The Evolution of the Vampire in Fiction and Popular Culture
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The legend of the vampire is one that continues to frighten and fascinate people world-wide. The idea of an undead night-stalker that feeds on human blood has been around for centuries and endures to this day. Numerous countries and cultures across the globe have personal deviations of a similar folkloric entity. No matter the variation, all vampire tales have a key commonality—the lust for human blood. It was not until the late 19th century that an Irish author compiled a breadth of knowledge on such folkloric tales and concocted the character that now acts as the template for the vampire myth. Bram Stoker's Dracula was first published in 1897 and from that point forward the novelist's title character set the precedent for all fictional vampires. Vampire fiction, however, continues to evolve and captivate despite the fact that it draws from a vast folkloric and literary past.

Today, many cultures have their own ideas about mystical blood-sucking creatures and the vampire myth continues to thrive globally. For example, on the island of Trinidad, there are rumors of soucouyants, an old woman who sheds her skin at night. She assumes the form of a ball of fire and enters her victim's residence through a crack or key-hole to nourish herself on the blood of the hapless donor. To stop the soucouyants's advances into a household, the victim must visit the witch's home and sprinkle hot pepper on her abandoned skin. Upon reassembly the vampire-witch will burn to death. In comparison, the Tlaxcalan monster, the tlahuelpuchis, is a female witch who sucks the blood of infants. Also, in Maya, a present day region of the highlands of Chiapas in southern Mexico, there is the legend of the Blackman, a winged black demon who specializes in unrestrained sexuality, people-snatching, and cannibalism. He is said to have a six-foot penis that causes his victims to go insane. Once a woman has been attacked by a Blackman she can never return to her old life in the village. The victim will forever carry a foul odor and her children will resemble the Blackman. To destroy a Blackman, he must be impaled, burned, or cooked. In addition to the Blackman, the modern Peruvian Shipibo myth tells of the marriage of a woman to a night stalker. In the daylight she will discover his misshapen snout and wings. The monster-husband will then murder his wife by sucking her blood. Similarly, the Ecuadorian "Tin-Tin" whistles adolescent girls to destruction in the moonlight. He seduces them and impregnates them. The Amazonian Uahti are hair-covered creatures of the forest and water and are accompanied by a flurry of bats. They have a large penis and enjoy attacking men as well as adolescent girls (Brown 93-95). Hence, these contemporary folkloric tales prove differing cultures continue to have their own ideas about blood-suckers but also share consistencies between the various legends.

The idea that vampires exist across the globe has been a subject of folk tale, superstition, and myth throughout the history of man (Noll 37). According to Brown:

> Supernatural beings that visit humans and animals during the night to feed on their blood or other life-giving forces are a widespread and persistent belief. Legends of such creatures have been reported for various cultures almost worldwide, including China, India, Malaya, the Phillipines, Arabia, Turkey, Africa, and Europe. The ancient Greeks and Romans told of lamiae and succubi, demons in female form who sucked men's blood while having sexual relations with them in their sleep until they were deprived of their manhood or died. Their male counterpart was the incubus who preyed on women in a like fashion. Similar creatures are found in Oriental legends with the added attraction that they fed on corpses as well as blood. Nor were such beliefs confined to the Eastern Hemisphere. Prior to the Conquest, the Aztec Indians of Mexico had a dread of dead women called Ciuateteos. Ciuateteos could be the most lascivious of succubi or hideous hags, both of which sought young men in order to copulate with them, some even bearing children as a result. (96)

Noll believes,

> the universality of the legend of the vampire has importance. Though these legendary figures performed acts besides those included within the bounds of our definition, (such as returning from the dead) nonetheless the biting of the object and sucking of its blood was a most essential element. These legends can be found as early as Greek and Roman mythology and were seen throughout Europe, Asia, and parts of Africa. (28)

Noll agrees that vampire aspects are found in ancient mythology: “Some of the most venerable members of the pantheon of human gods were given to blood sucking in one form or another” (37). Furthermore, in ancient Greece and Rome the vampires were thought to be blood-sucking evil ghosts. In Greece, the Lamiae were the corpses of loose women who came back to drink the blood out of children. Similarly, Roman Striges were women who assumed the shape of birds to feed upon the life-source of children (Rickles 9-10). Vampires are also found in biblical text. Oranis, a vampiric, shape-shifting, soul-stealing demon, was controlled by King Solomon according to the apocryphal book, Testament of Solomon (Guiley 223).

Despite ties with ancient mythology, the vampiric legend is thought to originate in the east.

The earliest known depiction of a vampire appears on a prehistoric Assyrian bowl, and shows a man copulating with a vampire whose head has been severed from her body. In India, the vampire theme can be traced to the Atharva Veda, and the Baital-Pachisi, or Tales of a Vampire, from an important part of the body of ancient literary heritage. In ancient Mexico, vampires were called Ciuateteo, and were associated with women who had died in their first labor. The Chinese vampire, Ch'ing Shih, often described in stories of the T'ang Dynasty, takes origin from much earlier times, and has a close similarity with the vampire image of the West. It would appear
that a psychic counterpart necessary for projection of the vampire into myth has existed since earliest times, and that it may be among the most archaic images known, states Noll (37-38). According to Noll, “The vampire theme may have reached Western Europe through Turkey and the Balkans, having come from India” (38). Brown concurs, “The blood-sucking vampire best known to Westerners has its origins in ancient Assyria and goes back to at least Babylonian times” (96). These Middle-Eastern undead survived on the blood and flesh of the living. At night they visited their prey by taking the form of owls and bats, or “night birds” and they could also transform into wolves, cats, and other animals. In addition, the night-stalkers could take the form of inanimate objects such as straw, beams of light, or wisps of smoke. If a person was bitten by one of these monsters, he was cursed to become one himself. Therefore, reports of vampire attacks morphed into massive epidemics (Brown 96-97). According to Noll,

As the legendary creature of supernatural origin known as the vampire (from the Hungarian, vampire) has long been associated with blood drinking and other abominable practices, it is not surprising that the widespread folklore telling of a society of vampires that threatens humanity led to many documented mass hysterical vampire scares in various towns and cities in Central Europe during the 17th and 18th centuries. (5) As a result of these epidemics, supposed vampire bodies were extracted from the ground and their un-decomposed bodies were staked through the heart. The beheading and burning of hearts and bodies was also recommended (Brown 97).

Ultimately, tales of night-stalking bloodsuckers spread throughout Turkey and into the Balkans. The vampire superstitions became custom among Slavic and other Eastern Orthodox Christians of Turkish-occupied Europe (Brown 97). Hence, vampires came to be thought of as predominantly a Slavic myth (Noll 37). The ancient legends became embellished and the fear of vampires became a way of life and death. Undead parasites were blamed for any unexplainable event, especially the sudden death of living creatures. Vampire hysteria was reported in the late 1600s to early 1700s in Wallachia, Moldavia, Serbia, and Transylvania. Similar vampire epidemics were described in Silesia, Romania, and Russia (Brown 97-98). Africans also told tales of the pale European vampires that sucked the blood and ate the flesh of innocent natives during the European colonization of the continent (Noll 6).

Across the world, the rise of vampire hysteria was accompanied by the practice of vampire hunts. The earliest record of vampire hunters can be found in Roman history: “. . . in ancient Rome a college of clairvoyant priests was established for the training of the first ghostbusters in the war against vampirism” (Rickels 10). The original, and possibly the most notorious, of vampyrist, Gilles de Rais, a Marshal of France, was tried and executed in 1440. He was thought to have sliced the throats of more than 400 children. De Rais made his servants slit the victim's throat so the blood would spurt on his noble body. He would then sit on the dying child's bowels and drink the blood from the mutilated corpse. De Rais was sentenced to death by strangulation and afterwards his body was burned (Brown 101). More than a century later, in 1611, infamous female vampyrist, Countess Elisabeth Bathory of Transylvania, was tried for the death of 650 young women. The Countess believed bathing in the blood of young girls maintained a youthful complexion. She hired a progression of girls from a nearby village and she and her handmaidens imprisoned, tortured, and killed the hapless victims. It is reported that the Countess required her servants to lick the blood from her back instead of using a towel. Bathory's accomplices' fingernails were pulled from their beds and they were burned alive for their crimes. Because she was of noble birth and immune to execution, the Countess was sentenced to seclusion and she died three years later (Brown 101). In 1766, Hungarian Empress Maria Theresa forbade witch and vampire-hunts and in 1768 a law was passed to forbidding the persecution of magical activity because panic and death had become a normal circumstance of the region (Noll 5).

Vampire epidemics were not secluded to the east. In the late eighteenth to early nineteenth century, there was an alleged outbreak of vampirism in New England. All of the cases shared common characteristics, including multiple family deaths due to consumption. It was superstitiously believed that if a person died of consumption, the corpse might feed on remaining family members. Therefore, the bodies were extracted from the earth and the heart and other vital organs were removed, burned, and mixed with medicine. Hence, in 1892, Mercy Lea Brown, the most famous alleged vampire in America, was exhumed from her grave. Her family was suspect of vampirism because several members died within a short period and her brother was on the brink of death. Brown's father was advised to burn his deceased daughter's organs and feed them to his ill son in order to cease the vampirism of his family. Brown's brother was given the treatment, but died soon after (Guilely 36).

Vampirism continued into the twentieth century. For example, Fritz Haarman lured his victims into his home and with the aid of an accomplice entrapped them there. He killed the young men by biting their jugular veins and drinking their blood. He then ground the remainder of their bodies into sausage to be eaten or sold. In 1924, Haarman, “The Hanover Vampyre,” was beheaded for killing nearly 50 boys and young men in post World War I Germany. In addition, John Haigh shot or clubbed his prey in the head, plugged their wounds, and slit their throats to draw a cupful of blood to drink in order to “revive” himself. Known as the “acid-bath” murderer, Haigh, was hung in 1949 after confessing to killing 9 people due to his insatiable desire for blood. A more recent example of a man arrested for his vampire actions is the deaf-mute laborer, Kuno Hoffman. In the early 1970s, Hoffman read obituaries and broke into the fresh graves of at least 35 deceased individuals. He sliced the corpses with razors drinking the blood in order to become good-looking and strong. In 1973, he was apprehended for killing a couple on a lover’s lane. He shot the pair and drank the fresh blood from their wounds. Hoffman declared the live blood to be more invigorating than that from the corpses (Brown 101-102). Today, in a phenomenon particular to the United States and Canada, there is the
the most terrifying and titillating vampire novel of all time. Although his fiction considered cheap entertainment, Stoker was considered a major horror writer, with his novels setting the stage for the genre. Noll calls Stoker's novel Dracula “a slightly cheesy thriller” (Allen xiii). Waller disagrees with the early critics, he believes Dracula is the most influential of the novels of the time. Noll states that Dracula has “never descended” (107). Although the novel was an immediate success, it was initially seen as no more than a slightly cheesy thriller (Allen xiii). Fluckinger's report of the Arnold Paole case brought the birth of vampires in literature and it was only a matter of time before vampire hunts continue to some extent. Noll states that Dracula was “a convenient means of illustrating the blood-sucking propensities of royalty with a minimum of risk. Naturally, the locale for most of these works was somewhere in the Balkans—a setting that would return again and again throughout the history of the genre. (103)

Thus, because of actual accounts of vampire activity, the evil blood-suckers became a favored nightmare of popular society. No vampire fiction, however, has reached the insurmountable peaks of popularity that Bram Stoker created with his title character in the 1897 novel, Dracula. With the release of his inventive narrative, Stoker made vampire a household word (Noll 38). Brown states, “With the publication of Bram Stoker’s Dracula in 1897, the vampyre mystique reached new height from which it has never descended” (107). Although the novel was an immediate success, it was initially seen as no more than a slightly cheesy thriller (Allen xiii). Waller disagrees with the early critics, he believes Dracula is the most influential of all the tales of the living and the undead and is one of the world’s most significant horror stories. Noll calls Stoker's novel the most terrifying and titillating vampire novel of all time. Although his fiction considered cheap entertainment, Stoker was
also well received by his contemporaries. Many literary minds of the time commented on Stoker's ability to frighten (Snef 12).

Writing Dracula was a tedious process for Stoker. The novelist spent six years working on his masterpiece. The first documentation of his idea was written on March 8, 1890 and the last recorded date is March 17, 1896 (Snef 11). Stoker took extensive notes while on tour as Henry Irving's agent (Noll 9). He worked in the archives at the British Museum to give a coherent historical account of vampirism in his work of fiction (Rickels 1). Noll affirms,

Stoker used the British Museum in London and various libraries as he travelled to conduct meticulous research into the legend of the vampire, the geography and customs of Transylvania (then in Hungary), and the many other details (nautical weather schedules, etc.) that would flesh out the skeleton of the novel. (9)

In addition to research, Stoker used his own imagination in creating the iconic vampire. Dracula differs from the vampires of European folklore by having animalistic features and supernatural powers through his blood lust (Guiley 8).

When studying Eastern European folklore, Stoker must have been intrigued by accounts of the tactics of the real Wallachian Dracula, because he chose the prince as a model for his title character. According to Guiley,

At some point in his work on the novel, Stoker named his vampire “Count Wampyr.” But in 1892 his notes show the name Count Dracula . . . Stoker liked the name and its meaning, and so he lifted it for his vampire. He did not base the count on Vlad, except to describe Dracula as being descended from a line of fierce warrior nobleman. (80-81)

In midst of his painstaking research, the novelist charted the historical Dracula's lineage all the way back to the fifteenth-century (Rickels 11). The historical Vlad III Dracula inherited his name from his father, who had been made a member of the Order of the Dragon by Holy Roman Emperor Sigismund of Luxemburg. The Order of the Dragon was created to halt the Turkish onslaught in Europe. In the fifteenth century, the name dracul had the meaning of “dragon.” In modern Romanian the word means “devil.” At the time the title was given to the prince, Dracula meant “son of the Dragon.” The name, however, has come to mean “son of the Devil.” Vlad III Dracula, also known as Vlad Țepeș (the Impaler), is one of the most controversial figures of fifteenth century Europe. Stoker's title character has often been confused with the Romanian prince and legends about the life of Vlad Țepeș have taken a pejorative turn throughout the years. Tales of the historical prince have skewed him as a bloody tyrant who enjoyed having breakfast among the bodies of his impaled victims, when, in fact, he was a stern but just leader (Treptow 9-17).

Although he was captivated by Vlad III Dracula’s actual life, Stoker was motivated by more than the history of a dead prince; he was also inspired by his own experiences. Born in Dublin, Ireland on November 8, 1847, Abraham Stoker was the third of seven children to Abraham Stoker and Charlotte Mitilda Blake Thornley. He was a sickly child and lived as an invalid for the first seven years of his life. During his bed-ridden existence, Stoker's mother told him many stories which he later used in his fiction. As an invalid, the adolescent was left under the care of his uncle, William Stoker, a doctor, who wrote articles on contagious diseases and practiced bleeding on many of his patients. Also, Stoker's brother, George, became a specialist in throat diseases; this medical orientation in his adolescence provided rich material for the novel Dracula. Eventually, the sickly child grew to be more than six feet tall and became athletic and muscular. In 1868, he graduated with honors in science at Trinity College and later gained a master's degree in pure mathematics (Snef xi; Umland 5). Throughout his life, Stoker had an undying interest in the occult and macabre. His Irish heritage and the fairytales of his childhood provided a base of interest in supernatural folklore. He associated with people who pursued spiritual and psychic endeavors. Spiritualism was prominent during his lifetime and séances were extremely popular. Stoker attended at least one lecture given at the Society for Psychological Research (Guiley 267). In 1871, Stoker read Sheridan Le Fanu's Carmilla, and was very moved by the work. He drafted a chapter about a vampire Countess, a story that would eventually become "Dracula's Guest." That same year, Stoker became an unpaid drama critic. He befriended artistic types including Henry Irving and Oscar Wilde. In 1878, Stoker became the manager of the Lyceum Theatre as a favor to Irving and began travelling with the actor. The writer was also fascinated with the breakthroughs in technology and in 1892 he heard a recorded cylinder of Tennyson reading poetry; intrigued, he started sketching the plot of Dracula and placed the events of the story during the course of the following year. Six years later, Dracula was published and on May 26, 1897, a dramatic version of the novel was acted at the Lyceum to establish a copyright and to protect the story from piracy (Snef xii-xiv).

Unlike other vampire novelist of the Victorian age, Stoker not only transformed vampire folklore into a literary icon, he also emphasized the nature of the vampire and placed the monster into a modern setting. He was the first writer to use the vampire as an intersection between myth and science, past and present. Ultimately, Stoker revolutionized ideas about vampires (Snef 7). Since the first publication in 1897, Stoker's novel has never been out of print (Brown 107). Snef states,

Although the critics' response has been mixed since the novel was first published, Dracula has always been immensely popular with ordinary readers. In fact, it has never been out of print in English, and it has been translated into numerous foreign languages. In addition, the novel has been a favorite for both dramatic and film interpretations, including F.W. Murnau's Nosferatu, the Vampire (1922); Tod Browning's Dracula (1931); and literally hundreds of others that are loosely based on the novel. (13)

Furthermore, the tale of the legendary vampire continues to attract attention from literary critics, students of popular culture, and film critics (Snef 15). Allen agrees, “The novel has provided rich material for every fad and fancy of twentieth century exegesis” (xii). Dracula has, therefore, shed his status of “fictional character” and became a modern myth (Allen xiii). Snef concurs, “The sheer number of works with “Dracula” in their title tempts me to argue that no other single work, with the
In comparison, Stoker's original description of Dracula:

Similarly, in Eric Van Lustbader's short story, "In Darkness, Angels," the Dracula-esque character, Mordor is physically described as Stoker's vampire:

In her tale, Kostova adopts many of Stoker's characteristics for the renowned monster including his hypnotic ability and physical description:

This description of the Count is closely related to Mina Harker's first glimpse of the vampire and the fear her husband expresses by merely being in the presence of the Count:

The disastrous relationship heavily resembles the seduction of Lucy Westenra by the Count:

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In comparison, Stoker's original description of Dracula:
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; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in the man of his years. For the rest, his ears were pale and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (22-23)

Hence, Mordor is physically the same as the character Stoker created in the late 1800s.

In addition to adult fiction, Dracula can also be found in children’s literature. Drak’s Slumber Party by Gertrude Gruesome, for instance, is a story about a vampire boy who wants to have a birthday party despite the fact that vampires do not have birthdays. Gruesome’s title character not only shares a name with Stoker’s title character, but he also lives in a castle and leaves Transylvania for a fresh atmosphere. Drak’s mother, Mrs. Fangula, states:

Transylvania has become so violent. Too many monsters for such a small spot. Things are so peaceful here. We were lucky enough to find this castle in a good neighborhood. (7-8)

Thus, a contemporary character may not share the name Dracula, but literary minds often borrow traits and characteristics from Stoker’s title character as a way to perpetuate his immortal legend.

The character of the notorious vampire has not only been altered within literature; with the help of technology and the invention of cinema, the physical face of Dracula has also evolved throughout the years. Count Dracula has appeared in over 130 films since the publication of Stoker’s novel; that is more films than any other fictional character with the exception of Sherlock Holmes (Guiley 108). According to Gelder, “Most people, certainly would ‘know’ about Dracula from films rather than from Stoker’s novel, popular as it has been” (86). Stoker’s title character has had many faces on film. The first vampire film, as a matter of fact, is based on Stoker’s novel. Murnau’s Nosferatu, a silent German film, is the first example of Dracula on screen. In the silent movie, the Dracula figure, Count Graf Orlok, played by Max Schreck, featured a bald head, pointed ears, a large hooked nose, and two rat-like front teeth. Although Stoker’s wife attempted to have the film banned due to copyright issues, it found audiences and Schrek’s portrayal set the precedence for the image of the vampire (Gelder 94-95).

It was not until the release of Tod Browning’s Dracula in 1931 that Stoker’s vampire found a new face. This film, starring Hungarian actor Bela Lugosi, remains the quintessential vampire movie (Brown 111). In the picture, Dracula wears a black suit with a crisp white shirt and a high-collared black cape. He has long fingernails, piercing eyes, slick black hair, and elongated canines (Dracula). Lugosi is often considered the “original” Dracula because his performance is where vampire recognition begins. The popular actor played the Count three times, including: Universal’s Dracula (1931), MGM’s Mark of the Vampire (1935), and Abbott and Castello Meet Frankenstein (1948). When Lugosi died, his corpse was made up to look like the Count and was put on public display (Gelder 91). Thirty years after Lugosi’s first portrayal as Dracula, Christopher Lee adopted the gentleman Dracula’s charm, elegance, sleek hair, and arched eyebrows. He, however, dropped the Hungarian accent. Lee also underscored Dracula’s attractiveness and ferocity. His vampiric trademark was his blood red eyes (Gelder 91-92).

Thanks to Lugosi and Lee, Dracula is now a stereotype unto itself. Gelder believes the stereotypical vampire is an individual entity of popular culture, “Rather than being dependant upon an original novel—Bram Stoker’s Dracula, in this case—this ‘look’ becomes original to itself” (92). An audience, however, is aware that the figure of Dracula changes with the imagination of creators who experiment with Stoker’s innovative character.

In recent decades, the appearance of the “king vampire” on screen has swayed from the stereotype set by Lugosi and Lee. The 20th century showed physical attractiveness and desirable sexuality as a trademark of the Count. For example, Gary Oldman’s interpretation of Dracula in Coppala’s 1992 version, Bram Stoker’s Dracula, changed the look of the Count from Lugosi’s stylized version. In the picture, Harker meets Dracula as an elderly man. Oldman’s Dracula has long white hair, papery wrinkled skin, long fingernails and canines, and a thick Romanian accent. The character is frail until his arrival in England. He then retracts in age. His hair is shoulder length and brown, the elasticity of his skin returns, he becomes attractive and charming. According to Gelder, “Dracula in Coppola’s film, is a romantic and ‘naturally’ cinematic hero who sweeps Mina off her feet: after just a little while, she simple cannot say no to him” (90).

Another example of the sexually appealing Count includes Dracula 2000. In the film, handsome actor, Gerard Butler, portrays Dracula. At the onset of the movie, the character is a corpse because he has been drained of his life-force—blood. After an intentional accident on a plane, Dracula ingests the blood of another and grows younger. The more blood he receives the more appealing his physical appearance becomes. Although he has red rimmed irises and long fingernails, his teeth only lengthen when he attacks. His physical appearance is alluring and off-balances his menacing qualities. Furthermore, Butler’s Dracula, like Stoker’s original character, surrounds himself with seductive vampire women. Each of these lustful ladies competes to command his attention and there is an underlying sense of familial orgy. In the end, Dracula may have been scary in the late 20th century, but he was also sexy.

Even though he is a prominent figure, Count Dracula is not the only globally known vampire in today’s popular culture. Gelder states, “. . . the figure of Count Dracula is, now, just one vampire amongst many others in the cinematic world” (86). There are contradictions to how many films have been made featuring a vampire. Guiley thinks that more than 600 vampire films have been produced. Brown believes that the number is significantly higher, “The number of vampyre movies exploded after 1960 until there are now close to 1,000 titles” (113). And Gelder insists that the number is closer to 3,000. Gelder also insists that cinema is the ideal medium for the vampire because film, like vampire folklore, is nomadic:

Indeed, it would seem that cinema is—and has been for some time—the rightful place of occupation for the
vampire . . . Cinema may be a suitably nomadic home for the vampire: it, too, eventually goes everywhere—it has become an internationalized medium . . . film is an animating medium, bringing images to life in an otherwise darkened room, in a simulation of the night—a feature which horror films in particular often speak directly . . . This is certainly a place which the vampire might inevitably inhabit—as a seductive fascinating creature of the night, tied to the reproductive technologies of the modern age and to the accumulation of capital—a creature who, like cinema itself, throws the usual polarity of the real and illusory, belief and disbelief, into question . . . the vampire is, in some respects, a ‘naturally’ cinematic creature. (87-88)

Whatever the number, it is apparent that the differences between vampires on film is striking. The alternatives between old and new vampire cinema are also vast. New movies, however, draw ideas from the past.

Later vampire films may need to assert their difference from earlier ones; nevertheless, they are often also highly conscious of their predecessors, drawing on or modifying aspects of them, parodying them, ‘recreating’ them, and so on. Each new vampire film engages in a process of familiarisation and defamiliarisation, both interpellating viewers who already ‘know’ about vampires from the movies (and elsewhere), and providing enough points of difference (in the narrative, in the ‘look’ of the vampire, and so on) for newness to maintain itself. (Gelder 86)

In comparison, Brown believes that, “Vampyre movies have also become progressively more violent and graphic, and not a few are pornographic” (113). Furthermore, vampire films, old and new, are thought to be more formulaic than most because there are certain elements that they could not survive without, including blood, eternal life, and a spectacular climax (Gelder 93).

Dracula may not always be the primary character in vampire cinema, but the genre usually draws from Stoker’s original idea. Most vampire films have reoccurring character types. For example, many vampire movies have a Dracula figure or a “head vampire.” In the 1987 film The Lost Boys, Max, the video store owner, acts as the Dracula figure by being the head vampire of a coven of teenage deviants. Also, David Slade’s 30 Days of Night involves a vampiric pack leader, Marlow, played by Danny Huston. Marlow makes decisions for his coven and seems to have a supernatural power over his minions. Besides the “head vampire” figure, vampire films usually involve a character named Lucy. For the most part, these characters are relatively weak and are ready to sacrifice themselves to evil for one reason or another; three examples of the Lucy persona include the mother in The Lost Boys, a female survivor in 30 Days of Night, and Mary’s roommate in Dracula 2000. Many vampire movies have a mother figure, resembling Mina Harker, too. In The Lost Boys, Lucy, Sam and Michael’s mother, is sought out by Max to act as Wendy in his Peter Pan fantasy. In 30 Days of Night, Stella Olsen, played by Melissa George, does not want children, but ultimately uses her motherly instincts to protect the remaining townspeople as well as a child in need. Also, Renfield characters are found in vampire cinema. 30 Days of Night has an insane stranger who enters the town before the coven of vampires to act as a prophet. The 2010 film Daybreakers has a character, Lionel “Elvis” Cormac, played by Willem Dafoe, who was once a vampire but sees the brilliance of humanity in hindsight, much like Stoker’s Renfield. Furthermore, filmatic vampires are often animalistic, much like Stoker’s vampires. For example, in the attacking coven in 30 Days of Night resembles a flock of bird-like predators. In Daybreakers, the starving vampiric race morph into ferocious and mindless bat-like beasts as their food supply continues to diminishes. All in all, many characters found in vampire cinema can be traced back to quintessential vampire fiction, Stoker’s 1897 novel.

Varying types of vampires continue to be a popular literary focus as well. Like cinema, vampire literary fiction also draws from its predecessors. Adams states,

With the wealth of material accumulated on the nasty bloodsuckers, no two authors approach the vampire myth in quite the same way. The commonality of the vampire’s story means their tales can take place in any place.

The backdrop changes, and the details too, but always, underneath it all, there is blood. (1-2)

For instance, Neil Gaiman’s short story, “Snow, Glass, Apples,” offers a new twist on an old fairytale. In Gaiman’s version of the classic tale “Snow White,” the evil queen acts as a witch who tries to protect herself and her kingdom from the demonic princess. For his story, Gaiman draws from folkloric vampire tales as well as the popular fairytale:

I had always been scared of the little princess, but at that moment I warmed to her and, with my fingers, gently, I stroked her cheek. She looked at me and smiled—she smiled but rarely—then she sank her teeth into the base of my thumb, the Mound of Venus, and she drew blood. I began to shriek, from pain and from surprise; but she looked at me and I fell silent. The little princess fastened her mouth to my hand and licked and sucked and drank. When she was finished, she left my chamber. Beneath my gaze the cut that she had made began to close, to scab, and to heal. The next day it was an old scar: I might have cut my hand with a pocket-knife in my childhood. (Gaiman 4)

Another example includes Michael A. Burstein’s short story “Lifeblood.” In the narrative, the idea of being cursed after being bitten resembles Eastern European folklore:

Lincoln looked down at his shoes for a moment and wrung his hands. “I’ll have to trust you. My son’s been bitten, and I need you to lift the curse.”

“No, not a dog. Cantor, my son Joseph has been bitten three times by a vampire. And unless I can find a cure by sundown tonight, he’s going to turn into one himself.” (Burstein 78)

In comparison, Stephenie Meyer’s novel, Twilight is often argued to be an original concept. Meyer, however, also borrows
from popular vampire lore. For example, each member of the vampiric Cullen family individually possesses a supernatural ability: Edward can read minds; Alice sees the future; Jasper controls emotions; Carlisle has inhuman compassion; Esme has enhanced motherly instincts; Rosalie has unbelievable beauty; Emmett has impossible strength. Meyer, therefore, divides supernatural abilities between family members instead of instilling the qualities into a central character.

In addition to plot and internal traits, the physical description character types are recurrent in vampire fiction as well. For instance, Stephen King's vampires in the 1977 short story "One for the Road" have red eyes like Stoker's vampires: "What was it? A deer?" I asked.

"I guess so," he says, sounding shaky. "But its eyes—they looked red." He looked at me. "Is that how a deer's eyes look at night?" (King 470)

Stephenie Meyer's "bad vamps" in the later 2005 novel Twilight also have dark red eyes: "Their eyes were different, too. Not the gold or black I had come to expect, but a deep burgundy color that was disturbing and sinister" (Meyer 376). Similarly, black eyes appear in both Rice's short story "The Master of Ramping Gate" and Meyer's novel. Also, the gentlemen vampires in each narrative are impressive and attractive. Rice describes the narrator's first glance of the vampire:

I could remember the face clearly to this day. Remarkably handsome, with a narrow nose and well-drawn eyebrows, and a mop of lustrous brown hair. The large black eyes had regarded Father with the saddest expression as Father had drawn us back and hurried us away. (Rice 14)

Meyer's narrator, Bella Swan, describes her first encounter with Edward Cullen in a parallel manner:

I felt a surge of pity, and relief. Pity because, as beautiful as they were, they were outsiders, clearly not accepted . . . Just as I passed, he suddenly went rigid in his seat. He stared at me again, meeting my eyes with the strangest expression on his face—it was hostile, furious . . . I'd noticed that his eyes were black—coal black. (Meyer 22-23)

Hence, writers often refer to common myths as well as the work of their predecessors when creating their own vampiric tales.

As a whole, the sub-genre of vampire fiction has expanded and evolved, however, it essentially sticks to the basic model Stoker delivered in the novel Dracula. Guiley believes that the differing adaptations of the monster have softened the ferocity of the vampire and in turn have influenced vampire fiction: "The vampire's powers are sometimes seen not as a threat but as an asset, without worry about whether those powers come from the devil" (10). In the past, vampires were only portrayed as wicked. In fact, Count Dracula can be described as uncompromisingly demonic. Today, on the other hand, there are seven dominant protagonist models in vampire fiction: 1) the relentlessly evil 2) the victim 3) the romantic figure 4) the do-gooder 5) the empathetic alien 6) the love interest 7) the eccentric minority (Guiley 10-11). Many films as well as narratives combine these traits into a central character. For instance, Meyer's Edward Cullen can be defined as a victim because his vampirism is beyond his control. He is a romantic figure and an open citizen of the world who is romantic, seductive, and philosophical. He is a do-gooder and a part of an empathetic minority that feels superior to the human race, but maintains compassion for mortals. He is the love interest of the Bella Swan. And, finally, the entire Cullen clan represents an eccentric minority, or a group of supernatural beings that have become "the family next door" (Guiley 10-11; Meyer). Hence, creative minds, like Meyer, use vampire protagonist to create more than fiction. These visionaries use their characters as vehicles for social commentary.

In the end, it is undeniable; vampires are a part of culture:

Vampires are both textual and extra-textual creatures; one can even 'know' about them (and 'irrationally' wish to know more about them) without actually reading vampire fiction or watching vampire films. In this sense, they are 'in' culture . . . (Gelder x)

Waller suggests the vampire story has insistence on the importance of traditional wisdom, symbolic and sacred objects, and ritualized action. Vampire stories can teach about the role of the conventional in all genres, subgenres, and formulas of popular art (7). Therefore, vampires are often used to comment on the society of their creators. Stoker, for example, juxtaposed the past, the legend of the vampire, and the present, the rise of technology, as a way to remark upon Victorian England. A modern example includes the 1987 film The Lost Boys because it comments on youth, family, homosexuality, and the Californication of American society. The movie combines drama and comedy and the adolescent vampires question law and lawlessness. The film focuses on the experience of becoming involved with a cool vampire gang and the trauma of the transformation (Gelder 104). The Lost Boys is described as the Claifonian syndication of Peter Pan and the fantasy of perpetual adolescence. The movie is a reflection of the motion picture industry's reliance on film for immortal youth and beauty (Rickles 211). Rickles notes the parallel of youth and catastrophe:

The Teen Age is televiral: it is the live transmission that is always on (even when the set is off). And that is because it is always on disaster alert. That is why the crypto in which the teen vampires hang out is the ruin of a hotel built on the fault that quaked: catastrophe builds the haunt of missing children turned teen vampires. The poster on their wall beams up the suicidal direct connection with the body, the Big One Jim Morrison rode out. Before we witness our first vampire attack, we see the sun set over amusement park rides, which rehearse and repeat the thrill of catastrophe, along a pier that is the place of the missing, the homeless, the uncanny. (210)

Rickels states that the vampirism in the film is a representation of the catastrophe or “the big one we prepare for and survive” (211). Gelder describes the deviant teen vampires:

These are the vampires, the ‘lost boys,’ a double-edged title that refers not just to missing children in Santa


In the end, The Lost Boys isn't merely a teen movie about never growing old or dying, it is a film that centers on the social issues facing the youth of California in the late 1980s.

Vampire narratives, like vampire films, also act as metaphors for prominent social issues. For instance, Michael Burstein's short story, "Lifeblood," is a individual commentary on religion. Lincoln Kliman's struggle to save the damned soul of his twelve year old son is a reflection of Burstein's personal views on the assimilation of American Jews into Christian culture (75). In the story, the seductive female vampire, Lily, is a representation of Christianity and the enticement that mainstream religion offers the undecided pre-teen Joseph. At one point, Lincoln asks Lily why she wants Joseph and she replies, “Because he is so easy to take, so defenseless. As are so many of your sons” (84). Burstein portrays vampirism as a Christian evil:

I find it difficult to believe that a Jew could be turned into a vampire, even if he were bitten by one. Possession by a dybbuk, perhaps, but not transformation into a vampire. Vampires are not part of the Jewish Kabala. They are part of Christian lore, not Jewish. They should only be able to affect Christians. (80)

In the end, Joseph is saved because he chooses to embrace the Jewish faith. Lily, or the lure of Christian conversion, is decimated with his decision to devote himself to the religion of his ancestors. Thus, Burstein's opinion on the assimilation debate is disguised by an intriguing story of vampires, family, and religion.

Social commentary is only one reason for continuity of vampire popularity. Adams suggests, “Perhaps the myth of the vampire comes from a little bit of projection on the part of the living. We have a hard time imagining our existence after death, and it may be easier to imagine a life that goes on somehow” (1). According to Waller, the undead must be understood in the context of the living (5). Therefore, vampires are fascinating because they were once human:

“Whatever their physical appearance, their special powers and unnatural appetites, or their particular sort of immortality, the undead betray their origins and remain recognizable, disturbingly human. . .” (Waller 16). Although an audience recognizes a vampire as a physical representation for the fear of death, there is also the recognition of the vampire as an inferior. For example, human superiority is demonstrated by the fact that vampires are classified by their animalistic behavior (Snef 82). Snef believes, “… physical details reveal that vampires are atavistic beings who display the deliberate cruelty of primitive human beings as well as the ferocious instincts of animals” (85). Vampires represent the monstrous other (Snef 60). Thus, vampirism continues to have waves of popularity because an audience recognizes the draw-backs and benefits of humanity. Vampires are relatable.

For the most part, vampires are on a rotation, or a cycle of popularity. Since the initial publication of Stoker's Dracula in the late 19th century, almost every subsequent decade has seen a peak of interest in the undead. As a whole, fascination and fear of vampires persists on a global scale. Creative and literary minds continue to use the vampire as a means of commenting on their societies. And although certain characteristics of undead protagonists have evolved, Stoker's work remains the template for all of vampire fiction. With the current popularity of vampire literature, films, and television series, it does not appear that the mythical bloodsuckers will lose their appeal anytime soon. Furthermore, it is safe to assume that vampires will continue evolve and conform into beings that attract the attention of fresh generations for years to come.


Endnotes

1 In fact, vampire legends can be found on almost every continent: African vampires include: adze, asasabonsam, ataru, bori, loogaro, obayifo, and ramanga; blood-sucking folklore in North and South America includes: abchanchu, chupacabra, civateteo, iron-fingered demon, jaracaca, the New England vampires, quazates, and tlahuelpuchi; Asian undead include creatures like the: danag, hannya, hantpare, hantu langsuir, hantu laut, huji jing, incus, klangshi, nagasjatingarong, polong, tengu, xiang shi, yuki-onna, and the viscera sucker; European vampires include: afrit, ala, alp, Alnwick Castle vampire, alp, baobhan sith, Breslau Vampire, bruxsa, callicantzaros, chupacabra, Croglin Grange vampire, Johannes Cuntis (Pentsch vampire), dachnavoar, dearg-diolai, dhampir, doppelsauger, empusa, erestun, ergeta, eretik, The Girl and the Vampire, Highgate vampire, kathakano, kosci, kozlak, krvopijac, kudlak, lampir, Ihiannan-shee, liderc, ludverc, moroi, nelapsi, opji, palis, pijawica, prococi, striges, strigoi, upier, upir, The Vampire and St. Michael, vjesci, vjesce, vukodlak, vyrkolaka; Indian lore includes: baital, brahmaparusha, churail, mmbyu, neamama-parusha, ut, and vetala (Guiley 1-337).
Cultures from all over the world have myths of blood-drinking gods and demons. In the Middle Ages, people believed that these demons would inhabit dead. More than 100 years later, morally gray vampires like Varney would become popular in fiction like Interview with the Vampire and Dark Shadows. Carmilla. Photo via Wikimedia. Carmilla was the original lesbian vampire. She featured in an eponymous 1871 Gothic horror novella written by Joseph Sheridan Le Fanu. The story follows Laura, a lonely young woman who lives in a castle with her father. One day, a carriage accident brings an injured girl named Carmilla to the castle door. The evolution of the vampire â€œOtherâ€ symbolizes difference from folklore to millennial literature. by Kate Buckley. A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the requirements of the Sally McDonnell Barksdale Honors College. ABSTRACT The Evolution of the Vampire â€œOtherâ€: Symbols of Difference from Folklore to Millennial Literature (Under the direction of Dr. Shari Hodges Holt). Vampires in folklore and literature have been a means by which human cultures have identified concepts of human subjectivity (identity), particularly with regard to what various societies have defined as monstrous (being â€œOtheredâ€) within human nature. Vampires: Fact, Fiction and Folklore. By Benjamin Radford - Live Science Contributor October 23, 2014. The belief in vampires stems from superstition and mistaken assumptions about postmortem decay. The first recorded accounts of vampires follow a consistent pattern: Some unexplained misfortune would befall a person, family or town â€” perhaps a drought dried up crops, or an infectious disease struck. This tradition was later reflected in popular fiction depicting wooden stakes as dispatching vampires. In one form or another, vampires have been part of human culture and folklore in different forms for millennia, and the bloodsuckers show no signs of going away any time soon. Advertisement. Sign Up for e-mail newsletters. Recent papers in Vampires in popular culture and Jungian psychology. Papers. People. The Myth of the Vampire and Blood Imagery in Bram Stoker's Dracula. The figure of the vampire is so prevalent in western twenty-first century culture, both for adults and children, it is almost difficult to think of a time when the undead would not have been viewed as acceptable for younger audiences. The familiarity of Count Draculaâ€™s widows peak, silk lined cloak, impenetrable Eastern European accent and (plastic) fangs makes him not only a regular for Halloween â€œtrick or treatingâ€ and costume parties but an integral part of popular culture in the new millennium. The purpose of this paper is to examine the evolution of the vampire from the Shadow archetype to the Poseidon archetype.
The vampire in particular has had quite a colorful tenure. The latest adaptation of a vampire myth, Dracula Untold, arrives in theaters tomorrow. Its Vlad the Impaler-centric plot, like many popular origin stories of late, gives the first Count (Luke Evans) a sympathetic origin story: making a Faustian bargain with demon Caligula (played fittingly by Tywin Lannister, a.k.a. Charles Dance) to save his family from Turkish Sultan Mehmed II (played maybe not quite as fittingly by Dominic Cooper a.k.a. Abraham Lincoln. Belief in vampires and ways to eradicate them existed in the Middle Ages too. When epidemics struck, they were often blamed on vampires and questionable corpses would be disinterred. Skeletons have been found with iron stakes driven into their chests. Please be respectful of copyright. Unauthorized use is prohibited. He documented many accounts of those who claimed to see the dead that become back to earth, talk, walk, infest villages, ill use both men and beasts, suck the blood of their near relations, destroy their health, and finally cause their death. These undead, he wrote, are called by the name of vampires. One of the most famous cases in Calmet’s collection came from Austrian army surgeon Johann Fluckinger. The vampire superstitions had become a custom among Slavic and other Eastern Orthodox Christians of Turkish occupied Europe. (Noll,39) Vampire epidemics were not isolated to the East. From the end of eighteenth to the beginning of the nineteenth century, there was a claimed outbreak of vampirism in New England. As a fabricated history, fiction, appeared as a vital condition of this appearance. Since 1980s, an age of colour has begun. This colour can be seen from every direction, such as in the arts, literature and elsewhere. Vampires have been know for centuries in different cultures as a blood-sucking creatures; souls of dead persons superstitiously believed to come from the grave and wander about by night sucking the blood of persons asleep, causing their death. This superstition was very strong in parts of Eastern Europe, especially in current Hungary and Romania. The term vampire firstly occurred in the early 18th century, before vampires were known under different names given them in particular societies. Form the folklore beliefs the motif of a vampire entered the culture and was presented in literature, art and also in movies. Vampires gained popularity and people, since ages, wanted to become like them and live their lives. Modern writers of vampire fiction, including Stephenie Meyer, Anne Rice, Stephen King and countless others, have a rich vein of vampire lore to draw from. But where did the vampires come from? Bela Lugosi’s portrayal of Dracula has influenced how many people picture vampires. The vampires most people are familiar with (such as Dracula) are revenants human corpses that are said to return from the grave to harm the living; these vampires have Slavic origins only a few hundred years old. But other, older, versions of the vampire were not thought to be human at all but instead supernatural, possibly demonic, entities that did not take human form. This tradition was later reflected in popular fiction depicting wooden stakes as dispatching vampires.