in the promotion of gender equality. We can conclude, then, that despite the fact that Buffy's romantic pairing with this particular sub-species of vampire is riddled with emotional trauma, their connection makes perfect ideological sense. The empowered woman and the neutered vampire are mutually dependant upon one another for existence: without this neutered conceit (and all that entails and denotes), Buffy as pop-feminist icon simply cannot function. Conversely, the pseudo-castration of the vampire (symbolic of masculinity incarnate) is necessary to adapt Angel and Spike to a cultural period supposedly predicated gender equality. And, thus, Vampire and Slayer, Man and Woman, find themselves on equal, if somewhat perilous, footing.

It should be noted that, at least in terms of issues of sexuality, that *Buffy* is temporally and thematically rooted squarely in the "girl power" movement of the late 1990's. Diction here is fundamental, as the term "girl" implies a pre-sexual state. Revel in the irony, then, that despite Whedon's insistence that he conceived and fashioned Buffy as a feminist role model (albeit an easily digestible one), the male body (the neutered vampiric body

specifically) is the projected site where these feminist issues manifest themselves. Regardless of how Buffy herself is symbolically neutered, the literal emasculation of Angel and Spike is of primary importance.

This muddled masculine representation, *Buffy The Vampire Slayer*'s consistent reworking of the vampire myth, will undoubtedly remain the show's trademark, as it at once enables and overrides the series' overarching feminist implications. Moreover, though traditional vampiric representations are still omnipresent in the media, Buffy has created a culturally relevant vampire for the contemporary consumer: specifically, the contemporary female consumer, who is at once allowed to partake in traditional fantasies of ever-lasting romantic love while remaining grounded in Buffy's own pop-feminist reality of consequential sexuality. In the end, the show is not merely a study of contemporary femininity, but masculinity. Just as Buffy confronts the advancements and hindrances of a post-feminist era, Angel and Spike embody a gray zone of gender positioning, vampirism becoming synonymous with the post-feminist male.

Notes

1. To use a somewhat oversimplified delineation, Angel is to Spike what the classical filmic vampiric incarnations of the 1920's and 30's are to the postmodern urban vampires of the 1980's and 90's.

2. Nussbaum, Emily. "Must-See Metaphysics." *New York Times* 22 Sept. 2002.

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Session 10: Vampire Subcultures

'We Only Come Out at Night': an overview of Vampire Role-playing

Sarah Lynne Bowman

       Whether for the explicit eroticism, the appeal of immortality, or the lure of predation, people are fascinated by vampires. Fans of vampire lore will collect countless films, magazines, and stories regardless of artistic merit simply to indulge the fantasy of seeing a bloodsucker in action. Some indulge their deep desire to be preyed upon; some dream of living the unlife, passing on their kiss to the prone. Among the rabid vampire enthusiasts are the role-players, who for brief moments are allowed to channel the spirit of the beast, experience the ecstasy and the tragedy, and achieve goals unthinkable to mere mortals.

       This presentation explores the vampire role-players, both the gamers and the "real" vampyres, attempting to uncover their deeper motivations for exploring the darkness. My information on these groups comes from two major sources. To examine those who live as vampires, I use Katherine Ramsland's gripping *Piercing the Darkness: Undercover with Vampires in America Today,*[1] a journalistic delving into those who truly believe themselves to be vampires—the way they organize, the haunts they frequent, their incredible anecdotes, and their philosophies on what they view as their own predatory natures. For those who still maintain the boundary between real life and fantasy, I interviewed members of a long-running vampire gaming group in which I have been involved for four years, who consider themselves "elite" gamers and expound about the possible motivations people have for getting involved in this type of storytelling.

       Since the advent of *Dungeons and Dragons* in 1973, young people have utilized role-playing to escape the mundane world and transform themselves into mystical, powerful creatures with skill, expertise, and above all, freedom. Though fantasy novels, choose-your-own-adventures, and comic books had certainly been available for decades, role-playing gave the listless dreamer a haven for creativity and social interaction outside of the norms of the conservative, repressive outside world. As the American culture became more comfortable with mass-produced horror novels and films through the eighties, a channel became open in the early nineties for a new kind of role-playing, in which characters inhabit a macabre World of Darkness. This world includes ancient mummies, ravenous werewolves, eerie wraiths, terrifying demons, all-powerful mages, fantastical fairies, and of course, the mysterious bloodsuckers.

       The appeal of playing such deeply conflicted characters cannot be underestimated. Role-players became bored with the cookie-cutter characterizations of fantasy archetypes, which are based in a melodramatic world in which good and evil are distinct, oppositional forces. One's persona could have many physical forms, motivations, and characteristics, but in terms of ethical concerns, fantasy characters can only be good, evil, or mercenary, and if that persona is good, he or she necessarily fights against evil. In White Wolf Publishing's *The World of Darkness*, and the hugely popular game system *Vampire: the Masquerade*[2] in particular, players operate under a much more complicated system of ethics in which power, greed, and desire conflict with notions of respect, integrity, and morality. Though in *Vampire* gamers play the "villains," villainous behavior is measured in degrees, and one's personal sense of Humanity is a statistical number that fluctuates over time. What *Vampire* represents is not one's fight against a material, external enemy, but more the struggle with your own internal demons, fueled by the seven deadly sins. In this world, a vampire may suck blood to subsist, and may backstab, control, and manipulate the weak to achieve his or her goals, but these activities are relatively tame compared to those who will create hideous creatures from the flesh of their victims and slaughter humans with wanton lust for the sheer glee of destruction, sucking the souls of their enemies to absorbing their power. Because any character is in danger of becoming the latter, White Wolf refers to *Vampire: the Masquerade* as "a game of personal horror." Though one's enemies can certainly be scary, one's internal struggle with his or her Beast is infinitely more terrifying.

       For those of you with weaker stomachs, the fact that people will group together and act out such heinous acts may be hard to digest. Why would anyone want to experience such atrocities, even in a fantasy setting? I suspect the motivations are not much different from people's rabid consumption of horror stories, war history, or even action film—people are fascinated with the dark side of human nature. As Freud would suggest, our society constantly imposes its will toward conformity and ethical behavior on the psyche, and our deeper passions, both creative and destructive, are contained in order to maintain social order. Art and culture are, in some ways, reflective

of the repressed side of human nature, and I think that artists, spectators, and participants use certain mediums to articulate these passions. Vampires, to me, represent the self that each of us would be if our moral sense was suspended: if we had to prey on others to subsist, if we had an eternity to build empires, if we had supernatural powers of persuasion over others, if we could resist normal methods of extermination and overpower almost any force through superior speed, agility, strength, and intimidation. When you are forced to consider other people as food, or as temporary means to an end, plans of action that would once seem heinous become feasible, even desirable.

What interests me about the role-playing phenomenon is the mental processing players go through in transforming themselves into a supernatural, powerful being. Even though events that happen in the game happen to your imaginary character, because that character is, on some level, a reflection of you, and because you are acting out that character's motivation, fear, lust, ambition, even love, I think role-players are left with a psychological imprint from these experiences and that relationships in-game reflect and affect relationships out-of-game. I also think that *Vampire* in particular is a metaphor for the transition from childhood to adulthood, analogous to devouring the apple in Eden, a constant conflict between innocence and knowledge.

I brought these hypotheses to San Deigo where I interviewed five members of my *Vampire* group from both California and Austin, TX. Their responses were fairly uniform, which I suspect has to do with a similar worldview and ongoing discussion regarding the same issues I queried them about. Every role-playing game has a Storyteller or Gamemaster, who basically amounts to God in that world. The Storyteller enforces the rules and sets the backdrop for the world, which include diagrams of the city and acting out the personas of all the non-player characters (NPCs) we encounter along the way. In tabletop role-playing, the players form a "coterie" which work through problems, though not always harmoniously, to achieve certain ends within the group, while the Storyteller informs them of their progress, guiding the story along. Walter is the Storyteller from our group, and the players I interviewed are Ralph (Marcus), Neya (Kat), Randy (Matthew), and Kirstyn (Celestina). What follows is a synthesis of their responses to my various questions.

The interviewees saw a large distinction between Live-Action Role-playing (LARP) and tabletop. While tabletop is a small group of select players sitting casually in a circle using verbal cues to signify action, LARP consists of a large group of people who meet en masse in a public location, dress and act like their characters, and engage in improv "scenes" which are not always guided by a Storyteller. White Wolf will not sanction any game that allows weapons, drugs, alcohol, violence, sex, or actual bloodsucking, so the LARP games present players with a safe place to interact socially and more fully express themselves through characterization. Though both tabletop and LARP have a particular social organization, LARP is highly political, with a hierarchy based on one's experience, maturity, and role-playing skill. The better players guide the weaker, in a form of vampiric natural selection. Many players in the live-action games have a much harder time separating real-life events and the game – Storytellers may secretly accept money or sexual favors for character enhancements in-game, or may ruin a player's standing in the game hierarchy due to personal out-of-game conflicts. LARP most closely resembles the activities of the "real life" vampires, who dress up with prothetic fangs and Victiorian or Edwardian getups and congregate in specific locations in cities. These "vampyre" communities have less stringent rules on bloodsucking, even if they refuse to outwardly condone it. LARP players, despite the blurring of in-character and out-of-character lines, still distinguish between the game and reality, and for this reason, the real-live vampyres hold utter disdain for role-players, considering them dabblers and children.

I asked my interviewees what initially motivated them to role-play, and their response fell under five major headings: social activity, escapism, creativity, problem-solving, and psychology. Almost everyone agreed that role-playing is an excellent way to bond with friends and family members and it includes a shared vocabulary and personal mythology gluing a group together despite their demographics and external life. Several players mentioned being social outcasts or nerds in high school and found their niche through role-playing, discovering their own personal strength through their characters. For people who feel powerless in their "real life," the game provides a rearranged social sphere in which they can flourish. Role-playing is also an outlet for creativity, as players can become whatever they want to be within the confines of the game – the limit is the limit of one's imagination. Walter refers to the game as a collective art form in which a group of friends actively construct another world, while still inhabiting the mundane. Role-playing is also an excellent way to develop problem-solving skills and achieve goals that would normally be unfathomable in the outside world, acquiring personal and supernatural power on par with gods.

I personally role-play for psychological exploration. I enjoy examining the personas people create for themselves and analyzing how deeply they reflect the actual players, how those personas relate to each other in-game, and how the players interact out of character before and after gaming. The development of these personas fascinates me; each gaming session changes your character, and because you are playing him or her, these events

also alter you. Throughout the four years I've played Vivian, I have seen her grow from some separate entity with alien motivations and desires to an integrated part of my personality which I can channel in real-world situations. While this suggestion might seem pathological, I consider her integration a positive development in my own psychology – she represents the part of me that can get what she wants when necessary, and who can carry herself with dignity and sophistication regardless of any inner turmoil I might be experiencing. Of course, I curb her influence with other aspects of my personality, which separates me in a major way from the real life "vampyres," who actually view themselves as predators and find morality an unwelcome construct. One passage in Ramsland's book details the philosophy one vampyre has about his activities, which include masquerading as a church parishioner to lure members of the congregation into giving him their blood.

> "I have never felt a prick of conscience when I assumed a role," he [explains]."…the actor is able to assimilate the part into himself in order to give genuine life to the being…..a person with my ability to play out many fantasies can't keep everything separate forever. Soon, characters begin to run together, partly because some of those created characters fascinate more than one's own personality. I'm afraid of what my heart knows. I'm trying never to lie to myself, but this is a real challenge."[3]

I asked my fellow players how closely they felt their characters reflected their two personalities. For some, like Randy and Wendy, their personas reflected the best parts of their personalities, a Super Self, whereas for others like myself and Walter, our characters reflect who we might become if we were devoid of conscience or empathy. Neya believes all of her characters, though very outwardly different, have an element of insanity to them, which reflects her deep fear of being incarcerated in a mental institution. Kirstyn and I have both used our characters to explore our sexual side and develop from girls to women. In essence, no matter how ostensibly different one's character is from one's "true" self, these personas invariably reflect who we are and what we want.

I also asked the players if vampire role-playing was a metaphor, a way to explore real life issues and work out problems through fantastical means. All the players responded, "definitely!" Relationships that are strained outside of game may get resolved in a session, or may worsen. Walter admitted to constructing NPCs and scenarios specifically to push the buttons of particular players, aiding them in examining their own stereotypes, intimacy issues, moral questions, etc. He uses his NPCs to also reflect his own needs and desires and broadcast them subtly to the group. Kirstyn pointed out that her character's issues with losing her father directly reflect her own feelings of alienation from her dad. Similarly, my character lost the love of her life, which she views as the ideal man she never deserved, and her journey reflects a break up in my own personal life. By processing Vivian's feelings, I can abstractly help process my own.

The morality issue was of extreme concern to me: does role-playing a predator affect one's real-life ability to distinguish right and wrong? Neya believes gaming is more about catharsis, facing your fears and demons in-character to better cope with life out-of-character, although she admitted her skepticism on the success of this endeavor. Walter uses the experiences and stories within the *World of Darkness* to further define what he despises about the corruption of the outside world, but he thinks there is actually more hope in-game than out, as characters can use divine intervention and preternatural powers to fight the forces of evil, advantages none of us have in real life. I myself enjoy using Vivian in my personal life for seductions and communicating my needs, but I worry that I have lost a bit of my conscience, or perhaps my childhood, though playing a predatory vamp.

This fear leads to my ultimate conclusion about vampire role-playing, which is that these characters and scenarios represent rites of passage from innocence to knowledge, from childhood to adulthood. Ralph suggested that switching from high fantasy to vampires was a natural transition for his shift from boy to man. Wendy told me about how role-playing influenced her decision to switch from what she considers a closed-minded, naïve Christian ideology, to an open, wise Pagan philosophy. Knowing about the greed, lust, and corruption that drives the powers of the world, one can take an active, adult role in preventing it and analyzing it, whereas innocence is viewed as weakness in the World of Darkness. Role-playing one's dark side may just be role-playing the reality of life rather than avoiding or escaping it. Playing the vampire is delving and embracing the undead beast, finding your way through it, and returning to life with a new appreciation and understanding of the light.

Notes

1. Katherine Ramsland, *Piercing the Darkness: Undercover with Vampires in America Today* (New York: HarperCollins, 1998).

2. Mark Rein-Hagen w. Graeme Davis, Tom Dowd, Lisa Stevens, and Stewart Wieck. *Vampire: The Masquerade, a Storytelling Game of Personal Horror.* (Clarkston, CA: White Wolf, 1992).

3. Ramsland, 90.

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Urban Vampires in American Films of the Eighties and Nineties

Stacey Abbott

In Bram Stoker's *Dracula*, the vampiric Count informs the young solicitor Jonathan Harker how he longs "to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is."[1]

Since Stoker's novel, vampires, particularly on film, have been increasingly attracted to modern cities in which they are free to hunt amongst the crowds. Tod Browning's adaptation of *Dracula* adheres to the novel's London location; in *Blacula* the African vampire awakens in Los Angeles; and in *Love at First Bite* Count Dracula relocates to modern New York. Like Stoker's vampire who realises that despite his studies of the language, customs and laws of this new country he is still recognisably an outsider, vampires in the cinema have largely remained foreign monsters invading a modern environment.

That is until the late seventies when an increased self-consciousness and experimentation with generic conventions in films such as Andy Warhol's *Dracula* and George Romero's *Martin* challenged and helped redefine traditional vampire mythology. As a result in recent years there is less adherence to a recognised vampire superstition. Instead vampire films from the eighties and nineties are individually fashioned from a broad spectrum of old and new vampire conventions. Filmmakers choose from the conventions based upon the needs of the narrative and their own interpretation of the vampire legend. The manner in which they are fashioned, however, is not completely random. The one consistency in the vampire film of this period is that the vampire is primarily an urban creature. Vampires in contemporary cinema and television are presented as comfortably inhabiting a wide variety of cities including Pittsburgh (*Innocent Blood*), London (*Tale of a Vampire, Wisdom of Crocodiles*), New Orleans (*Interview with a Vampire, Dracula 2000*). No longer interlopers within a modern setting these vampires are born and bred within the urban milieu. As a result these new vampires draw upon existing and emerging discourses and representations of particular urban identities to break away from the iconic Dracula image and embody the broad range of identities that define these cities. In this paper, I will focus upon two distinct sub-genres of the vampire film, the New York and Los Angeles vampire, examining how the vampires in these films engage with a legacy of the city's representation and their respective filmmaking traditions.

In the first major New York vampire film, *Love at First Bite* (1978)*,* Dracula is forced to abandon his ancestral home in Romania and must follow the tradition of many European immigrants by leaving the Old World to settle in contemporary New York. Since Dracula's first arrival in New York, a small sub-genre of New York vampire films emerged and developed throughout the 1980s and 1990s. Starting with Cindy Sondheim's acceptance of Dracula's bite in *Love at First Bite*, most of the subsequent New York vampires have been women. These films include: *The Hunger* (1983)*, Vampire's Kiss* (1989)*, Nadja* (1994)*, The Addiction* (1995)*, Vampire in Brooklyn* (1995) and *Habit*(1996) (among others)*.*

While the vampires of New York are lone female vampires, in Los Angeles we find a very different situation. When Angel, the vampire with a soul, leaves Sunnydale and the television series of *Buffy The Vampire Slayer* to pursue his own destiny and television programme*,* he is drawn to the city of Los Angeles. While Sunnydale was contained and unified, Los Angeles is sprawling and fragmented. Violence erupts onto the streets every night unnoticed. As Angel proceeds on his mission, the serial nature of the programme emphasises the fragmentation of the city into distinct and often warring communities as Angel confronts a different type of demon, vampire, victim or villain every week.

Prior to Angel's arrival in Los Angeles, however, a diverse range of vampires already populated the city. *Blacula* (1972) and *Count Yorga, Vampire* (1970), two old world vampires from Africa and Europe respectively, relocated to Los Angeles in the 1970s. The city, however, became the locus for a sub-genre of vampire films in the mid 1980s with the release of a group of teen-vampire films, *Fright Night* (1985), *Fright Night Part II* (1987), *The Lost Boys* (1987), *Beverley Hills Vamp* (1988), *Buffy the Vampire Slayer* (1991) and followed by the less specifically teen-oriented vampire films *Bloodties* (1992), *Blade* (1998) and *Revenant* (1999). The vampires in these films are a fragmented group, represented by a diversity of race, age, gender and social make up, and like the city itself, they are unified by their disunity.

Ever since the early American filmmakers, including D.W. Griffith and Mack Sennett, left New York to go West and set up shop in Los Angeles, New York and Hollywood have developed distinctively different filmmaking traditions. New York films are usually identified with artistic and narrative experimentation, personal expression and the conventions of the art film, all of which has had an impact upon the New York vampire film. For instance,

two of the earliest New York vampire films, *The Hunger* and *Vampire's Kiss,* are intermediary films between the mainstream and the independent sector. Tony Scott's adaptation of Whitley Strieber's novel *The Hunger* (1983) presents the story as an American reworking of the Belgian film *Daughters of Darkness* (1970), transforming the timeless European narrative to a particular period and locale within New York. *Vampire's Kiss* (1989) is similarly a product of its time as it follows the gradual decline of a 1980s New York yuppie, Peter Lowe, as he descends into madness that manifests itself in his delusion that the exotic woman he meets in a nightclub and takes home for a one-night stand has transformed him into a vampire.

Both share a certain cross-fertilisation between the mainstream and the independent art film. While *The Hunger* is very slickly produced and at times shot like a modern music video, it also borrows from the style of the European art film through its relationship with *Daughters of Darkness.* Similarly, *Vampire's Kiss* is a black comedy but its emphasis upon the subjective experience of madness, Nicholas Cage's self-conscious pastiche of Max Schreck in *Nosferatu* and his overall excessive performance style, are clearly influenced by German Expressionism.

By the 1990s, however, the New York vampire film had become increasingly associated with the New York independent cinema. Films such as *Nadja* (1994), *The Addiction* (1995) and *Habit* (1996) are low budget vampire films reinterpreting the vampire genre by focusing upon women vampires living and killing in New York City. In addition to their low budgets the films can be identified with a range of conventions associated with New York independent cinema. They are shot largely on recognisable New York locations; *Nadja* and *The Addiction* were both shot in black and white (which according to current filmmaking traditions immediately signals a film as outside the mainstream); the films evoke other non-mainstream traditions such as surrealism (*Nadja* both references in narrative and style the classic Universal horror film *Dracula's Daughter* and the surrealist novel *Nadja* by André Breton), experimental cinema (in *Nadja's* abstract use of pixelvision), documentary (*The Addiction* uses voice over, hand-held camera and photographic images of atrocities) and European cinema (*Vampire's Kiss* and *The Hunger*). Furthermore, the vampires in these films are not presented in the conventional ways of the Hollywood horror film. With the exception of *Vampire in Brooklyn* (the most conventional vampire film of the bunch) these vampires do not have fangs nor do they transform into literal monsters. The concept and definition of vampirism is much more ambiguous and open to interpretation. In *Habit*, it is impossible to say whether or not Anna is a real vampire or simply the product of the hero's deluded mind.

While the New York vampire films adopt the filmmaking style of New York underground, LA vampire films follow the tradition of Hollywood illusionism in both style and generic conventions. These films more strictly adhere to the structures and conventions of the genre, have larger budgets and often showcase spectacular special effects. The vampires in these films have fangs, super-strength, the ability to fly, the ability to transform into other creatures or at the very least into a more monstrous image of the vampire through the use of special effects. They are rife with influences and allusions to popular culture and their structure is particularly defined by an awareness of vampire film tradition.

Furthermore, the LA vampire film refuses to emphasise realism in favour of a more iconographic representation of the space. Unlike the New York vampire films, which are all shot on location, the LA films are constructed on sets within the studio or on the backlot. These films present Los Angeles in fragments of images and signifiers, reproducing recognisable elements of the Los Angeles cityscape while also highlighting the artificiality of the setting's construction. In many cases the films don't actually say where they are set but rather it is a set of signifiers, which suggests LA or Southern California. The image of LA in the film *Buffy the Vampire Slayer* is suggested by the presence of recognisable Valley Girls and in *Fright Night* by the movie-star vampire killer Peter Vincent. While *The Lost Boys* is not literally set within Los Angeles, but rather the fictional town of Santa Carla, its use of icons such as beaches, gangs, motorcycles and the homeless evoke the image of LA.

Furthermore, LA vampire films usually avoid identifiable establishing shots to set the location. *BTVS* opens on a shot of an escalator in a mall as a caption reads Southern California while *The Lost Boys* opens on a shot of a rollercoaster, again equating the city with an amusement park. *Fright Night* does not avoid the establishing shot but rather uses it to undermine any suggestion of reality. It emphasises the artificiality of the filmic medium and its representation of place. The film opens on a long shot of the moon accompanied by the sound of a wolf howling. A man's voice is heard inquiring, "What was that?" to which a woman answers "Just a child of the night John." The traditional generic quality of the opening is, however, undermined by the slow tilt down of the camera onto an establishing shot of a cityscape whose bright lights and urban sprawl is reminiscent of Los Angeles. The film is therefore not taking place within a traditional Gothic location as the soundtrack suggests, but in a contemporary setting. As the camera tracks right, along a suburban street, the conversation continues in familiar fashion. The camera slows down slightly as it passes an old, decrepit house suggesting that this is perhaps the source of the voices, a seemingly suitable location because of its derelict and Gothic appearance. Once again, expectations are undermined as the camera continues to move on to a very traditional suburban house. The camera cranes up to the

house and into a window to reveal that the source of the voices is a television playing an old vampire movie. In addition to manipulating the use of the establishing shot, this opening establishes the key premises of the film. First, it suggests that the film will be about a traditional American suburb invaded by a generic Hollywood monster. Second, the opening shot's lateral movement along the suburban street emphases the surface of the backlot set and does not penetrate the facades of the buildings. Third, this sequence isolates each generic element of image and sound and manipulates how the audience might read the sequence based upon how they are juxtaposed together.

How have the vampires changed in themselves as a result of these urban locations? Nina Auerbach has suggested that vampire gangs have displaced the lone vampire of nineteenth-century fiction and that vampires have become "branded creatures, who are given their identity…rather than masters who do the branding."[2] I would argue however that the tradition of the nineteenth-century vampire has been maintained and appropriated by female vampires in contemporary New York. Women in the vampire genre, from Gloria Holden in *Dracula's Daughter* to Barbara Shelley in *Dracula: Prince of Darkness*, have tended to be represented as wanton creatures whose destruction is a punishment for their sexual lasciviousness. They are often portrayed as either mindless monsters ruled by a dominant male vampire or victims to be protected by strong vampire hunters, such as in *Brides of Dracula* (1960), *Count Yorga, Vampire* (1970) or *Dracula 2000* (2000). The freedom to revel in the power and intoxication of their vampirism is usually withheld from the women and given only to the male vampires. The representation of the female vampire in the New York vampire film, however, not only enables her to embrace her vampirism but also to appropriate a place for herself, both within the urban landscape as well as within discourses of the modern flâneur (aka man of the crowd), one of the key figures of nineteenth-century modernity (according to Charles Baudelaire). The role of the flâneur, however, has traditionally been withheld from women. According to Janet Wolff in discussions of the nineteenth-century modern city, women only appear "through their relationships with men in the public sphere, and via their illegitimate or eccentric routes into this male arena—that is, in the role of whore, widow or murder victim."[3] It seems likely that the role of women within the urban setting would have changed within the twentieth century but looking at numerous representations of the city, in the works of Woody Allen and Martin Scorsese among others, women still tend to be absent from the street or pathologised for their presence in the city. In the New York vampire film, however, women have gained through their vampirism access to the experience of the city. To these vampires, the feminist slogan "Take back the night" is a literal definition of their existence.

In *The Addiction*, it is through her vampirism that the newly turned Kathy faces the dangers and confrontations inherent in the urban setting and walks the streets of New York with confidence. At the beginning of the film a sequence of Kathy walking through the East Village is partially shot with a hand-held camera from her point of view recording the actions of the people on the street. While this seems to suggest the potential for female flâneurism, watching the actions of the crowd from the crowd, it is clear from the direct looks into the camera by those on the street that there is no anonymity in her gaze for he is as much looked at as looking. After her transformation, she walks the same streets with her friend Jean and while Jean continues to avert her gaze, Kathy stops to directly face and challenge the men, warning that she will meet them again. Later she returns to pick up one of the young men and kills him in a dark alley.

The opportunity to experience the pleasures of the city is further suggested in *Nadja* when she chooses to celebrate what she believes to be her new found freedom from her father Dracula by walking along the city streets in the middle of the night as the snow falls around her. To emphasise her freedom, the sequence is intercut with a series of euphoric images of her dancing alone in a nightclub. Unlike the women who figure in early works on modernity described by Janet Wolff, Nadja's presence in the city is not as a "whore, widow or murder victim" nor is it dependent upon a relationship with a man. In fact Nadja's emergence onto the Manhatten street at this point is directly a result of the severing of a relationship with her father. Her walk along the street is her means of asserting her freedom and independence from his influence. This is a very self-conscious departure from *Dracula's Daughter*, in which Countess Zalesky celebrates what she thinks is her freedom from Dracula by staying at home until she realises that her link to Dracula has not been severed. It is at this point that she is driven out into the street to hunt. Nadja has no such realisation. Her sojourn onto the street is dictated by her own desire and while Zalesky's evening climaxes in an attack upon a man, Nadja's evening culminates in a consenting sexual encounter with a woman.

The portrayal of these vampire women may appear to be a further attempt to pathologise the presence of women in the urban space but these films are more subversive in their representation. Vampirism in these films works as a means of exploring female desire and "accessibility to urban experience" and the manner in which they maintain a subversive quality is through the prevalence of the vampire's point of view. For instance, unlike Breton's novel *Nadja,* which denies Nadja's point of view, Almereyda's film is completely informed by her

perspective. Similarly *The Hunger*, *The Addiction* and *Vampire in Brooklyn* privilege the female vampire's point of view either through subjective camera work, voice-over or expressionistic visual style. Furthermore, the presence of the female vampire on the urban street in these films undermines the perceived incongruity between women and the city. In doing so, the New York vampire film creates a space upon which the expression of female urban flaneurism and desire can be projected.

Returning to Auerbach's description of vampires as gangs, it is really the Los Angeles vampire that is depicted as gang-like. Gangs therefore become one of the few unifying characteristics of the Los Angeles vampires. While the vampires in *The Addiction, Nadja* and *Habit* find their own path along the urban streets, the vampire in *The Lost Boys, Blood Ties, Blade* and *Revenant* move through the city as a group. For these gangs, however, I would argue that their identity is not thrust upon them but rather that they appropriate the brand and redefine it for themselves. Vampirism becomes a means of establishing identity necessary within the sprawling and fragmented structure of LA. This connection was recognised in the first series of *Angel* in the episode "Warzone" (*Angel*, Season 1, episode 20), which presents the violence of gangs and the street as a conflict of race, a conflict in which the vampire is a key component. In this episode, Angel comes across two youth gangs, segregated into distinct groups, vampire and human, fighting to maintain their turf and identity. Racially the humans embody a diverse ethnic range of African, Asian and Hispanic origins, while the vampires are presented as fascist skinheads looking to maintain the purity of the blood supply in the neighbourhood. While in this case the vampires are presented in opposition to the ethnic communities that dominate Los Angeles, in many of the LA vampire films, vampire gangs are equated with race and it is through vampirism that issues of race are explored.

In *Revenant,* white European vampires dominate the city until a group of young black gang-members are unintentionally turned, making them the city's first-born vampires who then turf out the European interlopers. Jim McBride's *Bloodties* (1991) is set in Los Angeles' Long Beach community and follows a group of Carpathian Americans trying to conceal their vampire heritage and live among Americans. The gang the Shrikes however are the next generation of vampires who have chosen to embrace the violence and bloodlust of their heritage, which they channel into their gang-like nature. They travel as a pack and terrorize the community on motorcycles, much like the gang in *The Lost Boys*; but while the gangs in the *Lost Boys* are reminiscent of the cinematic rebels of the 1950s and their vampirism is signified by their youth, the Shrikes' vampirism is signified by their ethnicity, linking them to 'hood' films of the 1980s. While the adults in their families debate about Americanness, assimilation and miscegenation, the Shrikes embrace their heritage. When initiating a young country cousin, unaware that he is a vampire, the gang repeatedly call him "Vamp." While this is a term from which the elders have distanced themselves, the Shrikes have reclaimed the word and wear it like an identity badge. When the initiate asks why they keep calling him vamp and what it means, he is told "because if I don't, they will. They won't ever let you forget what you are…You are one of us…spawn of hell…creatures from the dark side….monsters…fiends…you might as well get behind it because it is your birthright."

This statement expresses a viewpoint shared by the gang of vampires lead by Deacon Frost in the film *Blade. Blade*, based upon the Marvel comic book series about a black superhuman vampire killer, takes the gang-like opposition between vampire hunter and vampire, as well as the racial connotations of the films described above, much further. In the film, the racial politics are far more complex then a simple opposition between the black vampire hunters, Blade and Karen, and the white, politically powerful and corrupt vampires. In the first instance, Blade himself exists somewhere between the human world and the vampire world, for his mother was bitten by a vampire while pregnant and the vampire blood was born into Blade, making him a curious hybrid of vampire and human. As a result, Blade's racial ambiguity makes him an outcast of both communities and his own loathing of his vampire-self is condemned by Frost who views Blade as an assimilationist, denying his genuine heritage, and taking up the "Uncle Tom routine."

To further complicate the situation, Frost is presented as racially other, for the vampire world is itself plagued with racial prejudice. Split into two camps, born vampires and turned vampires, a hierarchy is maintained by the noble House of Errebus who look down upon Frost and his gang of turned vampires. While the members of the House of Errebus are presented as the embodiment of authority and the establishment, Frost and his friends are more gang-like. They are a mishmash of ages, nationalities, gender and race, truly representing the racial mix of LA, and they congregate in groups either in Frost's high-rise apartment or in one of Frost's vampire nightclubs. Like the Shrikes who mark their turf with graffiti, the vampires in *Blade* mark their turf and property with glyphs, a combination of Asian character and bar code. Frost's desire to invoke the Blood God and bring about a vampire apocalypse would not only wipe out humanity and the hierarchy of the born vampire, but would also put at an end to the cultural fragmentation of Los Angeles as the city would be transformed into a unified city of homogenised vampire inhabitants.   Blade does not allow this apocalypse to happen and so by destroying Frost and refusing the

cure that will make him human, he embraces the heterogeneity of his human-vampire existence as well as the Los Angeles urban landscape.

Through these two case studies we can see how the vampire is no longer an outsider representing the pre-modern but rather embodies the modern through the vampire's union with the shifting representation of the urban landscape in the cinema.

Notes

1. Bram Stoker, *Dracula* (1897; reprint, London: Wordsworth Classics, 1993), 25.

2. Nina Auerbach, interviewed in the *Bloodties* documentary on the DVD of *Blade* (New Lin Home Video, Region 1, N4709, 1998).

3. Janet Wolff, "The Invisble Flâneuse: Women and the Literature of Modernity," *Theory, Culture & Society* 2, no.3 (1985): 44.

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