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“The Evolution of the Vampire Figure in English and American Literature as Social and Economic Symbol of Contemporary Western Masculine Identity”

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Table of Contents

	Page
Introduction	13
Chapter 1: The Canvas of Gothic	23
1.1. Gothic origins. Approaching the gothic traditions.....	25
1.2. Gothic forms. An insight into the features of a genre.....	34
1.3. The contexts of Gothic.....	40
1.4. Philosophy and the gothic novel.....	43
1.5. Ideology and the Gothic.....	55
1.6. Main themes and topics.....	58
1.7. English gothic literature in the 18th century.....	68
1.8. New transformations of English Romanticism.....	72
1.8.1. The optimism of Romantic poets.....	73
1.8.2. Family as the image for political order.....	76
1.9. Late 19th century English Gothic. The Victorian framework...	78
1.10. Gothic literature of the 20th century.....	80
1.11. The Gothic in contemporary English literature. Integration of popular culture.....	82

	Page
Chapter 2: Anthropology of the Vampire	85
2.1. Definition of <i>Vampire</i> as an anthropological phenomenon...	87
2.2. Origins of the vampire: Towards a vampiric genealogy.....	91
2.3. The rite of becoming a vampire.....	95
2.4. Typology of vampires.....	105
2.4.1. Lore approach to vampire typology.....	105
2.4.2. Vampires and the supernatural.....	112
2.4.3. Vampirism and lycanthropy within Christian doctrine. Practice and punishment.....	113
2.5. The greatest vampire symbol. Blood: meaning, symbolism, and significance in vampirism.....	118
2.6. The vampire figure across the world.....	121
2.7. The science of vampires and vampirism.....	127
2.8. Modern and postmodern approaches to vampirism in the End of the Millenium era. Psychic vampirism.....	135
2.9. Facing the beast. True accounts of vampire case histories.....	139
2.9.1. Vlad Tepes.....	140
2.9.2. Gilles de Rais.....	143
2.9.3. Erzebeth Bathory.....	144
2.9.4. Arnold Paole.....	145
2.9.5. Fritz Haarman.....	147
2.9.6. Bela Kiss.....	147

	Page
2.9.7. John Haigh.....	148
2.9.8. Peter Kürten.....	148
2.10. Artistic expressions of the vampire in modern society.....	150
Chapter 3: Capitalism, or the True Façade of the Vampire.....	153
3.1. Capital and vampires. From myth to metonymy.....	155
3.2. Class, ideology, and corporate power as selfhood construction...	167
3.3. Genealogy of capitalist power. Private dominion of the public....	176
3.4. Public discoordination and the new capitalist slavery of vampires.....	187
3.5. The antisemitic wandering spirit and global vampire capitalism.....	199
Chapter 4: Profiling the Vampire. An insight into its Psychology.....	207
4.1. Formation of personality. Principles of social learning.....	209
4.2. The <i>Imitation Game</i> , or the acquisition of behavioural patterns...	220
4.3. The origin of evil and fear. A profile on the predatory nature of the vampire.....	226
4.4. Vampire attraction.....	237
4.5. Pathology and vampires.....	244

	Page
Chapter 5: The Construction of the Vampire’s Whiteness	251
5.1. Social and cultural construction of race.....	253
5.2. Family roots of the creation of whiteness.....	259
5.3. Racial construction of Gothic.....	272
5.4. Social class and “choice” conceptions of racial identity and assimilation.....	279
5.5. Redefining multiracial and white identities. Vampires versus werewolves.....	287
5.6. Louis and Carlisle Cullen, or the neoliberal supreme sense of postcolonial white metaracial justice.....	294
 Chapter 6: Images of Vampire Masculinity	 301
6.1. Defining the identities of masculinity.....	303
6.1.1. Archetype and masculine identity.....	303
6.1.2. Constructing a male vampire.....	308
6.1.3. Homophobic depiction of maleness.....	315
6.2. Gothic reflection of masculinity as the patriarchal narrative of Darwinist Imperialism.....	320
6.3. Racial approach to masculine identity.....	329
6.4. Vampiric violence, or the male construction of violent behaviour.....	334
6.4.1. The male discourse of violence.....	334

	Page
6.4.2. The shaping of masculinity through violence.....	338
6.4.3. Classifying hardship of masculinity.....	342
6.4.4. The household as the domestic sphere of masculine violence.....	347
6.5. The vampire as the embodiment of masculine capitalist economy and power.....	351
6.6. New masculinities. Diluted portrayals of manhood and vampire homoeroticism.....	358
Conclusions	367
Bibliography	379
Appendixes	407

List of Abbreviations

<i>aka</i>	Also known as.
<i>AD</i>	Anno Domini.
<i>A. N.</i>	Author's Note.
<i>BC</i>	Before Christ.
<i>coord.</i>	Spanish for <i>Coordinador/a</i> , meaning "coordinator".
<i>ed.</i>	Editor.
<i>eds.</i>	Editors.
<i>G.</i>	Germanic.
<i>Ibid.</i>	Latin short for <i>Ibidem</i> , meaning "in the same place".
<i>i. e.</i>	Latin short for <i>Id est</i> , meaning "that is".
<i>l.</i>	Line.
<i>M. P.</i>	Member of Parliament.
<i>n.</i>	Noun.
<i>p.</i>	Page(s).
<i>pp.</i>	Spanish for <i>Páginas</i> , meaning "pages".
<i>qtd.</i>	Quoted.
<i>trad.</i>	Spanish <i>traductor</i> or <i>traducido por</i> , meaning "translator", or "translated by".
<i>trans.</i>	Translator or translated by.
<i>w.a.s.p.</i>	White Anglo-Saxon Protestant.

Introduction

The vampire has always been a myth, or a cultural production, that allures great fascination upon civilizations since ancient times. The image of the dark side of both human beings and nature, the revenant still captures the mind of the public through the powers of darkness, to the point in which almost every civilization throughout history developed a vampiric visage, with which the unknown may linger and lie in wait so that the forces uncanny may have a proper explanation as part of the human construct of their own existence. Spanning from rather complex impressions of natural forces and their destructiveness, in combination with their role when shaping the personality, and social and moral frameworks of identity; to the greater developments of the vampire as the image of contemporary society, with its complexity of form, meaning, and characterization; it most certainly retains the same vigour it always possessed.

Current Western society, as the commonly accepted form of culturally modern and productive, has come to depict vampires with greater strength in literature and audiovisual industry, and during recent years, there is an offspring of new vampire forms that invade the minds of the public.

This thesis developed under the premise of understanding the vampire as the embodiment of the Western white man's masculinity of capitalist nature. Marxist studies have long comprehended the vampire as the oppressive force of capital in the context of social class battle. Traditionally seen as the parasiting aspect of capital, this thesis attempts to widen this perspective through the analysis of vampirism as the *masculine* element of the capital, basing upon the idea that as capital is an economical development of society, the vampire, in addition, responds to the need to see this evolution through the eyes of man. Furthermore, the vampire responds to the urge of man to continue identifying himself with the notion of production in society, which

requires the perception of woman as the dominated passive socialization of economy, as an extension of man's psychological construction of his identity through the need to oppress his own feminine mind. Due to this bipolarization of man and woman, the primitive vampire images, which made little, or no distinctions between both sexes; come to be transformed into masculine depictions of social conventions that rendered man as the dominant, whereas the woman was necessarily to be reduced to a subdued role. This is how Western culture depicted Lilith, the first vampirelike woman that was given form as the image of feminine rebellion and attempt to destroy masculine rule. In addition, other vampire forms throughout Europe, such as the *strigoi*, the *moroi*, or other Slavic forms of vampire portrayals, helped to slowly shape the image of the contemporary revenant, which underwent the same increasing complexity that cultural, social, political, or gender discourse elaborated as Western society developed.

Thus, it can be said that the vampire evolved from an image to explain nature to a more sophisticated form of social construct which related to the patriarchal heteronormativity that was built around the idea of man as the supreme dominant force of society in its various spheres, which started from the self and the family unit, and abstracted to macrosocial projections of politics, race, and above all, economy. By doing so, the Classical world's conceptions of man as the citizen of temperance, vigour, physical and spiritual strength, and sense of justice; came to identify masculine order of society, which was to evolve into medieval malecentrism, with the king as the most valid meaning of male power.

This brought about the aristocratic order that was to become the main image of the classical vampire, as contemporary Western society public knows it, especially after the name Dracula, as the foremost symbol of vampirism. The public does indeed identify the name and the vampire through the same identity, especially with Bela

Lugosi's and Christopher Lee's characterization of the vampire as the Victorian aristocrat.

Before that however, during the eighteenth century gothic aesthetics was born as a form of art and philosophy that embarked into the aesthetic research into the human soul through the exploration of the artistic value of whatever dark and ancient. Heir to former medieval gothic, this new art gathered the notion of the Germanic Goth tribes as the barbaric, savage, and cruel; and intertwining conceptions of nature as equally savage, gloomy, and obscure. Especially after Edmund Burke's *A Philosophical Enquiry into the Sublime and Beautiful* (1757), the new foundations for Gothic were established upon nature's dark forces as great forms of beauty. This developed a taste for the uncanny, ancient and whatever Eastern as the lost dark past, and images of graveyards, churches, castles, monasteries, or ruins. They were to become the framework within which associated night, ghosts, prophecies, and of course, vampires; were to construct narratives that were to be vastly consumed by readers.

Thus, Horace Walpole's *The Castle of Otranto* gave birth to the English gothic novel in 1764, which divided followers and detractors alike. Gothic was to be ideologically constructed and used in the circle of imperial construction and revolutionary wars. It came to challenge religious, social, political, and economical ideas, and these were tackled with in the narratives. Nevertheless, some of the most well known narratives of English and American literary canons were born under the shadows of this new art. Walpole's novel was to later gave birth to Radcliffe's *The Mysteries of Udolpho* (1794), Polidori's *The Vampyre* (1819), Maturin's *Melmoth, the Wanderer* (1820), Rymer's *Varney, the Vampire or the Feast of Blood* (1845-1847), or Shelley's *Frankenstein* (1818) and Poe's stories, among many more others, and contemporary American gothic redefinitions of the vampire with Ann Rice's *Interview*

with the Vampire (1976), or Stephenie Meyer's successful *Twilight* Saga (2005-2008), among others as well.

This thesis attempts to analyze, describe and explain the gothic recreations of economical masculinity of Western man through the figure of the vampire. Nevertheless, the gothic narratives do not offer traditional vampire characters as the public conceives. Walpole, Radcliffe, Lewis, and Maturin's novels analyzed include the traditional gothic aesthetic, although the characters are not strictly vampires. Nevertheless, they do impersonate vampirelike features that later vampire characters display, such as irrational cruelty, destructive desire, bloodlust, and general cursing of evil-demonic nature. Due to this, they were included as paramount foreground for vampires. Their construction included notions of social class and aristocratic noble origins, such as Manfred or Montoni, archetypal villains of gothic horror. In addition, Lewis's monk embodies the human pulse to repress passions and masculinity within religious constraints, which becomes somewhat similar to Maturin's Melmoth, the errant *Wandering Jew*, suffering from an antisemitic discourse of race, later recursive in Stoker's *Count Dracula*.

Polidori's Lord Ruthven, Rymer's Sir Varney, and Le Fanu's *Carmilla* were to give birth to the most famous vampire character, that is, Stoker's *Count Dracula*. These four set the pattern of the contemporary vampire image of the aristocrat, which is how this thesis tries to establish that the vampire —and vampirelike— characters become class images of capitalism, which is undoubtedly formed through masculine conventions of sociological nature applied to economical reorganization, the ultimate products of which are the modern depictions of Rice and Meyer, as redefinitions of former capitalist whiteness discourses of masculinity.

In order to address this analysis in a logical manner, the thesis establishes a six-chapter division, which is established as follows: Chapter one displays a narrative context of Gothic as the framework where these novels are to be contextualized. It explains its origins as a form of aesthetics, with the philosophical and ideological conventions that set the topics, characters, themes and values of literary gothic. By doing so, the general reference for these novels is provided so that the reader may know how these narratives were conceived, structured, and then published.

Chapter two deals with the vampire from an anthropological point of view, so that the reader may understand what lies beneath the image of (vampiric discourse of) masculine capitalism. The articulation of the vampire as an image of white male economy is not random, but fulfills the premises of certain prescriptions that help the myth acquire the symbolism it has in its literary form. Within this context, the rite of vampirism is described and its literary articulation addressed, blood as the main motif is analyzed, and the science behind it. Lastly, the contemporary approaches are tackled, which divert from traditional depictions due to the role of science, which provides less superstitious explanations to the myth and its symbolism, although it does not alter its meaning. As part of this, real accounts of vampirism are described, some of which helped shape the vampires analyzed.

Chapter three accounts for capitalism as the real symbol of the vampire. It is analyzed as the economical tendency empowering production as the form of vampiric predation. The notion of power as the construction of the self is analyzed and its vampire relatedness observed, as the vampire characters's capacity to become images of the economical possession of the public spheres of economy in a racial discourse of whiteness and antisemitism. This is addressed through the analysis of proper

economical literature and other sociological studies that relate vampire to have mostly Marxist, colonialist, and postcolonialist readings, as well as deeply psychoanalytical.

Chapter four relates to vampire psychology, which ultimately responds to the construction of a certain type of vampire personality, most commonly depicted as the embodiment of fear, attraction, and pathology. These are analyzed through the perspective of social psychology, which is acknowledged regarding the thesis as the most valid to analyze how vampires acquire the personality they have, as well as their victims's, who not always are innocent victims, but willing.

Chapter five analyzes the construction of racial discourse of whiteness as the prevailing superior image of the vampire, and thus, of how society is built upon racial imbalances that lead to whiteness as the superior force. Its historical background and dialectics are provided, as well as its evolution from a monoracial framework to the contemporary evolution into whiteness versus multiracialism. Such is the change traditional Gothic experiments when morphing into its contemporary form, although the concept of vampire whiteness, as well as capitalist whiteness of Western society; is intrinsically the same. This is analyzed through Marxist and racial studies, which were estimated to be the most valid when regarding its analysis.

The last chapter analyzes the idea of masculinity and its social construction throughout the main stages of history as the necessary condition for social, political, and economical construction of the (vampire) self as a form of patriarchal heteronormativity, from strict homosocial impersonations to contemporary depictions of diluted masculinities and homoerotic approaches of homosexuality. The origins of such masculine identity are analyzed through the perspective of masculinity studies mainly, although psychoanalytical, colonial and postcolonial perspectives are also borne in mind, among others.

Once these six chapters provide the analysis of the vampire image construction, conclusions and future research fields are explained, and bibliography provided. Bibliography is divided into three basic divisions. The first part is the ascertainment of the editions used as for the novels, which are mostly critical editions. With the exception of Anne Rice and Stephenie Meyer's publications, the others are critical editions, the use of which is to be regarded as necessary, due to their academical acceptance and value. On the other hand, the election of the editions of the other two authors is motivated by the personal picking of the main editions most widely spread in the market, as they being the editions recommended by the guild of publishers and most widely accepted as valid. The second part of the bibliography relates to the critical literature used for the analysis. It includes general and specific literature regarding the various fields analyzed. Ultimately, the third, and last, section of the bibliography provides access to the webs that were used for the development of this thesis. In addition, appendixes provide greater expansion of the references provided in the analysis, so that the reader may have access to the full format of the items. Reference regarding various literary associations related to vampires is included, the interest of which is most certainly of due acknowledgement.

The main objective of the thesis is, as previously mentioned, to see the vampire—embracing commonly known forms of vampire, and vampirelike characters as a sort of unit construction—in English and American gothic literature as the image of Western white man's social and economical identity within the capitalist framework. That is the role the vampire characters develop as social constructions of man's identity.

Chapter 1
The Canvas of Gothic

1.1. Gothic origins. Approaching the gothic traditions.

Historically, the Goths were one of the various tribes who proved instrumental in the downfall of the Roman Empire. As Punter and Byron (2004) point out, due to the absence of early written records, not much can be said with great certainty regarding this tribe, although archeologists have confirmed their early settlement in the Baltic and their steady migration towards the Black Sea. Goths entered the Roman Empire along the third century and in AD 410 Rome was taken under Alaric. Later on, they would establish their kingdoms in France and Italy. As Punter and Byron (2004) continue, the first history of the Goths is Jordanes's *Getica* (551), which sets the beginning for an etymological confusion, since Jordanes aimed to glorify the Thracian tribe, the Getes, with whom he identified the Goths. Moreover, he gave credit to the idea of their Northern identity, which sprang to the global identification of the later called "Germanic" or "Teutonic" tribes under the general name of "Goths" to brand them collectively.

Far more important are the myths which may be reconstructed and developed around them. "Gothic" was to become a term which set to establish various polarities mainly revolving around the concepts of the primitive and the civilized. Initially, since the Goths left no literature of their own, they were remembered mostly due to their conquests and their invasions, along the trail of destruction they left behind, the Roman Empire being the paramount and most significant above all. In addition, the idea and term "Dark Ages" that followed the fall of the Roman Empire would soon cast a shadow upon all medieval, and because of the scarce knowledge the world had regarding the Middle Ages until the middle of seventeenth century, especially during the Renaissance; the medieval period was addressed to as "gothic". When Italian art historians of the Renaissance used the term "gothic" in an aesthetic sense, they

erroneously attributed a style of architecture to those Germanic tribes which sacked Rome, and identified such art as barbaric, disordered and irrational, in opposition to the classical canon. By the eighteenth century, a Goth had come to be identified, in terms of Dr. Johnson's *Dictionary* of 1775¹, as "one not civilised, one deficient in general knowledge, a barbarian", and as a consequence, the Gothic was an age of cultural wasteland, deeply primitive and superstitious. Hence, the term itself helped define through difference the superiority of the more classical tradition of Greece and Rome, but also to confirm the virtues of the equally civilized, ordered and rational present.

During the eighteenth century, however, Gothic also began to possess a certain political significance, once rooted in the reclamation of a native English past that played a role in the eighteenth century development of literary and political nationalism. Since the term had expanded to include globally all Germanic tribes, even those who had invaded Britain in the fifth century, it was possible to generate an alternative, if not mythical, construction of the gothic past as the site of a true national heritage. Consequently, the past did not render as a milestone for difference, but continuity.

In establishing this alternative myth of gothic origins, commentators were drawn upon sources such as Tacitus and his *Germania* (AD 98), who stated that the Germanic tribes generally came to be particularly associated with the Goths, and portrayed them as brave and cultivated, as demonstrated by their system of government, their invention of the jury system, and sense of justice. The belief that the English constitution originated with the Anglo-Saxons was common. Far beyond, it was given authority by Montesquieu in his *Spirit of the Laws* (1748) when, citing

¹ The definition is extracted from Punter and Byron (2004: 4), from whom it is addressed, not from Johnson's *Dictionary* itself.

Tacitus as a source, said that the English idea of political government derived from the Germans². Punter and Byron (2004) do go beyond when stating that according to the Whig history, such moments as the signing of the Magna Carta and the Revolution of 1688 were ones when a tradition of freedom had been displaced by the French invasion of 1066. Thus, no new order was established, but rather recovered an original social order that had been displaced by a foreign rule. Hence, Goths were depicted as a *source* of these values of culture, government, and heritage; which founded the new rational Britain with the Gothic as the site of a uniqueness.

It can be seen then that the term “Gothic” poses a rather mobile nature, while simultaneously remaining unchanged. The “Goth”, or the “Gothic”, comes to identify the rather primitive outline with the deeper political reading of an endowment that serves the purpose of constructing an ideology of the self. It expresses the need to address the past, however lost, and its true virtue as a tool to engulf the power and vigour of the present, as well as the truly civilized values. On the other side of the spectrum though, that is, the Tory Party’s ideology, Stevens (2000) points out to this respect that the term “Gothic” (or “Gothick”) claims the tradition, hierarchy, and aristocracy as against dangerous modern ideas. As Punter and Byron (2004) conclude, what remains constant throughout the various processes of redefining the self through politics, culture, nationalism, or history, and indeed literature as the common element for all mentioned; is that Gothic always remains the symbolic site of a discursive struggle to claim possession of the civilized, and to abject whatever seen as otherness.

As Blakemont (2014) points out, after the political Gothic came the poetic Gothic. Bearing such twist of vision, one must not neglect to draw attention to the fact that toward the end of the eighteenth century, European society —not only the

² Qtd. Punter and Byron, 2004: 4.

British— experienced a reversal of artistic tastes, be that may not only dramatic, but also lasting. Blakemont (2014: 13) points out three main factors:

1. Reflection on the past and the transitory nature of human life.
2. Revival of Gothic architecture and interest in all things medieval, including tales and ballads.
3. Opposition to the Classical aesthetic standards and the emergence of Burkian aesthetics³.

Great Britain, not solely however, but mainly; was at the forefront of such cultural revolution. Paradoxically enough, the same vision which led to the destruction of medieval buildings throughout the sixteenth century, made way to the gothic revival of the eighteenth century phenomenon branded as the Age of Enlightenment. As mentioned earlier, through the seventeenth century there was a threading movement which searched for a quest for a national identity. Once satisfied, the political and ideological framework set the path towards poetics.

Such new inspiration genuine to The Graveyard Poets⁴ (or Churchyard Poets), the group of pre-Romantic poets of the eighteenth century so called due to their melancholic reflections on mortality within the settings of cemeteries; featured images of graveyards, ruins, old churches, and those alike. Robert Blair wrote in his poem *The Grave* (1743) “the task be mine to paint the gloomy horrors of the tomb”⁵ and set the overall mood for those who followed him: James Thomson and his *The Seasons* (1726), *Night Thoughts* (1742) by Edward Young, and most famously, *Elegy Written*

³ Burkian conception of aesthetics shall be dealt with with greater depth in chapter 1.2. **Gothic forms. An insight into the features of a genre.**

⁴ Huff (1912: 2 – later digitalized in 2013) described and defined them as the “revolt against the gayety of the Queen Anne Age, coupled with the religious revival of the period. The second decade of the century saw the efforts of the Addisonian school to improve the morals of the age, and the third and fourth decades saw the efforts of Law and Wesley and their followers to turn man’s minds to spiritual things. The criticism cited fails to take into account, first, the fact that the first half of the eighteenth century was a period of spiritual unrest and regeneration; and, second, that such subjects as death, the brevity of life, solitude, ghosts, graveyards, tombs, melancholy, and meditation, appealed to writers of both poetry and prose”.

⁵ Qtd. Blakemont (2014: 13).

in a Country Churchyard (1751) by Thomas Gray, among others⁶. Although those poems were meditative and philosophical in conception, they developed an imagery later to be used by Gothic literature, including references to the supernatural.

The Gothic revival in architecture gained momentum toward the middle of the eighteenth century. As previously stated, the gothic style possessed ideological motives of belonging to a gender, to a Britishness. In other words, it served the purpose of identifying with a sense of genuineness. In his letter to H. S. Conway (Chief Secretary for Ireland) Walpole declared:

However rebel this may sound at your court, my Gothic spirit is hurt; I do not love such loyal expressions from a Parliament. I do not so much consider myself writing to a Dublin Castle, as from Strawberry castle, where you know how I love to enjoy my liberty⁷.

Nevertheless, the tone denoted by Wapole may suggest his love for this architectural style was mostly due to artistic and aesthetic reasons, rather than some political affiliation. In addition, such passion, if it may be called so, for old buildings leads to a more general interest in medieval culture and folklore. As a consequence, in the second half of the eighteenth century, ballads and tales were rediscovered, published, and widely read by a growing body of public readership. *The Reliques of Ancient English Poetry* (1765), a collection compiled by Thomas Percy, became very popular and shared status of classic with works such as *The Canterbury Tales* (fourteenth century) by Geoffrey Chaucer, and *Le Morte d'Arthur* (1470) by Thomas Malory.

It must be borne in mind however, that this Gothic taste for medievalism does not tantamount Gothicism. Gothic authors were not trying to retell medieval tales or fictionalize historical events. As Blakemont depicts it, Gothicism is “an artistic

⁶ Ibid.

⁷ Ibid.

technique that distorts the perception of reality to reveal the hidden truth that lies in the unconscious” (2014: 15).

Although he died before the French Revolution, Rousseau was one of the seminal influences, instrumental in helping to create the philosophical climate for revolutionary ideas to thrive (Stevens, 2000: 17). He presented a detailed critique of the relations between society and the individual which found echoes in Gothic, and subsequently Romantic, literature and art.

Thomas Paine developed many of Rousseau’s ideas, both in life and in writing, since he was deeply and actively involved in the American and French Revolutions. His work, *The Rights of Man* (1791-92) became a rallying call to revolutionary action. Quite predictably, his effigy and works were burnt in England at the time with utter regularity. Another key philosopher was William Godwin, whose novel *The Adventures of Caleb Williams* (1794) has a classic outsider theme echoed in many gothic texts. Like Thomas Paine, Godwin was savagely criticized by the press, especially after he married Mary Wollstonecraft, who herself dared to vindicate women’s position in society in her *A Vindication for the Rights of Women* (1792). In terms of Gothic, perhaps their daughter Mary is to be outlined due to her *Frankenstein or the Modern Prometheus* (1818).

Especially throughout the confusion surrounding the French Revolution, the term “Gothic” signaled propaganda and insults from both sides of the political agenda. Both of them labeled as “Gothic” whatever they estimated to be savage, monstrous and grotesque ideologically and aesthetically. Hence, Horace Walpole called Mary Wollstonecraft a “hyena in petticoats” (qtd. Stevens 2000: 18) for defending sexual equality of women and men. Edmund Burke was a key figure as well, with his *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

(1757) and his major contribution: the idea of the sublime, which shall be further analyzed later.

In the realms of spirituality, great debate circumnavigated religion. Political writers, such as Paine or Godwin, were castigated due to their criticism against Christianity. Far from addressing it as a matter of private domain, Christianity and the Church of England represented avid fight against each other. Above all, the loss of faith as for divine was compensated by reason and its power to explain the inexplicable beyond religious language and mystique. Nonetheless, this would become stronger during the Romantic era. In spite of this, gothic mysticism and its beliefs in the supernatural brought about new spiritual dimensions for its superstitions. Magic realm and death escaped the areas religion, or at least, Christianity, and the Church of England as well; which had officially banished from its authoritarian orthodoxy.

Facing such changes in the ideology of the time, gothic works came to harbour the ambivalences that the Enlightenment failed to explain through rationality. As Botting (1996) explains, fear and anxiety tried to account for the disturbance created by whatever mystery reason dismantled. Thus, romances, the tales of magical happenings and exotic adventures assimilated by the Medieval Ages met with vile disapproval. Consequently, reflections on mortality brought to the surface an imagery of ruins, graveyards, tombs and the supernatural. However, as Botting states:

The taste for the sublime that dominated eighteenth-century aesthetic enquiries also offered intimations of an infinity beyond the limits of any rational framework. Natural and artistic objects were seen to evoke emotional effects like terror and wonder which marked an indistinct sense of an immensity that exceeded human comprehension and elevated human sensibility.

(1996: 25).

It can be seen then, that the aesthetic response became an exploration of the supernatural and rationally inexplicable through the literary past of familiar spaces, but following a trail of “darkness”. The effusive and imaginative descriptions of objects —natural and supernatural— recovered by scholars in the form of ballads and tales, met with sublime romantic language and imagery. Medieval cathedrals, ruins, or castles became worthy models for whatever evocation of the sublime, especially as embodiments of horror.

Despite the prevailing indiscriminate dismissal of romance and novels, mainly due to the conception of such expressions contributing to moral degeneration, attempts were made to set some parameters of acceptability. James Beattie’s “On Fable and Romance” (1783)⁸ draws clear distinctions between romance and the merging form called “novel”:

Fiction henceforth divested herself of her gigantic size, tremendous aspect, and frantick demeanour; and, descending to the level of common life, conversed with man as his equal, and as a polite and cheerful companion.

Novels are seen as dangerous recreations challenging the rules of rationality, and likely to withdraw attention from nature and truth in favour of “extravagant” thoughts, which eventually led to, and featured, the gothic novel. In addition, novels were conceived as drifting away from morality and virtue, truth, or knowledge; which needed a taste to be kept above fiction, or in other words, above passion, ignorance, depravity, and vice.

Representations of vice as a monster conformed to an important strategy in that it defined the limits of whatever natural and ordered. The monster was the shape and embodiment of that deformed and unnatural which deviated from the symmetry and

⁸ Qtd. Botting (1996: 26).

proportion valued in any form of representation (Botting, 1996: 27). Its depiction and its effect on the readers was a major concern. Calling upon credulity and realism, it challenged the moral and rational values and structures ordering everyday life, which led to the conviction that novels served a purpose of social education.

The diversity of events, characters, styles, and settings of these fables and tales reproduced imitations of nature and life through the eyes of thin lines between fact and fiction. However, these romances are the forerunners of this strange mixture of forms that appeared as gothic fiction (ibid.).

The word “romance” had come to mean medieval narratives as well as novels. In spite of the diverse attempts to separate each, both did indeed upset the conventions of reading and codes of behaviour. The former represented heroic fables of fabulous persons and things expressed in elevated language, while the latter attempted to represent real life through a familiar language. This attempt was feared the most, for such familiarity was thought to seek deceit. In addition, such yearning for rendering reality had a hidden purpose to cast ideology, morals, and perceptions because while romance had its natural fictional nature, of course, perfectly perceived by readers; novels used subtle representation or mirroring of reality which readers failed to see.

The overscaled proportion of cathedrals, graveyards and ruins featuring gothic fiction followed the same spate. Critics fiercely expressed their disapproval as for architecture in the eighteenth century and were branded by Neve⁹ in his *Complete Builder's Guide* as “deformities exhibited by the absence of taste of a barbaric age (...) massive, cumbersome and unwieldy”. Indeed, such criticism aimed at claiming the superiority of classical conceptions on the grounds of Gothic architecture's, and indeed fiction's, wasteful over-ornamentation and cumbersomeness expressed by

⁹ Qtd. Botting (1996: 30).

Neve. Neoclassical conceptions of architecture rested upon the conception that architecture explained the evolution of time and art in itself. Thus Gothic, as an architectural and aesthetic deformity, lay far from the validity of time and the classical canon. It represented the triumph of barbarity over taste and cultivation. However, Gothic architecture in its monstrosity offered a valid lesson within the mere idea of validity through time: ruins were the testament to the ascendancy of knowledge and reason, and since they were old Catholic institutions destroyed during the Reformation, also Protestantism.

1.2 Gothic forms. An insight into the features of a genre.

The late eighteenth century beheld the awakening of Gothic, which is the forefather of modern horror and crime literature, as Pujals (1984) describes it. With a clear pre-romantic touch, it featured the birth of new tastes and a new canvas on which writers could paint their writings. However, this new taste, Gothic, has undergone a tendency to be treated “as an unfortunate aberration, a diversion from the main thrust of development” (Phelps¹⁰ 1982: 110). This conception of Gothic as tantamounting inferior literature may be understood if literary ideas of eighteenth century pioneers such as Defoe, Richardson, Fielding, Smollett, and Sterne among others, are borne in mind along new methods of composition, publication, and circulation designed to offer readers what they valued most, that is, novelty and sensationalism; as Phelps continues to explain. As previously stated, Gothic implied anything barbaric and wild, and by all means, all related to the death of classical molds. In such a context, Gothic represented the reaction against Classicism through its motives, ruins, graveyards, or deadly atmospheres, both physical and spiritual, or psychological, if preferred.

¹⁰ Qtd. Ford (1982).

Within any medieval building of some sort lay the supernatural, mysterious and uncanny dwelling inside the labyrinthine mazes and passages. These supernatural manifestation included crimes of illicit, and sometimes incestuous nature (Phelps: 1982); a villain which may pledge himself to evil powers, doomed fatal maidens, tombs and graveyards; or most especially, nature itself conspiring to produce sheer horror. Science men fell into the pits of the secret hidden knowledge; vampires, or vampire-like creatures, roamed freely to haunt the good living; or spirits filled the pages of later writers or Romanticism, such as Emily Brontë and her *Wuthering Heights*, or Victorian Bram Stoker's immortal *Dracula*, among many others.

Sánchez-Verdejo Pérez¹¹ (2012) summarizes what the forefather of Gothic novel, Horace Walpole conceived when writing and publishing his *The Castle of Otranto* (1764), as Elizabeth MacAndrew¹² stated in her *The Gothic Tradition in Fiction*¹³. As accepted by criticism, *The Castle of Otranto* was about to give birth to a new genre:

Thus personal reasons account for Walpole's having been the one to produce the tale that began the whole tradition, while the age he lived in accounts for the genre's having appeared when it did. No such work, after all, appeared from the pens of authors under similar pressures in earlier times. The late Eighteenth Century was an era of interested inquiry in the nature of the human mind and in the inner self that was also manifested in other new genres appearing at the time which probe and reveal the psyche. Walpole was able to present his age's concept of human evil—pride, hatred, violence, cruelty, incest—as part of man's psychology. The one kind of romance enabled him to delve into his own subconscious, the other helped him to relate what he found there to the human condition in general. The characters are not very convincingly real, of course, but

¹¹ Qtd. Ortega (2012).

¹² Elizabeth MacAndrew and the quotation appear in Sánchez-Verdejo Pérez's article (see Ortega).

¹³ Ibid.

they are recognizably Eighteenth Century figures
embodying current ideas about the human mind.
(1979: 18-19)¹⁴.

Thus, after MacAndrew's reading of Walpole's motivations, it may be assessed that Walpole created *The Castle of Otranto* (1764) with the intention to explore and reveal themes which had always been in the collective subconscious mind of the eighteenth century readers and public in general. However, as Sánchez-Verdejo Pérez continues, it was until the gothic novel appeared that these ideas were dealt with.

One ought not to neglect to bear in mind the concept of beauty expressed by lawyer and M. P. Edmund Burke in his essay called *A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful* (1757), where he assessed that whatever idea or aspect which were to fit into ideas of pain or horror was a certain account and origin of the sublime. Burke identified beauty with harmony and sublime with immensity and capacity to awaken horror in what might be the first textbook on Aesthetics in English (Guyer, 2015). This is the key element which bridged pain with the sublime. As Sánchez-Verdejo Pérez (2012) explains, Burke defined his conception of the sublime onced based upon beautiful objects as featured by small size, delicacy, tenderness, and prone to evoke love, whereas the sublime was featured by enormity and out-of-proportion size, which ultimately leads to horror.

On the other hand, ideas of pain as an integral part of desire were somewhat new. Sánchez-Vermejo Pérez (2012) addresses German Baron Georg Philip Friedrich Leopold von Hardenberg —aka Novalis—, and his work *Psychologische Fragmente* (1798), which was published a year later than the complete and edited versions of *Justine* and *Juliette* by Sade. The former had been first published in 1791 and the latter in 1796. *Justine* depicted scenes of bloodshed in orgies at the hands of Monsieur

¹⁴ See footnotes 11 and 12.

Rodin, who reached ecstasy as he beheld such sight. Other scenes pictured cruel deeds by the monster Roland. *Juliette* depicted equal sights and featured a giant and an ogre, whose favourite meal was human flesh, and whose castle possessed tables and chairs made out of human bones; or Cordelli, the necrophile. Sade meant to explore the relationship between blood and sexuality by adding blood to his list of arousing ingredients.

Inevitably, the sublime and the Gothic provided a deliberate creation of a scenario featured by ruins and the memorabilia mentioned earlier in order to evoke meditation, as Martin Price (1973) states. He continues:

Yet there was a deeper force at work. To relate man's emotions and unconscious powers to the forms of nature deepened the response to both. Nature became an object of reverence rather than exploitation, a place that both revealed man to himself and imposed limits on his will. On the other hand, the beauty as well as the terror of man's elemental feelings became clear. There were dangers in such a movement toward primitivism; as man's taste opened, it was fed by synthetic products designed to meet it more completely than the natural. (...) Another way in which the particular was given new dignity was through the idea of the picturesque. This began as the effort to find (later to create) in natural landscapes and designs of the painters of the seventeenth century —Claude Lorrain, Nicolas Poussin, Salvator Rosa. What it came to in time was the rejection of a landscape, however "natural", that was too simple or featureless; the picturesque sought complex relationships of form and color. (...) There seemed, as often with the sublime, an inverse proportion between the picturesque and the moral

(1973: 13).

Therefore, as it may be read, the sublime and the picturesque went hand in hand to deliberately mirror the darkest human aspects of man's psyche out on the same scenario of Burkean beauty and sublime. Vampires, and vampire-like characters, served the same purpose as literary creations, they mirrored the dark side of man as

well as reflect on the political, social, and economical changes which were undergone by the eighteenth century —up to our days, most certainly—population of England.

Blakemont (2014) suggests that Burke conceived the beautiful and the sublime as key elements which had no value intrinsically by themselves or their qualities. On the contrary, their value and meaningfulness derived from their capacity to play action on the reader's mind. In other words, "it is the *emotion* produced in us that makes it — an object¹⁵— beautiful" (2014: 15).

Furthermore, both beauty evoking positive aspects, and the sublime arousing pain and horror, or even pleasure; must not be addressed as formal antonyms. On the contrary, as Burke¹⁶ expresses suffering is most certainly a positive element for "For my part, I am rather inclined to imagine, that pain and pleasure, in their positive nature, and by no means necessarily dependent on each other for their existence" (2014: 16). Burke conceives that:

Whatever is fitted in any sort to excite the ideas of pain and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling.

(33-34).

Blakemont (2014) declares that, according to Burke, objects of terror can be of aesthetic value, and that is what makes Burke's essay so revolutionary. Burke developed a series of artistic conceptions centered not only on the search of beauty and virtue, but around emotions and their capacity to evoke states of mind upon the readers of the time. Among all emotions, Burke's focus on terror leads Blakemont to define such conception as "Aesthetics of the dark". Referring to this, Burke himself states:

¹⁵ "An object" does not appear in the quotation by Blakemont, but it is added by the author of this thesis to enable the reader to know what "it" refers to. *A. N.*

¹⁶ Qtd. Blakemont (2014).

To make anything very terrible, obscurity seems in general to be necessary. When we know the full extent of any danger, when we can accustom our eyes to it, a great deal of the apprehension vanishes. Every one will be sensible of this, who considers how greatly night adds to our dread, in all cases of danger, and how much the notion of ghosts and goblins, of which none can form clear ideas, affect minds which give credit to the popular tales concerning such sorts of beings.

(48).

Such “Aesthetics of the dark”, as Blakemont calls it, serves the right scenario for vampire characters which shall be dealt with in this thesis. They certainly strike harsh terror among the living, for their deadly, and deathly, nature shows whatever knowledge hidden to the living. In other words, the knowledge of the realms of death vampires do partake of makes the living be preyed upon. Vampires, as any creature belonging to the darkest sides of the inner human soul, or its correspondent *doppelgängerish* role of nature, reveal their power to strike fear as they represent whatever power and capacity to master and command the living, as well as to cast a shadow upon their dominion of the inextricability of the ultimate and most feared of all realities, death. This is how vampires, without further analysis in greater depth — since that shall be in another chapter dealt with—; do find meaningfulness within this framework of literary creation.

Death, hence, is no longer a dark and utterly feared of element nor character, but a warning or step along the “gloomy path” (l. 687), as Robert Blair describes it in his poem “The Grave” (1743). Death impersonates the way which leads from earthly existence to heaven:

Thrice welcome Death!
That after many a painful bleeding Step
Conduct us to our Home, and lands us safe
On the long-wis'd for shore.

(l. 706-09)¹⁷.

¹⁷ The extract used for the illustration of Death as a concept is taken from Sánchez-Verdejo Pérez (2012: 28).

According to Sánchez-Verdejo (2012), this poem mentioned just earlier, i.e. “The Grave” (1743), did become very popular among the *graveyard* aesthetics along the eighteenth century. Furthermore, various other compositions such as “Night Thoughts” (1749-51) by Edward Young mainly, and others like “Night-Piece on Death” (1722) by Thomas Parnell, “Ode to Fear” (1746) by William Collins, “Night Piece” (1751) by Nathaniel Cotton, or “The Contemplatist” (1762) by John Cunningham, among others; were particularly of paramount interest to the Graveyard Poets, who helped to embrace death as a fear to be banished and by doing so, to glorify the idea of the grave and whatever element describing one’s mortality as objects of aesthetic appreciation.

1.3 The contexts of Gothic.

Martin Price explains in his *The Oxford Anthology of English Literature. The Restoration and the Eighteenth Century* (1973) that literature turned into a movement of rationalistic internalization regarding sentiment throughout the eighteenth century Augustan spirit of distrust as for systems. Augustans were in pursuit of feeling as a truthful insight sentiment explainable through rational concepts. There was neither extreme sentiment nor rational reality, but a mid point where both realities were carefully and inextricably intertwined. In addition, such point was to be reached through morals as well as intellect.

A century earlier, Price continues to explain, Sir Christopher Wren had distinguished between natural or geometric beauty and customary beauty, and favoured the former indeed; whereas the gothic aesthetic came to depict reality and emotion as what man’s mind created (1973: 12). In such scenario, Gothic was able to attain a form of acting around which its aesthetics of ruins, death, and castles in the

dark related to man's emotions and nature both. Even further, man was to be able to further his will and any imposition Nature may have was to be pushed beyond.

However, this new conception of horror aesthetic clashed against the previous Jacobean or metaphysical writers, whose taste and craft followed the pattern of paradox and conceit. Besides, as Phelps¹⁸ (1982: 113) states, the previous Jacobean authors operated in the framework of a powerful religion, which explained the supernatural as an enhancing vision of man through God, which ultimately explained any earthly fear, guilt or craving through a series of religious rites and symbols, God being the most important and man's salvation through His sacrifice being the consolation offered to society.

On the other hand, the success of gothic writers came as a consequence of establishing a new framework of the supernatural and its mystique without neglecting the religious environment. Nevertheless, Gothic was to provide a new output for such impulses which were to be assimilated by later Romantic poets. Consequently, in yet a natural process, new feelings of former repression broke through and the Gothic came to provide a conduit, as Phelps calls it, for them. In contrast to the novelty of realistic fiction, gothic aesthetics explored new boundaries with speaking statues and portraits which bled and showed signs of human animation amidst local castles, ruins or geographical places such as Italy, Bavaria, or Scotland, among others; which helped build the illusion of life and death featured by undecidability (Carson, 1996: 259)¹⁹.

Gothic reacted against the political and religious constraints which swept both Europe and America. As previously mentioned, both Whig and Tory political parties depicted British society in rather opposed manners and Gothic embraced their limitations to embody a new literature portraying them. Feeding off them, the French

¹⁸ Qtd. Ford (1982).

¹⁹ Qtd. Richetti (1996).

Revolution made a great impact: 1789 provoked an upheaval around the 18th century Europe. Previous society had fallen and new spirits of hope were born as well as revolutionary politization and reactionary nostalgia (Stevens, 2000: 16). However, profound despair also found a passage way in such a turmoil. No matter, change was the paramount key to the new aesthetics, that is, a change from previous rationalism and religious boundaries to go beyond. In such looming atmosphere, political reform was often caricatured and despised amidst the mirror of ambivalence towards aristocracy and impoverished countryside at the hands of businessmen and tradesmen in chaotically growing cities. In political terms, aristocracy feared the new labouring classes, usually unskilled workers; who ultimately created wealth. It was them precisely, the labouring force mass, the support of whom was necessary for the new order that was feared by the property-owning aristocracy who saw themselves as likely to be overthrown.

Rousseau, although he died prior to the French Revolution, was paramount for its ideology. He presented a detailed critique of the relations between society and the individual which Gothic and Romanticism echoed (Stevens, 2000: 17). Thomas Paine developed Rousseau's ideas and he himself was active in the French and American revolutions. His work entitled *The Rights of Man* (1791-92) was seen as a call for revolutionary action. William Godwin and his novel *The Adventures of Caleb Williams* (1794) echoed such motives and he was deeply criticised for that by the press at the time, especially when he married Mary Wollstonecraft, author of *A Vindication of the Rights of Women* (1792) and her placement of woman as an active actor in a man-centered society.

Quite diverting, apparently, was the spiritual context, as Stevens dubs the sphere of religious framework. Radical thinkers such as Paine or Godwin underwent

savage criticism for their challenge to Christianity as for their political beliefs but depicted nothing more than a challenge to the status quo of the State and the Church of England's official character of Christian religion. Within this state, gothic novel reacted against the rationalism, empiricism, and classicism which reigned at the time. Thus, the ideas of human experience that were thought to be of religious nature were to be seen as deep insights into a non-religiously explained new spheres of human nature, which were mirrored by the aesthetics of graves, ruins, and decadence of an external world belonging to the past beyond the powers of time.

Stevens (2000) argues that most educated people of the eighteenth century believed broadly in the Christian creed but did not actually experienced God in any immediate spiritual sense. Gothic would then put man back in the supernatural state of empiric reality.

1.4 Philosophy and the gothic novel.

The world was to me a secret which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations I can remember.

(...) It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world.

(Frankenstein, 35-36).

Victor Frankenstein's words illustrate the Gothic spirit of desire as for the uttermost and darkest secrets of nature and man. Frankenstein states his wish to cast light upon what is hidden away from his, that is, whatever knowledge to which he has had no access. Be that may due to religious constrains which defined the earthly and the divine, or divisions and discussions in terms of defining God's resemblance to man

as his creation and the truth lying underneath it which science and empiricism had attempted to explain, which helped separate religion and myth from science; science here touches the unknown, as Marshall Brown²⁰ (2003) explains. Science does bypass wisdom hidden to man and depicts the gothic impulse. Penetrating nature through philosophy lets Frankenstein discover the secret of life and create his monster. His own doom was to befall upon him however:

Be calm! I intreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature (...). I ought to be thy Adam, but I am rather the fallen angel (...) and yet you would, with a satisfied conscience, destroy your own creature.

(Frankenstein, 95-96).

Frankenstein is faced by his creation after he neglected and tried to destroy it once aware of his sin. However, this very same act of turning against the divine sets his doom, as the monster shall kill everybody dear to his creator. Yet, when confronting him, the creator is reminded that nature spared him a dark fate, since the monster, as his creation, is more powerful than that who created him. Furthermore, the monster dubs himself the “fallen angel”, turning himself away from whatever divinity he may have had.

Gothic penetrates the occult and dark forces of nature as a means to cast a shadow upon man himself. Science of natural philosophy is the mad scientist’s resource when accessing the dark forces of nature. In such spate of taste, vampires serve similar purpose, since they truly go beyond nature and its power. Indeed, vampires do possess such knowledge forbidden to the living since they are dead and

²⁰ Qtd. Hoeveler and Heller (2003).

able to spring life as undead among the living. In other words, being creatures of the night and beyond life and death, “undead” as usually defined; they are abnormally alive while dead with a need to drink the blood of the living in order to gain their own life. As a consequence, they give life in death to their victims, parasiting them. Yet, such hidden knowledge in death provides vampires with ultimate force and power to prey upon the living. Stoker reminds the reader with Gottfried August Bürger’s famous “Lenore”:

“Denn die Todten reiten schnell”
 “For the dead travel fast”

(*Dracula*, 17).

“Lenore” tells the story of a soldier returning from the dead to claim his wife and gave its author fame among the gothic writers and readers. Indeed, Stoker would intertextually pay tribute to him through such quotation in the episode where Harker is taken to Borgo Pass earlier than due as secretly trying to persuade him from going to castle Dracula. By arriving an hour earlier, Harker is asked to travel on but at once does the carriage meet them all. Once again, dark powers are not to let the living escape. Harker first, but other characters later on in the novel are to penetrate into what is hidden from them, that is, the real character of Count Dracula. He is a vampire, but Harker and others do call that “superstitions” (*Dracula*, 14) and ironically, Harker himself wishes to ask the Count about them while little does he know that he is trying to unconsciously access the same dark nature which may cost him his life.

Currently, after a century later, the modern mass media and literary phenomenon born after the *Twilight* saga, denotes similar taste and yet, makes the dark rules of nature for which Frankenstein yearned unveil before Bella when Edward is to tell her of his true nature. While suspicious after being told of the stories and legends

of the Quileute and reading about them, Edward describes himself by exemplifying why Bella is more a prey than an equal: “I don’t scare you? (...) I’m the world’s best predator, aren’t I?” (*Twilight*, 229). Bella is slowly shown what kind of creature Edward and his keen are, but instead of taken aback, she wishes to penetrate more into their secret and Edward’s words welcome Bella into the unknown:

“Everything about me invites you in — my voice, my face, even my *smell*²¹. As if I need any of that!” Unexpectedly, he was on his feet, bounding away, instantly out of sight, only to appear beneath the same tree as before, having circled the meadow in half a second.

“As if you could outrun me,” he laughed bitterly.

He reached up with one hand and, with a deafening crack, effortlessly ripped a two-foot-thick branch from the trunk of the spruce. He balanced it in that hand for a moment, and then threw it with blinding speed, shattering it against another huge tree, which shook and trembled at the blow.

And he was in front of me again, standing two feet away, still as a stone.

“As if you could fight me off,” he said gently.

(*Twilight*, 231).

Bella is not plainly told of Edward’s nature, but shown. Bella penetrates into Frankenstein’s “inner spirit of nature” step by step as Edward gives proof of what he is and of which Bella is suspicious. Edward’s speed and strength are defining categories which tantamount those of Frankenstein’s monster, due to the fact that they are superior to those confronting them. Neither Victor Frankenstein as a man of science with access to the dark secrets of creation nor Bella are capable of beating their opponent. On the contrary, if need be, they would be preyed upon, as Edward shows Bella.

²¹ Italic script is kept to respect the original by Meyer. *A. N.*

Gothic aesthetics and philosophy of “cause” in Kantian terminology lies beneath the surface of the vampire. As Brown (2003) explains, causality²², the core of Kant’s epistemology²³, is much a concern based upon equal powers of natural and supernatural creatures. Bella is utterly infatuated by her will to discover Edward’s real nature as a means to give a sense to her obsessions regarding Edward’s real condition. In a parallel manner, Anne Rice opens her novel *Interview with the Vampire* with a similar scenario, in which a vampire is to be interviewed by a journalist to unfold his story as a sort of catharsis. The reader is shown a journalist approaching his task as an everyday story of poor interest out of a person whom he gives little credit. However, his desire to know of the man before him and his story do increasingly grow once the vampire incidentally casts his pale face and prominent white teeth after a street light hits his body:

At once the room was flooded with a harsh yellow light. And the boy, staring up at the vampire, could not repress a gasp. His fingers danced backwards on the table to grasp the edge. “Dear God!” he whispered, and then he gazed, speechless, at the vampire.

The vampire was utterly white and smooth, as if he were sculpted from bleached bone, and his face was as seemingly inanimate as a statue, except for two brilliant green eyes that looked down at the boy intently like flames in a skull. But then the vampire smiled almost wistfully, and the smooth white substance of his face moved with the infinitely flexible but minimal lines of a cartoon. “Do you see?” he asked softly.

(*Interview with the Vampire*, 8).

The same force which drives Victor Frankenstein or Bella to penetrate into what they fear most, embodied by immortal creatures; is what philosophy and science

²² Kant explains in his *Critique of Pure Reason* (1781) that “for every experience and its possibility comprehension is due (...) determined by its position in time (...) The position of pure reason is the foundation of knowledge with respect to its relationship in a time sequence” (228-29). Kant’s work is originally in Spanish and consequently, translation into English is provided by the author of this thesis. *A. N.*

²³ Ferrater Mora defines *Epistemology* in his *Diccionario de Filofía* as “theory of knowledge”. *A. N.*

pursued while battling permanently, i.e. to understand the forces that rule nature. Bella and Anne Rice's journalist belong to the Age of Reason of modern science and yet, they fear the mythological creatures before them. However, they neglect their own reasoning and while aware of the perils, they do step forward into the void. On the other hand, Harker belongs to the Victorian conventionalisms of educated society in the once capital of the civilized world, London; and as an educated man travels to Transylvania in order to close a business arrangement with an aristocrat he believes to be his kind. However, either one is faced by a character they judged mythological only to be shown that their beliefs are no other than pure reality. These vampire characters belong to a past neither Bella nor Harker can address, but as history or legend. Nonetheless, such lore faces them as an insurmountable force under which they may fall.

This terror stricken by the core of nature's dark force featured by gothic fiction composes toward higher thoughts. As Brown (2003) argues on, in these portrayals of nature, the reader is shown the responsiveness of the individual. When Bella or Harker, and of course, Victor Frankenstein and Anne Rice's journalist; discover the truth they behold, they do not remain passive. Their response is to act in order to stand their ground as well as they feed their hunger for knowledge once hidden from them. Brown dubs them as "moments of spiritual power counteracting the forces of evil" (48). Moreover, these philosophical analysis lies underneath much of Romantic Gothic fiction. However, there are various other philosophical connections, such as the political mentioned in previous chapters; which lead to politically based racial and economical interpretations of this fiction and in the current case, of vampire and vampire-like characters.

In such a state, Kantian philosophy leads to the question of “What guarantees the continuity of the self?” (Brown, 2003: 49). Consequently, gothic striving may not be discussed just in psychological and moral terms, but along metaphysical and epistemological approaches. Romantics denoted a conception where existence had something beyond experience that guaranteed its truth. Brown explains that there are two transcendental dimensions underlying experience. On one hand, experience can depend on the universality and coherence of the elements surrounding it, that is, they may carry on existing after experienced. On the other hand, something external to man which corresponds to whatever man perceives. These are the real entities beneath the surface of existence that gothic nature tried to clarify and that vampire characters impersonate. They do show the existence of what science and man’s experience cannot grasp: death. They do go beyond however, since they embody whatever man feared and remains occult away from him. In Kantian terms, if this failed to exist, life would be a dream, but Bella and Harker, along the other characters mentioned, are proven otherwise. The dream is real and yet, science had failed to state that as sound truth. Therefore, in a sense, gothic conventionalisms do remain intact, since the truth remains unveiled. Although such determined existence determined by this hidden truth makes transcendental questions arise, such as when Anne Rice’s journalist dare ask about the vampire origin with a double question: “You weren’t always a vampire, were you?” and “How did it come about?” (*Interview with the Vampire*, 8-9). Later on, along the third part of the novel, more questions arise after a quest for the discovery of what they really are, for their true nature as newly born vampire creatures. Such quest leads them to the Old World of Europe in a historical research which leads them to Paris, where they meet other vampires and leaders amidst a decadent city. Here, religious matters do arise as well: “But how did you come into existence?” (212) The

answer is most unclarifying though, for “I’m not certain” (212) is the truth behind it. It is followed by a good versus evil dicotomy-oriented question: “Then we are not (...) the children of Satan?” (213).

These questions fulfill the need for causality approached before. They serve the purpose of making the occult exposed in plain terms for man to comprehend what he is not able to measure. In a parallel way, Bella, Harker or Frankenstein need to be able to comprehend what is unknown but before them. It is this powerful force which Gothic came to explore in a harmonious dance of science and philosophy which society confronted to this day. In the middle of the fight, gothic heroes speak of their drive within to partake of this force. This fight takes place in the realms of the morale sparking the inner soul. Frankenstein and Bella share the same thrill as Van Helsing does as prone to access the dark knowledge of nature. They do question about fairness regarding their acts but in spite of that, they do carry on and indulge their hunger for forbidden knowledge. In such a quest, Fichte²⁴ argues that “we must abandon all hope of a freedom transcending the constraints imposed by that knowledge” (52).

This philosophical rhetoric becomes gothic when Harker, Bella, or Victor Frankenstein, among other characters; realize that once accessing the darkest secret they want to discover they shall be doomed themselves. Their hunger is to find a reward of lack of freedom for vampire existence shall exile them from the world they once knew in order to bind them tightly into a slave-like pseudoexistence.

Such dicotomy between hidden knowledge and peaceful existence drives the characters’s souls into a process of madness, which is quite recurrent in gothic fiction. While Stoker’s Renfield appears to be deranged before the moral majority, he definitely is insane but as an external representation of the fight within. Bella does

²⁴ The quotation belongs to Marshall Brown (2003). *A. N.*

undergo a similar process but unlike overt madness, her fight is more spiritual. While the former eats and preys upon insects to feed on them, the latter is able to offer herself as to be preyed upon. Thus, while meeting the Cullens at their house as an apparent volunteering victim, Bella is fully placed at the mercy of the vampires. However, it shall be later on in Meyer's work that Bella opens her desire to be transformed into a vampire that depicts this rational versus irrational fight that the figure of madness features.

The narratives depict nature as a mirror of the mind where the mad fights to regain themselves. Such a spiritual fight is overtly represented in the physical appearance as well. Foucault²⁵ conceived this madness as a lyrical process in which dream and reality united (55):

Thus, in the discourse common to delirium and to dream the possibility of a lyricism of desire unites with the possibility of a poetry of the world; since madness and dream are at once the moment of extreme subjectivity and that of ironic objectivity, there is no contradiction: the poetry of the heart, in the final, exasperated solitude of its lyricism, turns out to be an immediate reversal, to be the originating song of things.
(*Histoire* 536)²⁶.

Vampires are commonly addressed as *undead*, which itself determines a state of "false" life experienced by a "false" dead. Neither is it a dead corpse for its former life meets no physical end, death; but neither is it dead per se, for its life continues without showing major medical and forensic signs of *rigor mortis*. This is the origin of a third state of existence, named as *undeath*. That is the manner Stoker and other authors refer to vampires in their novels. Ultimately, becoming *undead* gains strength as a metaphysical concept of great importance due to its capacity to reverse the common cultural behaviour of man. In other words, vampires, as undead creatures,

²⁵ Ibid.

²⁶ Foucault is quoted in Marshall Brown (2003). *A. N.*

represent whatever force of man repressed by cultural creation through generations as a code for civil morale. Culture across time and space has come to establish that cannibalism is thought of as taboo, most certainly when addressing “advanced” modern cultures. The vampire as an *undead* creature, thus, embodies the act of cannibalism performed by taking away the life of the living by the cannibalistic act of drinking their blood in order to gain their life as *undead*.

To this respect, Heidegger’s ontology²⁷ becomes paramount, for life is defined in its symbiotic relationship with time as that which *ends*. In his work *Being and Time*²⁸, Heidegger explains that “being is determined as presence in time” (1927, 20). Furthermore, Heidegger declares that “being is determined by time and it is in time that it is determined, hence, called temporary” (21). Therefore, death is the temporary element defining and determining life and being, away from which the vampire as a creature in the *undead* is able to remain in a state out of time and its determination.

Therefore, while Renfield’s madness describes a deranged state of real knowledge of Dracula’s actual nature as a projected image of his self, Count Dracula possesses attributes that separate him from the living. He does look like a common person, but beneath the surface, there are elements which define him as different from others. As a consequence, Mina sees him in Piccadilly as a young thin man with a moustache, whereas Harker meets him in Transylvania as aged and white-haired. Both extracts shall be given for reference:

“It is the man himself!”

The poor dear was evidently terrified at something—very greatly terrified: I do believe that if he had not me to lean on and support him he would have sunk down. He kept staring; a man came out of the shop with a small parcel, and gave it to the lady, who then

²⁷ Ferrater Mora defines *Ontology* as the “philosophical study of being”. *A. N.*

²⁸ Heidegger’s *Being and Time* is quoted in English but the original available to the author is in Spanish. Translation is provided by the author of this thesis. All quotations, unless otherwise expressed, are taken from this edition. *A. N.*

drove off. The dark man kept his eyes fixed on her, and when the carriage moved up Piccadilly he followed in the same direction, and hailed a hansom. Jonathan kept looking after him, and said, as if to himself: —“I believe it is the Count, but he has grown young”

(*Dracula*, 155).

And the contrasting description of that whom Harker meets:

Just as I had come to this conclusion I heard a heavy step approaching from behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere.

(*Dracula*, 21).

Dracula is not distinct, but he is able to manipulate the passing of time regarding his body precisely for he transcends the power of time in Heideggerian ontology. The reader knows that the Count grows younger as he drinks the blood of the living, and inevitably addresses the taboo of cannibalism represented by blood as the invigorating source of power. It must not be neglected what Renfield repeatedly utters: “the blood is the life!” (*Dracula*, 130). Yet, even if grown young, the Count depicts his inauthentic existence among the living mirrored by the fact that he casts no reflection in mirrors, culturally addressed as his lack of soul.

Connected with this element of otherness of the *undead*, Philip Cole²⁹ (2010) addresses Rousseau’s conception of fear as a tool to gain power. While he argued that power seeks itself through fear as a tool for domination. Dracula, and other vampire characters do follow the same trail, for fear is what they create when they prey upon the living. According to Cole, Rousseau’s conception explains that “when society is in

²⁹ Qtd. Greene and Mohammad (2010).

the grip of a panic, it fixed upon a stereotype of the enemy within” (185). The vampire as a character fits in such stereotype for despite his apparent human look Mina and Harker see at various points of the novel, the Count does possess a hidden nature underneath his social façade. What is more, in various other versions of the myth, for instance Anne Rice’s vampires and Stephenie Meyer’s Cullen family, the vampires do project a social portrayal that fits in the society of their time and yet, remain vampiric with their full abilities to prey upon the living. Nevertheless, Rousseau’s conception links the vampire as it represents the fear within but projected outside and embodied in a character which has the capacity to dominate citizens.

To this respect, Michel Foucault tackles the issue of power in his work *Discipline and Punish*³⁰ (1975) by depicting power as a tool to counterpart and overcome science. Foucault states “what effects lay upon scientific statements and how and why they do alter power” (132). To this respect, In *Enlightenment and the Aesthetics of the Self*³¹ (1978-83), he addresses these structures to write their own history through rational structures which articulate the discourse (21). As for this, Van Helsing and Doctor Seward are addressed, and through abstraction, Victorian society as well; since the vampire, Count Dracula in this matter, as men of science, the former being more open to Philosophy, unable to address Lucy’s malady by means of science do follow superstition and finally drive a stake through her heart. What is more, the Cullens fit in contemporary society and go to school and lead apparent ordinary lives as the rest of keen they mirror, and Carlisle, the family leader, is a medicine man, which ultimately parasites this conception of power by making the vampire gain power by grabbing the social system’s structures by himself. To this respect, the Cullens do follow Rousseau’s conception of social agreement in order to fulfill a

³⁰ The quotation comes from the original available in Spanish to the author and translation is provided by himself. *A. N.*

³¹ *Ibid.*

society's "aim to guarantee the common goal" (32)³² and try to guarantee their own survival.

Carlisle endures the Hobbesian conception of power and its legitimacy, due to the fact that as Thomas Hobbes defines in his *Leviathan*³³, "power of a man consists of his means to obtain a future goal" (108). He adds that power leads to success, for it provides one with wisdom and good fortune (108-09). Carlisle does act as a generous man trying to overcome with good deeds his vampiric existence, as well as Anne Rice's Louis, who is corroded by guilt, whereas his counterpart Lestat fearlessly preys upon the living and joyfully kills them. On the other hand, Count Dracula possesses great sense of power since he controls wolves, Renfield, or can shift into mist; but he acts like Lestat, their power comes from being noblemen and it is socially projected and objectivised so, which at the same time, they gain wisdom in Foucaultian terms for they transcend the powers of time and by living on, they gain wisdom.

These dimensions of the Gothic fiction by no means exclude nor take precedence over other dimensions which simultaneously explore social, political, racial, cultural, or economical transformations which are depicted by gothic narrative in general and vampire characters in particular. On the contrary, they lay the ground for vampire characters to be analyzed in terms of vampires created as portraits of economic whiteness of Western man. Economy, race, and masculinity shall be analyzed in due depth in subsequent chapters.

1.5 Ideology and the Gothic.

David Punter (2004) points out that gothic narrative can be seen as a "serious attempt to get to grips with difficulties in social organization, or in the organization of

³² Ibid.

³³ Ibid.

the psyche” (9). In addition to this, Robert Miles³⁴ (2003) argues that Gothic is rather elusive, for besides dwelling in social and historical fracture, it does “arise out of this nascent modernity without taking positions on it” (58). Miles reasures that gothic writing and gothic ideology share the same origin, especially when redirecting ideology as political philosophy. In this terminology, he defines ideology and Gothic as a “self-conscious analysis of the present as being no longer bound by previous structures of power” (59). In other words, Gothic narrative is the written and aesthetic approach to the emergence of man from his self-incurred acceptance of traditional schemes.

Especially at birth, Gothic fed off of the eighteenth century Enlightenment but approached social reality in terms of challenge regarding Western culture, society, and traditions using imagery which failed to be explained by the Enlightenment’s power of reason. Thus, patriarchal structures were challenged, as in Le Fanu’s *Carmilla* (1872) with its female vampire character, or lineage conception as in Walpole’s *The Castle of Otranto* (1764), antisemitism as in *Melmoth, the Wanderer* (1820) by Maturin, or Victorian society as in *Dracula* (1897). By doing so, Gothic addresses the feature of critique born with Modernity and in subjects, it deals with forms no longer bound by tradition. To this respect, while early readers of Gothic feasted upon dark ruins and phantasmagoria, others saw a criticism of feudal remnants; which led to a self-awareness and clash against authority, and ultimately, that was the factual element which provided Gothic with due legitimacy. Moreover, as seen earlier when describing the origins of Gothic, ideology lay the common ground for social and political fight, for the name *Goth* was severely used to describe distinct political ideas.

³⁴ Qtd. Hoeveler and Heller (2003).

Not only that, even authors such as Walpole were criticised politically as well as literarily.

Miles argues that the Gothic's matter is textual and implicit (2003, 64). Ideology comes to terms with the forces of modernism in detriment of the ancient régime, as described by intergenerational fights between characters which feature the failure of patriarchy as a social boundary, or as characters who claim their legitimacy as individuals due to their moral fibre, and not social class, as Louis in *Interview with the Vampire* (1976), or as the opposite, by failing to it, such as Lucy Westenra in Stoker's *Dracula* (1897). Donna Heiland describes this phenomenon as "the passage of power through the male line" (2004, 12). This is especially featured in the *Twilight* series, which feature a triangle between "plain" humans, the Cullens and the Volturi as the vampire kingdom's reflection and class per se. The Volturi impersonate the tradition of the past in vampire nobility and do act like such. They stick to their traditions of secrecy and cult as they form an enclosed society within the public sphere of the mass. Away from them, even physically, remain the Cullens, who live in the New World far from the Volturi's power, although aware of why both Bella, a human, and Alice, a vampire with powers are of paramount importance and objects of desire for Aro, the Volturi leader. Bella is able to give birth to the first human-vampire hybrid and Alice is able to tell the future. Oddly enough, such power is what the Cullens use to be able to track whatever dangerous for them as well as to make money.

The Volturi represent the ancient traditions of a past which goes back as far as they themselves do, while the Cullens represent the modernity of the twentieth and twenty-first century America, and while the former hid beneath society in quiet preservation of their lineage and kind, the latter merge with the living. Bella, a foreseen mother of the first hybrid which may lead to the peace between vampires and

wolf clans, and may bridge vampires and humans without the latter dying as mere kettle, is crucial for it shall be her who is to bear the new child, who ultimately represents the new order with a non-phallic centeredness. Precisely, Miles argues that Radcliffe's texts depict such challenge to patriarchal values and stands new ground for women are "empowered by placing them at the center of civil project of improving society through the inherent powers of domestic virtue" (2003, 65). Indeed, Bella transcends domestic spheres and becomes the center of the human-Cullens-Volturi world, while at the same time bridging social spheres of humans, vampires and wolf clans through a mutually excluding Edward-Jacob dicotomy by means of Renesmee, the woman-centered hybrid of the New Order.

Therefore, as a conclusion, it may be said that Gothic mirrors and reacts to the social breakage which gave birth to Modernity. As such, political ideology, as well as domestic, economical, literary, and critical; was born in an attempt to reflect on human psyche. Most certainly, it was a statement of a new sensibility.

1.6 Main themes and topics.

Most obviously, due to the gothic taste influenced by the Burkian conception of beauty, horror, and death are the paramount features and topics of gothic narrative, around which other topics are dealt with and constructed. As Sánchez-Verdejo Pérez (2012) suggests, the discovery of horror as a source for delight brought about a new awareness. Closely embracing horror is the issue of death, which went beyond the Graveyard Poets in order to be tackled with in a variety of manners. The vampire became a key creature of death as a topic, for it is a creature dead by definition. However, it is its state of undead that awoke especial motivation and horror in the reader, due to its portrayal of what awaits the victims of a vampire, that is, undeath.

Moreover, Dale Townshend (2014) adds suspense and the supernatural in its macabre state as elements which help death become a stronger element. The reader was given detailed descriptions of places and sensations which helped him feel oppressed, as in the description of the castle and forest in Walpole's *The Castle of Otranto* (1764), which provided the foreground for the spirits and supernatural characters developing the plot. From the beginning of the novel, the reader is introduced to the wedding scenario which drives the story, but alongside it, a dark prophecy is introduced as the real source of the wedding due to the dread it awoke: "That the castle and lordship of Otranto should pass from the present family, whenever the real owner should be grown too large to inhabit it" (17). Soon after the revelation of the prophecy, the castle becomes a character in itself, for the apparition of a supernatural helmet foretells the death of the spouse, Conrad, the death of whom is described as "dashed to pieces" (18). Doomed is whatever future that awaits the family. Soon after, Isabella, the bride; is chased around the castle by Manfred at dark in a somber atmosphere of "hollowed intricate cloisters" (26), which strike deep terror in Isabella due to Manfred's "wrathful voice" (28) after her.

Similar is the feeling Harker describes when addressing the castle, especially after Count Dracula's warning regarding closed chambers. By that time, Harker had come to understand his real situation was that of a prisoner and not of a guest. Harker confesses he is aware of the span of his life (45) and begs for God's help (45). The Count reminds him:

"Let me advise you, my dear young friend—nay, let me warn you with all seriousness, that should you leave these rooms you will not by any chance go to sleep in any other part of the castle. It is old, and has many memories, and there are bad dreams for those who sleep unwisely. Be warned! Should sleep now or ever overcome you, or be like to do, then taste to your own chamber or to these rooms, for your rest will then be

safe. But if you are not careful in this respect, then”—He finished his speech in a gruesome way, for he motioned with his hands as if he were washing them. I quite understood; my only doubt was as to whether any dream could be more terrible than the unnatural, horrible net of gloom and mystery which seemed closing round me.

(Dracula, 38).

Harker is aware that there is something dark beyond the doors to his chamber about which the Count tells him. Something dark and obscure in his words that makes the Count be his keeper while being dark himself. Later does Harker behold the Count face down lizarding down the walls of the castle, which strikes deep horror and fear in Harker (39). However, he overcomes his fear and dare explore the castle, neglecting the Count’s advice and warning, so as to encounter the three brides (41-44) in a state Harker describes as “dreaming” (41). Once saved by the Count, he later explores the castle, once again not abiding by the Count’s warning; and encounters “gold of all kinds, Roman, and British, and Austrian, and Hungarian, and Greek, and Turkish” (50) as well as “tunnel-like passages, through which came a deathly, sickly odour” (50) and ultimately a ruined chapel “used as a graveyard” (50).

Stoker uses the topic of dreams as a means to feature the hidden element of the occult which is to oppress the characters. It is indeed an insight into the psyche of he characters, which mirror as well the oppressive character and nature of the external atmosphere. Harker addresses as “dreams” what his reasoning cannot process and of course, is utterly real, that is, the supernatural haunting him embodied as the three vampire brides playing with him. Walpole’s Isabella partakes of such ambience as she runs for her life around the passages of the castle mentioned before. However, the dream topic is featured by the passage in which Frederic describes “he had dreamed that his daughter, of whom he had learned no news since his captivity, was detained in a castle” (74). Indeed, he dreams of Isabella’s state and he is driven by it until finally

reaching the same forest in the dark (75). Besides the fact of dreaming as a mirror of inner fears, external nature and places, be them may forest or castles, do serve the purpose of describing the internal turmoil of the characters as well as becoming a character itself as a reflection of the oppression the supernatural lays upon the characters and their development.

In addition, the passage quoted which describes how Harker finds gold of any kind and origin, portrays the gothic taste for the exotic. Italy and the East are of particular interest for gothic writers and the medieval past a keen time location. The Middle Ages were of especial interest due to its aura of Dark Ages. Walpole set his plot for *The Castle of Otranto* in the medieval Italy, Maturin makes his Melmoth wander around the world in his immortality damnation and although Stoker set Dracula in his contemporary London, Transylvania served the purpose of the East as a piece of exotic attraction. That is the importance of Harker's surprise as for the gold coming from so distinct countries and times. This is accented by the fact that Harker addresses the fact that the Count seems to convey his presence in the past battles and deeds where his kind took part. Harker realizes that the Count "he spoke as if he had been present" (33) as well as he always referens to him and his family as "we (...) like a king speaking" (33).

Closely related with horror and death, the image of shadows is paramount. Deep in the Burkian spate of the sublime, shadows serve diverse purposes. On one hand, they cast a shadow upon the neoclassical conceptions which the Enlightenment came to surpass with the preponderate role of reason and which, ultimately, Gothic came to represent. The castle of the Otranto's casts a long shadow over the scenery it dominates from its higher position as well as Castle Dracula does so over the precipice

next to which it stays. In a similar way, shadows linger over the society of the Enlightenment, and later, Victorian and contemporary society.

Shadows embrace the physical and spiritual darkness, which surround the characters. As such, lights and shadows feature the night which gave birth to creatures such as wolves or their howlings as well as other creatures of the night, the vampire being that main one which does have the capacity to domain the dark shadows as well. In Sánchez-Verdejo Pérez's words (2013), night gave birth to to the unnatural beings of imagination whereas castles and ruins ratified human limitations and the temporary nature beyond human reasoning.

Another important topic in gothic narrative is guilt, which is often featured by repressed sentiments, agreements with the devil as in *Melmoth the Wanderer* (1820), or the suffering which haunts and torments the characters. Maturin's Melmoth is bound to wander the land until he is able to pass on his condition of immortality to another innocent soul. He does impersonate the figure of the *Wandering Jew*, as critical literature dubs such character, due to his parallel image of Jews being banished from Christian lands, forbidden to possess ownership and condemned to wandering the land as outcasts. Tichelaar (2012) analyzes deeply this stereotype, which shall be later due tackled with; suffice it say that the *Wandering Jew* is physically marked, as indeed Melmoth is marked on his forehead—which he covers—in order to unveil their condition, a similar image is shown as when Mina is marked by Van Helsing when she acts vampirelike. On the other hand, such mark bears its penance, as immortality is portrayed as damnation rather than a desire. Rymer's Sir Varney does not enjoy his immortality, on the contrary, as the reader discovers the plot, Sir Varney is portrayed as a bloodthirsty beast at first, but the reader partakes of his doom condition as Sir Varney is pitied, for he does try to end his own existence, but

everytime light is cast upon him, he comes back to his foul existence, as if God was not to allow to end Sir Varney's penance. Only at the ending of the novel does Sir Varney succeed, for he jumps into a volcano. The reader understands Sir Varney's immortality as a source of pain and suffering not only as for the victims, but Varney himself.

Similarly, Melmoth is doomed to wander eternity alone in his condition of immortal after an unholy agreement with the devil. He does wander around the world trying to find that who made him. However, the reader does lay pity on him, for aware of his immortality and the guilt brought about by it, he seeks for a female companion to carry on his burden. The reader knows nevertheless, that such desire is not to be granted.

Jean Kazez³⁵ (2009) argues that the Edward Cullen follows an equal trend when it comes to guilt in her study "Dying to eat: the Vegetarian Ethics of *Twilight*" by treating the fact that the Cullens never prey on humans, what Edward calls his "vegetarian" diet; as guilt for being a vampire to be suffered through the fact they lead a diet which includes animals hunted scarcely and what is of uttermost importance, never humans. It is odd though that when Bella meets Edward, it is her smell that makes him control himself. Edward must consciously control himself whereas Bella desires to be part of him, even through becoming a vampire herself. That is addressed by Dunn³⁶ (2009), and McClimans and Wisnewski³⁷ (2009) when they address the food diet analogy and the possibility of love between Edward and Bella. The burden of guilt Edward bears is endured by not hunting humans, except for the moment when Edward fears Bella's rape in Port Angeles, where he thinks of killing the supposed rapists after reading their minds. Bella is aware of the fact she is in love with a

³⁵ Qtd. Irwin (2009).

³⁶ Ibid.

³⁷ Ibid.

vampire, but she tempts Edward by asking him to transform her, to which he refuses. Love dialectics remains all Stephenie Meyer's *Twilight* until the end of the novel, where Edward admits to do so. On the other hand, as Andrew and Jenny Terjesen (2009) argue, Edward's agreeing is a sign of compassion as a way to tackle with the guilt he feels. Similarly, Carlisle is analyzed, as the head of the Cullen family who keeps his family together as he holds a job as a doctor to serve the community. Odd it may seem, the vampire is able to obtain the best out of his vampire family, he teaches them to control their bloodthirst and forever remains compassionate towards those who need it. The Terjesens call it "Carlisle's gift (is) compassion" (49).

Ted M. Preston³⁸ (2010) connects this concept of guilt with the idea of deserving to be a vampire. Melmoth and Sir Varney feel utterly shattered by their existence and the Cullens certainly do so as well, whereas Count Dracula bears no doubt when he parasites the living. Besides, in true gothic taste, characters such as dark, cruel and evil-doer villains, vampires being either, portrait what is to come, that is, the fact that destruction is to befall upon them as they sow the seeds of suffering themselves. Manfred acts evilishly until he falls as the prophecy had foretold; Sir Varney decides to kill himself as a way to not let his fate destroy others, especially his family; Melmoth tries to find a female companion; and the Cullens lead a life of virtue towards others. However, modern Gothic opens the debate of the God topic of early Gothic. Matthew Lewis's *The Monk* (1796) and Maturin's *Melmoth the Wanderer* (1820) address the issue of God though the fact that both offer a *Wandering Jew* stereotype and of course, to the devil's character in both novels. Anne Rice addresses that novel, not from a strictly religious, Catholic, point of view, but from an existential perspective, as when the vampires try to discover who they really are and

³⁸ Qtd. Greene and Mohammad (2010).

why. Eighteenth and nineteenth century novels do address that issue in terms of science versus religion grounds, but modern Gothic addresses that issue through ideas of rebellion. Stoker's Count Dracula hates whatever holy water, or cross most typically, but deviating from Stoker's Victorian society, modern today of *Dracula 2000*, the film directed by Patric Lussier in 2000; is bridged by Count Dracula of the Victorian era being captured and kept imprisoned in a coffin with a cross, and accidentally freed through the ignorance of some thieves in the modern year 2000. Count Dracula leaves the nineteenth century and London to be "reborn" in a new millennium and in the New World. Fascinated by the vision of how humanity evolved, he remains predatory in seek of a pure vampire, that is, born so and not transformed; which he discovers that it is Van Helsing's daughter. Van Helsing himself lives on abnormally through injecting the Count's blood, which gives him new vigour. In images that show the plot progress, the topic of dreams arises again, for Van Helsing's daughter, significantly called Mary, dreams of a wolf and Dracula finding and attacking her. Furthermore, Dracula himself controls the dreams as he controls other people and nature itself, and remains aware of whatever she dreams. However, in the final scene, Dracula reveals the way in which he became a vampire, providing the explanation of why nobody could ever kill him. Not neglecting religion and superstition, the Count confesses he is Judas Iscariote and that the devil turned him into a vampire after he hung himself due to his betrayal of Jesus of Nazareth. Thus, the means to kill him, not destroy, is to hang him. Science, then, overcomes religion but keeps previous Catholic imagery.

In a similar way, John Carpenter's *Vampires* (1998) follows a similar technique by showing the character of Valek, the source of vampirism, as a medieval priest judged and burnt at the stake for rising against the Church. Ironically, the

scientific explanation given on the film is that a reverse exorcism transformed him into the vampire he is; which is what explains that vampires only walk by day. Valek, trying to gain full power, tries to find the same cross to complete the ritual. However, a moment of pity or guilt is shown when Valek is praying. Against that, Jack, the vampire slayer, tells the new priest accompanying him that nothing read or seen in films, that is, Christian imagery such as the cross or holy water; renders to be useless.

However, vampirism is addressed as being undesirable because of the drinking of blood necessary to survive. This provides the reader with the idea of “curse”. Following an Aristotelian conception, a person is responsible for what they become. Vampires certainly do know the consequences of their acts and while some try to avoid it, Sir Varney or the Cullens for example, others fully embrace it, such as Lestat or Count Dracula. Morally, the reader may feel pity, but literature shows vampire can control their hunger and thirst (Preston, 2010: 157) and act consequently. Hence, can vampires be held responsible for being vampires? Most certainly, in order to answer this question, the various behaviours mentioned before depict the vampire’s approach.

Carson³⁹ (1996) argues that in contrast to the “novelty” of realistic fictions, the supernatural element of the Gothic, shadows, ruins, spirits, and indeed, vampires; includes statues and portraits which talk, bleed, etc. They do indicate signs of animation, as in Walpole’s *The Castle of Otranto* (1764), where one helmet cruelly kills Manfred’s son, Conrad, setting off the plot. This imagery of the supernatural suggests liminal states and the undecidability between life and death.

Moreover, the supernatural element makes a contrast between the character of the evil man, Manfred, Count Dracula, or Lestat for instance; and virtuous women, who become representative of the moral and ethical debate within mirrored by the

³⁹ Qtd. Richetti (1996).

oppressive atmosphere of nature and castles. In such a quest, often do these heroines shelter in caves, try to escape castles, as Isabella or Mina, see manuscripts or hear strange voices. Quite often too, they are assisted by servants or maids, as in *The Castle of Otranto* (1764).

To conclude, there is one last topic to be mentioned: in contrast with the gothic flair regarding the exotic lands, Ridenhour (2013) addresses London as the capital of Gothic. Indeed:

The British Empire was the most extensive and powerful in existence, and London was the jewel in the crown. The city's centrality can be gauged by considering the creation of the Greenwich meridian in 1884, placing London (specifically Greenwich) as the principal reference point of time and space worldwide.
(15).

However, although London was at the state of the art world of commerce, arts, science, and industry; it also featured the problems of poverty, disease, and crime; so evident as prostitution, growth, and progressivism (15). This was the perfect setting where gothic novels of the Victorian era were located, as Stoker's *Dracula* (1897).

Victorian Londoners, Ridenhour continues, experimented the "source of anxiety and ambivalence (...) and made them feel fascinated and intermittently horrified by their developing urbanization" (2013, 15-16). The urban gothic novel arose partially this acknowledgement.

London's growth in progress brought about an increase in its dimensions. Thus, the City did expand in such a quick pace as crime and cholera did. In addition to this, the railway and industry brought about the development of the modern workforce and London's most iconic image: the fog. The burnt coal and London's propensity for mist made fog turn midday into twilight. Later on in time, Stephenie Meyer locates Bella in Forks, which is a contrast from her Arizona of origin, since Forks is featured

by “near constant cover of clouds. It rains on this inconsequential town more than any other place in the United States of America” (*Twilight*, 3).

It is not surprising that amidst such dark atmosphere, both physically and metaphorically, crime of all kinds flourished. Rookeries were common and poor housing, long hour workshifts, and little money provoked domestic violence and general crime. Two iconic elements are Charles Dickens’s different novels, especially *Oliver Twist* (1839), where Dickens portraits most of these elements; or Jack the Ripper’s crimes, which struck the heart of London. Opium traffic did increase, and fraud, either financial or as adulterated food and goods; helped race problems occur. Regarding opium and the sordid atmospheres it may denote, Thomas De Quincey’s famous non-fiction *Confessions of an English Opium-Eater* (1821) can be brought to mind. De Quincey described the counting nightmares of opium-driven nights, one of which depicts an abandoned house and him being waited by a ten-year-old homeless girl fearful of ghosts:

The stream of London charity flows in a channel which, though deep and mighty, is yet noiseless and underground; not obvious or readily accessible to poor houseless wanderers: and it cannot be denied that the outside air and frame-work of London’s society is harsh, cruel, and repulsive.

(*Confessions of an English Opium-Eater*, 21).

In addition, the contrasting abundance of London cathedrals and religious imagery helped novelists address gothic taste for such imagery of former authors of Gothic, becoming keen on the cultivation of such form themselves.

1.7 English gothic literature in the 18th century.

The birth of Gothic as a genre came about as a direct changes in culture in the eighteenth century (Punter, 2004: 7). As previously said, the word *Gothic* came to

describe anything related to the Medieval Ages and the darkness conceived out of it, whereas previously, the term applied only to the Goth tribes. In the eighteenth century Enlightenment, *Gothic* was used to refer to the supernatural and chaotic which the age of reason failed to comprehend. It stood for the old fashioned as opposed to the modern, cruelty as opposed to elegance and neat, old nobility against modern civilized gentry. Bishop Hurd's *Letters on Chivalry and Romance* (1762) summarized the awakening taste for the wild nature of Gothic, which related to ancient British personalities of the past, out of whom savage wilderness of gothic power was born.

Secondly, there was a revival of old English ballads. Percy's crucial collection, *Reliques of Ancient English Poetry* (1765) re-established the authority of a sort of folkloric poetry, which led to the interest of poets such as Coleridge with his "The Rhyme of the Ancient Mariner" (1798) or Blake's "Gwin, King of Norway" (1770s), among various others.

Closely linked with this, English Gothic related to the inclusion of medieval poetry, alongside the arousal of the Elizabethan tradition buried under the new age of reason. Alexander Pope had already discovered neoclassical poetry, but new developments may be traced, which came to be known as the *Graveyard Poetry*, earlier analyzed, which had great influence upon writers as much as Edmund Burke's *Origin of Our Ideas of the Sublime and Beautiful*, published in 1757, for they defined the forms of the supernatural realm as a Gothic aesthetical pretension.

Gilbert Phelps (1982) describes three main lines in Gothic output⁴⁰: a first step taken by Horace Walpole and his 1764 published *The Castle of Otranto*, launching the genre in England. The early stage produced the fifteenth-century-based pseudo-historical trail known as *Gothic Historical*, which was practiced by Walpole's

⁴⁰ As for this, Peter Garside (1998) considered gothic literary publications added up to a third of the total literature published.

disciples such as Clara Reeve in *The Old English Baron* (1777), which was called *The Capture of Virtue, a Gothic Story* in its first edition; and the Lee sisters, especially Sophia, with *The Recess, or a Tale of Other Times* (1785); and Charlotte Smith with *The Old Manor House*, published in 1793). A second line was the so-called *School of Terror*, which featured dreadful superstitions and apparitions. It was initialized by Ann Radcliffe and her *The Mysteries of Udolpho*, published in 1794; which followed German and French models, the paramount example of which being Matthew Lewis and his *The Monk* (1796). This last derivation of German and French models was called *School of Horror*.

Of course, often the categories overlap, as in Maturin's *Melmoth the Wanderer*, published in 1820. The novel streams horror and terror and both intermingle. In addition to this, other novels do not strictly fit in these categories, such as William Beckford's *Vathek* (1786), which is at large an oriental tale, though it possesses a Gothic nucleus.

Phelps (1982) addresses several differences between horrors of the earlier writers and those of Gothic. The former operated on paradox and conceit, and conceived the supernatural as a positive religious enhancement. Nevertheless, against such Augustan complacency, Gothic took advantage of the weakening religious proposals due to Enlightenment's reason and set off to explore the supernatural in a Burkean fashion, which led to the inclusion of sentiment and emotion as aesthetic tools to render meaning, whereas reason and religion cast them as unnecessary, for all was to be explained through God or through reason, which lay no grounds for emotion.

Tichelaar (2012) makes reference to a subgenre called *Rosicrucian Gothic*, based on the attempt to rewrite Milton's *Paradise Lost* with elements of the

Rosicrucian legend. This legend was transformed by gothic writers to create the Rosicrucian wanderers who seek the forbidden knowledge of the elixir of life and the philosopher's stone so as to reestablish paradise upon earth autonomous from God, the result of which was transgression and punishment.

The Rosicrucians's history is hard to establish neatly and may not even be historically true. The Rosicrucian Brotherhood's existence was firstly pinpointed in two manifestoes published in 1614-15, *Fama Fraternitas* and *Confessio Fraternitas* (Tichelaar, 2012: 59). The name Rosicrucian is derived out of their symbols, the rose and the cross, which in combination produce such name; as well as its founder's name: Christian Rosencrutz. From early on, they were seen as a Christian sect sworn to secrecy as they sought for the compatibility of science, philosophy, and religion.

However, they were accused of furthering deep into the occult and in 1623 they were told of as having signed a pact of blood with necromancer Raspuch in presence of demon Astaroth, which granted Rosicrucians invisibility, dematerialization and the ability to speak every language fluently in order to expand their secrets to other races secretly (Tichelaar, 2012: 60-61).

Rosicrucians believed they could overcome exhaustion so sleep was no longer necessary and their body to be immune, save for accidents which may cause death. The Church did condemn them because their quest for immortality denied Christ's redemption.

The influence the Rosicrucians had upon gothic writers was the fact that they had the key to aesthetically tackle the issue of forbidden knowledge. In addition to this, especially the condemnation of the brotherhood, a Lutheran theology student called Johann Valentin Andrae (1586-1654), perhaps inspired also by his families emblem possessing a rose and a cross, jokingly manifested he had written both

Rosencrituan manifestoes. Be that true or not, Rosencrutian societies sprang with this ideology and that gave birth to the Invisible College, a scientific club which had the objective to unveil the secrets of the elixir of life and the philosopher's stone and which later became the basis for the Royal Society.

Godwin's *St. Leon* (1799) or Shelley's *St. Irvine, or The Rosecrutian: A Romance* (1811) are two important works deeply influenced by the Rosecrutian legend, for they portrayed the evolution of reason and Godwin's conception of earthly paradise opposed to religious afterlife and Shelley stepped further by seeing atheism as a sign of transgression to be autonomous from God. Naturally, Maturin's *Melmoth*, *the Wanderer* recollected the image of the Rosecrutian wanderer as the sympathetic immortal.

1.8 New transformations of English Romanticism.

Critics agree with the fact that Gothic aesthetic had a great influence upon the shaping of romantic poets (Punter, 2004: 13). The early works of Blake, whose status as a Romantic poet is disputed, are influenced by Spenser and other writers revived by Gothic literature; which are evident in poems such as "Fair Elenor" (1783) or the more complex thematically "The Mental Traveller" (1783). Additionally, the vocabulary used in *Thel* (1789) has a keen graveyard vocabulary:

The eternal gates's terrific porter lifted the northern bar.
 Thel entered in and saw the secrets of the land unknown.
 She saw the couches of the dead, and where the fibrous roots
 Of every heart on earth infixes deep in restless twists –
 A land of sorrows and of tears where never smile was seen.

She wandered in the land of clouds, through valleys in the dark,
[listening]
 Dolours and lamentations; waiting off besied a dewy grave,
 She stood in silence, listening to the voices of the ground,

Till to her own grave plot she became.

(4.1-9)⁴¹.

The graveyard vocabulary, the emphasis on secrets, the “land unknown” and the “voices of the ground” underline the focus on the innocent heroine walking on dangerous realms that provide ultimate wisdom (Punter and Byron, 2004: 14).

1.8.1. The optimism of Romantic poets.

As in Blake, poems adopt political criticism, as in Ann Radcliffe or Matthew Lewis, who review tyranny and its despotic effects. Coleridge gave a similar idea, but relied more on its psychological approach as a mood rather than overt political criticism per se. His works “Anna and Harland” (1790), “The Destiny of Nations” (1796) or “Alice du Clos” (1828) exemplify Coleridge’s reliance upon his own melancholia and repression, accompanied by guilt.

Percy Bysshe Shelley was of all the major romantics the most immersed in gothic writing (Punter and Byron, 2004: 16), wherein he shows influences by Lewis or Godwin, as in *St. Irvyne* (1811) mentioned before, where he defends a sort of atheism as paradise beyond God’s influence. Deeply influenced by German Gothic, he differed though in the sense that he favours phantomlike characters and supernatural imagery as synonyms of tyranny and injustice in a less dramatic manner than Germans do as for political criticism.

Alongside Shelley, Lord Byron displays gothic influence too. His ballad “Oscar and Alva” (1807) and his traditional imitation of “Ossian” in “The Death of Calmar and Orla” (1807), do show Byronian worries regarding the role of aristocracy, the nature of feudalism or monasticism, as in *Lara* (1814) and *Don Juan* (1819-24),

⁴¹ The quotation is extracted from Punter and Byron(2004).

which show the influence of Lewis and Radcliffe. According to Punter, many critics have seen Byron as the fearless, terrifying, outlaw hero who occurs in the gothic novel from *The Mysteries of Udolpho* to *Dracula* (2004, 18). It must be said however, that Byron's attitude towards Gothic was often satirical (ibid.).

This optimism related to the Romantics and inspired by the French Revolution slowly diminished as the revolution progressed and its effects upon population and the new social order were more visible. Romantic positive views of Wordsworth and others mentioned were mostly due to their remembrances regarding the revolution, but as its drive declined, Gothic became more concerned with how the family could be preserved after the loss of hope in man's return to an edenic state. Tichelaar (2012) addresses this as he claims that gothic plots came to express family secrets and inheritances so as to reinvent the family in a new form in the new post-revolutionary age.

Punter and Byron (2004) argue that discoveries in science only served to aggravate a sense of alienation and further disturb the notions of human identity. By 1814, a debate over "life principle" had caused a rift in the sciences, encapsulated in the differing positions of John Abernethy, president of the Royal College of Surgeons, and his pupil William Lawrence, appointed as second professor at the college in 1815. While the former retained religious position, Lawrence was purely a materialist, leaving aside any religious issue regarding human life and identity.

This context influenced Mary Shelley's *Frankenstein*, published in 1818, with its doctor permanently debating such notion and ultimately creating life in the form of his famous monster. Shelley agreed with Lawrence precepts, but the publication of Lawrence's *Lectures on Philosophy, Zoology and Natural History of Man* in 1819 caused a public outcry, which resulted in Lawrence's deposition by the Royal College

of Surgeons. In such a scenario, Shelley's *Frankenstein* shows the Gothic concern of science and industry related to the notion of human identity.

Science and superstition were intertwinedly tackled with in American writers's Gothic, such as Hawthorne's *The House of the Seven Gables* (1851) or Poe's short stories, many of whom became iconic. Most specifically, *The House of the Usher* (1839) was to be the most important attempt to explore later Victorian topics of family issues but relying on past superstitions that befall upon the tormented families. Modern science at the time was challenged in these stories for they failed to provide a satisfactory explanation of the torments experienced. In addition, the use of *doppelgänger* characters became of great taste, especially in Poe, who became a master at it, as stories such as "The Tell-Tale Heart" (1843) can evoke. The issue of vampirism was also addressed by Poe, as in "Ligeia" (1838), where a female vampire character is the protagonist who after dying, she is discovered to be turned into her husband's second wife. Poe did provide gothic aesthetic to his stories, even tracing them back to England, as in "Ligeia".

Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) follows a similar ideology as it engraves the concept of industry and science as opposed to pre-scientific and pre-industrial states of man as uncivilized, which Mr. Hyde embodies, while Dr. Jekyll is a modern science man with a dark quest for discovering the human identity through the help of medicines, his potion. However, both the savage and the civilized need to be mutually dependant, as human identity's faces. Thus, Jekyll's respectability is confronted by Hyde's deformity and decay, which mirror the criminological conception of the time, which presumed that criminals might be identified through their deformities. Needless to say, Frankenstein's monster would fit in this category perfectly.

This was of importance after Lombroso's publication of *Criminal Man*⁴² in 1911, where he claimed that after conducting a post mortem on a criminal, he opened up the skull to find a distinct depression comparable to that in lower animal forms identified with vestiges of the primitive:

Thus were explained anatomically the enormous jaws, high cheek-bones, prominent superciliary arches, solitary lines in the palms, extreme size of the orbits, handle-shaped or sessile ears found in criminals, savages, and apes, insensibility to pain, extremely acute sight, tattooing, excessive idleness, love of orgies, and the irresistible craving for evil for his own sake, the desire not only to extinguish life in the victim, but to mutilate the corpse, tear its flesh, and drink its blood.

(Lombroso-Derrero, 1911: xxv).

Botting (1996) adds that this description by Lombroso was formerly tackled with when constructing his Hyde by Stevenson. However, his Calvinist background played a great role as well, especially when addressing so starkly the division of good and evil. The horror emanates from the introduction in these forces, which lead to brutality and display monstrous effects, as in Frankenstein's monster, or Hyde himself.

1.8.2. Family as the image for political order.

The French royal family's execution resulted in the French people feeling they had become like orphans (Tichelaar, 2012: 3), for prior to the French Revolution, most countries adopted the king's figure as the father who ruled the country. Once the revolt executed the French king and his family, it was hard to imagine a society with a government working as a family unit. Without a king, the laws of a social order no longer applied and the abolishment of monarchy was included in the new legislation, which was heavily influenced by the Enlightenment. New emphasis was placed on the

⁴² Qtd. Punter and Byron, 2004: 23.

stage of childhood, and how adulthood was obtained. Following the Enlightenment's conception of maturity, the new social order had to mature with people treated as individuals equal to their ancestors. Thus, fatherly control was regarded useless and invalid. Hence, after 1789, laws restricted paternal authority over children and legal maturity was lowered to twenty-one years old. Within marriage fathers retained predominant right over their children, new divorce laws gained equal authority, as matrimony was declared a civil contract. Besides, laws were passed to address illegitimate children's equal rights to inheritance after paternity could be proven.

English Gothic, as in Burke, Godwin, or Wollstonecraft, regarded this family issue as a source for crisis. Burke believed the revolution brought about the decline of chivalry and manners, rendering man as savage and incivilized. In contrast, Godwin and Wollstonecraft used the family metaphor to discuss man's rights. Godwin wrote *Enquiry Concerning Political Justice, and its Influence on Morals and Happiness* in 1793 and his wife wrote *A Vindication of the Rights of Woman* in 1792, where she attacked patriarchy vindicating woman's role as an active element in life's spheres. In this fashion, Botting (1996) argues that Emily Brontë's *Wuthering Heights* (1847) or Wilkie Collins's *The Woman in White* (1860) depict this attitudes towards patriarchy by addressing the father's sins as synonym to the family's downfall.

To this respect, Ballesteros (2000) describes Lucy Westenra, Count Dracula's victim, as the victim of patriarchal power. From early on, she is described as opposed to Mina, she oozes otherness and nocturnal taste (153) and frivolously acts as defiance against Victorian conduct. As Count Dracula attacks her, the hidden vampire cathartically exposes his desire and projects it onto his victims (155). Ultimately, patriarchal power fails to protect her, as the wolf attacks and kills Lucy, and her mother prior to her.

1.9 Late 19th century English Gothic. The Victorian framework.

Punter and Byron (2004) determine that the classic Gothic novel defined as a historical genre was born variously with Mary Shelley's *Frankenstein* in 1818 or with Maturin's *Melmoth, the Wanderer* in 1820 (26). However, Victorian Gothic flourished with a slightly different approach, which was defined by the domestication of gothic figures, spaces and themes in order to locate horrors in the familiar background the Victorian reader came to recognize. Thus, the romantic villain turned into monks, bandits and threatening foreign aristocrats turned into madmen and scientists (26). Similarly, the exotic lands afar gave way to the horrible site of Victorian bourgeoisie placed in familiar landscape.

The domestication of Gothic is partly the result of the assimilation of the sensation novel. The early 1860s blossomed Wilkie Collins's *The Woman in White* (1860), Ellen Wood's *East Secret* (1861), and Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), mainly tackling domestic disorder and crime in the bourgeois settlement. Generally speaking, gothic sensation fell into two main categories: on one hand, writers, mostly men, related to female Gothic as they wrote about female heroines facing identity issues and domestic transgression, as Wilkie Collins's *The Woman in White* for instance. However, gendered transgression is more strongly featured in a second trend which deals with sensational spectacle of mad or criminal female protagonists (Punter and Byron, (2004: 27), as Braddon's *Lady Audley's Secret*, among others.

Victorian Gothic also explored another genre, which became very familiar to the Victorian reader: the ghost story. Ghosts generally, and the supernatural in a broader sense, broke into the familiar context, as featured by Le Fanu's "Green Tea"

(1869) or the female vampire story *Carmilla* (1872); Elizabeth Gaskell's "The Old Nurse's Story" (1852) or Dickens's ghost stories published in *Household Worlds* and *All the Year Round* magazines. Bram Stoker's *Dracula* (1897) would of course define the classic status of the vampire, as the aristocrat haunting the troubled Victorian bourgeois families surrounded by madmen, Renfield, and facing horror in a familiar context.

Interestingly, many of the ghost stories were associated with realism, a trend initiated by William Harrison Ainsworth and *The Horror of London* (1840), while Dickens and G. W. M. Reynolds took a step further with novels which relocated England with a gothic treatment. Reynolds's *Wagner, the Wehr-Wolf* (1846-47) and *Mysterries of London* (1848-48) discuss the depraved aristocracy amidst a London featured by disease and corruption. Dickens, on the other hand, with novels like *Oliver Twist* (1838), *Bleak House* (1852-53), or *Little Dorrit* (1855-57) approached Gothic with realism and polemic. Ridenhour (2013) covers this new Gothic around London as *Urban Gothic*. *Oliver Twist* then, would endorse the Gothic of the city (10), for these novels, up to *Dracula* itself, explore the city as a theme intself around which the plot develops featuring madness, fortune, and death. Hence, London becomes more than a mere location, it most certainly becomes the dominant image of nineteenth century image.

Botting (1996) locates the vampires of Le Fanu's *Carmilla* (1872) and Stoker's *Dracula* (1897) in this setting of mythology and scientific visions of horror, as the vampire would impersonate violence and sexuality. Le Fanu makes no attempt to rationalise vampirism within the boundaries of nineteenth century realism or science, but temporarily distances from the narratives by treating the action as a case at the hands of a doctor. However, the story's sexual images do possess a Gothic treatment,

as Carmilla's capacity to shape shift and appear as a black cat, which lurks her primitive repression and sensuality that makes her target feminine victims. Her behaviour and resemblance to an old portrait are explained as vampire immortality. Ballesteros (2000) describes Carmilla and Laura as symbols of duality, described by psychoanalysis as complexity within human beings. Laura feels attracted as well as rejected by Carmilla, which drives her towards otherness beyond patriarchal domination (72). This element becomes meaningful as Carmilla is able to interact with the English protagonists who dwell upon the morality of their patriarchy (Olivares Merino, 2001: 318).

Botting argues that the "female vampires in *Dracula* display the effects of desire and horror attendant on the dangerous doubleness of sexuality" (145). Stoker addresses the inheritance of Polidory and Rymer's Byronic vampires when portraying his male vampire, Count Dracula; and by doing so, he subordinates feminine sexuality to masculinity and its perspective of comprehending women as objects of exchange and power between men. *Dracula* recuperates Gothic by making men the primary subjects of terror and horror, thereby addressing to redress the moral mobility of the sexual boundaries (146).

1.10 Gothic literature during the 20th century.

The new twentieth century brought about a new perspective to Gothic: Imperialism. It came to describe actions featuring imperial exploration of foreign and exotic land, but with a modern economical and political target. However, other critics attempt to expand Imperial Gothic to novels such as *Jane Eyre* (1847) by Charlotte Brontë, which use the empire as a location. Others include H. G. Wells's *The Island of Doctor Moreau* (1897) under this label, for the action fits into a more complex

encoding of empire values, that is, racial theories. Conrad's *Heart of Darkness* (1902) would fall into his category as well. Further in the gothic taste is Rider Haggarsd's *King Solomon's Mines* (1885), which differs from traditional Gothic in its sense of rite of passage which exploration becomes. However, the supernatural sublimity becomes as daring as previous castles.

Modern Gothic adopts the older forms of houses, primitive energies, or deranged individuals. M. R. James's ghost stories are set in colleges and libraries, such as "Casting the Runes" (1911), which set in scholarly publication tells the story of a secret vengeance. Mervyn Peake's trilogy —*Titus Groan* (1946), *Gormenghast* (1950) and *Titus Alone* (1959)— follows Dickensian spaces of the Gothification of industrial and pedagogical horrors (Botting, 1996: 159).

Similarly, Franz Kafka's *The Trial* (1925) and *The Castle* (1926) display great gothic images in the forms of a Joseph K. judged for a crime unknown to him unravelling deep turmoil; and the dark looming castle which represents the unapproachable nature of law and authority.

Besides Poe and Hawthorne, female sexuality in gothic format is addressed by Flannery O'Connor, which embodies the focus of Southern Gothic. Besides, Daphne du Maurier's *Rebecca* (1938) and the more recent Toni Morrison's *Beloved* (1987) explore the effects of guilt and anxiety amidst transgression. In a similar line but exploring the supernatural deeper, Stephen King's *Salem's Lot* (1975) or *The Shining* (1977) are significant, the former as a town haunted by a vampire former and the latter as a family trapped in a hotel. In between 1976 saw the publication of Anne Rice's *Interview with the Vampire*, which was received as a vampire plot with existential and colonialist touches.

Finally, Robert Bloch's *Psycho* (1959) addresses Gothic in the scientific manner, including a plot where a mad boy kills his mother, and later on, various other people. Deep in Freudian theories of sexuality, it was based on a true story of a Wisconsin origin Ed Gein, who had committed several crimes in the 1950s. The story, yet approachable scientifically by analyzing madness, evokes a truly Gothic aura in the sinister character of Norman/Mrs. Bates and the architecture of the iconic Bates Motel and house.

1.11 The Gothic in contemporary English literature. Integration of popular culture.

Postmodern Gothic displays uncertainties, which perpetuate gothic anxieties at the level of generic form, but relies heavily on feelings rather than on aesthetical judgements. By doing so, the unity of modernity is put in question (Botting, 1996: 169). The horror of textuality is linked to pervasive terrors of psychotic dissolution, as in Umberto Eco's *The Name of the Rose* (1980), where Gothic is consciously exercised with motifs of manuscripts and crimes in an isolated monastery. However, the novel is full of historical references and it may be read as a detective story.

Contemporary society has produced a series of vampire stories with different treatments of the vampire characters and gothic motivations. Stephenie Meyer's *Twilight* saga, or the TV series *Buffy, the Vampire Slayer* or *The Vampire Diaries* adopt more straightforward adolescent love forms intertwined with vampire mythology in an attempt to engender the change in the lives of American people (MacLennan, 2012). However, Meyer's *Twilight* saga produced vivid approaches regarding the nature of vampire existence or concepts of guilt and the role of women—needless to point at Buffy and Elena Gilbert/Catherine as female protagonists and

metaphors of new feminities while able to hold love affairs with vampire men—which part from strict and traditional vampire categories and imagery to base upon the vampire acting as another equal human being. Monica Germanà (2012) indicates that vampires do so by searching for strong human bonds to compensate the alienation caused by immortality, even to the point of discussing the nature of humanity (Michaud, 2009). It depicts a new relationship with vampires, where vampires no longer need to prey upon humans, but adopt more realistic behaviour of the contemporary social majority's morale. Edwards and Soltysic Monnet (2012) add that this is the appeal of contemporary Gothic regarding readers, that is, it becomes subculturally subversive by selling gothic's aestheticism of everyday life.

Chapter 2

Anthropology of the Vampire

2.1. Definition of *Vampire* as an anthropological phenomenon.

The vampire is the creature that appeals to the Jungian subconscious of the collective. Montague Summers referred to it in *The Vampire, His Kith and Kin* (1928) and *Vampires and Vampirism*⁴³ (1929) as no other figure throughout the world of ghosts and demons being so terrible, as well as attractive to the public (7). Neither a ghost nor a demon per se, in terms of its religious and spiritual nature; the vampire possesses the darkest qualities and strengths of both, which despite its torment upon the living, yet arises great fascination beyond the realms of time, space, or culture. Matthew Bunson defines the *vampire* in his *The Vampire Encyclopedia* (1993) as *vampir* and *vampire*, as if addressing the figure's ambivalence. On one hand, he tells the reader of *vampir* as:

Also vampyr, generally the European spelling for “vampire”, listed by Montague Summers as a Magyar word of Slavonic origin that appears in a wide variety of lands, including Russia, Poland, Hungary, Serbia, Bulgaria and Czechoslovakia—essentially anywhere there has been a Slavic influence. The term spread to surrounding countries, so *vampir* is found in Denmark and Sweden as well as other lands.

(262).

And later on, he refers to *vampire* in a longer fashion, with connotations of its ancient origin, general image among the public, and variety of treatment:

One of the most unique beings in the world, surviving from the darkest times in history, existing for millenia among mortals, feeding on them on them and using them to create more of its own kind in order to ensure the continuation of the species, perhaps in preparation for a final struggle between the living and the undead. The vampire is a very personal entity, with highly defined traits and characteristics, well known throughout the world. All people share traditions and knowledge about the vampire's appearance, activities,

⁴³ Both books are the same. *The Vampire, His Kith and Kin* is the original book published by Montague Summers and *Vampires and Vampirism* is an unabridged republication of the original book. Hence, when quoted, either edition is admitted, although it shall be addressed as to which one is used. Preferably, the original shall be used. Unless, otherwise said, quotations shall be from this one. *A. N.*

and powers. The vampire has been developed in literary and cinematic treatments evolving over the centuries into a glamorous being, but its roots in folklore remain primitive and bestial. (...) They are sensual, irresistible, and immune to the horrifying aspects of the twentieth century: violence, drugs, AIDS, disease, famine, and financial and social chaos. Being a vampire signifies membership in this most select body of beings the world has ever known.

(264-66).

However, *Webster's Third New International Dictionary* defines the vampire with a less enthusiastic approach and greater earthliness:

n. -s [from G. *Vampir*, of Slav origin; akin to Serb *vampir* vampire, Russ *upyr*] 1: a bloodsucking ghost or reanimated body of a dead person believed to come from the grave and wander about by night sucking the blood of persons asleep and causing their death.

(2531).

These two definitions exemplify the general public's image of what a *vampire* is. However, the former does participate of a passion which neglects the latter's authority. Nevertheless, either definition does draw attention to some key elements in the nature of a vampire from the anthropological point of view; of which, other sciences and disciplines partake. The first element is the fact that a vampire is, as a creature, dead and abnormally reanimated. Postmodern conceptions of vampires as such do transcend the element of being dead, for they tackle vampires as psychic characteristics of human beings who feed on the rather difficult to define *energy*, but not to live on, but as a voluntary or unconscious act of socializing with others. Traditional image of blood is changed by a more modern energy as synonym of the archaic, universal, and vital means that drives existence. Science goes a step further and explains vampires as psychiatric disorders which denote illness, bestialism, zoophilia, and generally aggressive, and in some cases murderous behaviours and pathologies. These shall be studied with further analysis in following chapters.

Being a reanimated corpse, the vampire needs to feed on the blood on the living. Thus, blood becomes another key element that defines the myth. Blood becomes the element which the corpse needs to obtain out of the living in order to preserve its own existence. Blood embodies the most precious desire of the human subconscious mind, for it drives biological life and by doing so, the vampire becomes predatory upon it, which renders the living as possible targets. The vampire would then have the key to show the living what fate awaits them, that is, death and abnormal existence as a vampire as well. In other word, man fears its own doom and the inextricability of it, for while death itself may be of great fear, the vampire becomes even more fearful as it depicts a non-resting and ever-lasting life beyond existential fraternity and peace.

The grave would of course be of paramount importance, for as a corpse, the vampire rests by day in the place where it was buried. As cultures addressed life as emanating from mother earth, so did the vampire, but at night and in the most somber nature of all. Wandering would be the last iconic image of the vampire, for unable to rest in peace with the others dead and buried, it has no other choice but to wander the land preying upon the living, ultimately his equals, in order to feed on them.

Gothic adopted these images as analyzed in the previous chapter. Gothic assimilated this *graveyard* imagery and the *vampire* as a character became very likely and effective to embody a variety of images and motives, as Bunson's passionate definition explains.

John Heinrich Zopfius in his *Dissertatio de Uampiris Seruiensibus*⁴⁴ (1733) says the following:

Vampires issue forth from their graves in the night, attack people sleeping quietly in their beds, suck

⁴⁴ In Summers's *The Vampire, His Kith and Kin* (1928) and *Vampires and Vampirism* (1929).

out all their blood from their bodies and destroy them. They beset men, women and children alike, sparing neither age nor sex. Those who are under the fatal malignity of their influence complain of suffocation and a total deficiency of spirits, after which they soon expire. Some who, when at point of death, have been asked if they can tell what is causing their decease, reply that such and such persons, lately dead, have arisen from the tomb to torment and torture them.

(Summers, 1928: 7).

Scoffern in his *Stray Leaves of Science and Folk Lore*⁴⁵ provides a more condensed and passionate definition: “The best definition I can give of a vampire is a living, mischievous and murderous dead body. A living dead body!” (7). Thus, a vampire can be called neither a ghost nor a demon, for the vampire lacks the body intangibility of a ghost and the spiritual nature of a demon.

As Summers (1928: 22-36) explains, the word *Vampire*, also *vampyre*, is from the Magyar *vampir*, a word of Slavonic origin occurring in the same form in Russian, Polish, Czech, Serbian, and Bulgarian with such variants as Bulgarian *vampir* and *vepir*; Ruthenian *vepir*, *vopyr* and *opyr*; Russian *upir* and *upyr*; South Russian *upuir* and Polish *upier*. In addition, Turkish from *uber* is addressed as a possible source, as well as the root form *Pi*—from the Greek *to drink*, with the prefix *va* or *av*. If this derivation were correct, the word *vampire* would come to suggest a kind of blood drunkenness. As for this idea, the Croats call their vampires *pijauica*; the Serbians say of drunk men with a red face “blood-red as a vampire”; and both the Slovaks and Serbians refer to hard drinkers as *vlkodlak*. This last word, with other Slavonic forms such as *volkodlak*, *vulkodlak* or *vukodlak* is a compound word of which the first half means “wolf” and the rest—*blaka*— means “hair of a cow or horse”. The actual use of the word in all Slavonic language, save for one, is that equivalent to English *werewolf*; Scotch *warwolf*, German *Werwolf* and French *loup-garou*. The only language with no

⁴⁵ Ibid.

such treatment is Serbian, where it means *vampire*. However, it must be said that although vampires and werewolves do share many features and at times are similar, yet there are many differences that separate them as anthropological phenomena.

In Danish and Swedish, the *vampire* is called *vampyr*, the Dutch call it *vampir*; the French *le vampire*; Italians, Spanish and Portuguese *vampiro* and Latin calls it *vampyrus*.

Most certainly, the abnormal condition of the dead rising to haunt the living is the landmark of the vampire, essential to define classical conceptions of vampirism. Surely, real cases of people buried alive as in cataleptic victims or premature burials, especially when plagues and other pestilences happened; did contribute to the addition of the rising corpse image.

2.2. Origins of the vampire: Towards a vampiric genealogy.

However, the origins of vampirism go back to the ancient times in which primitive man first wondered about the relationships between body and soul. As Summers (1928) explains on, man was bound to ask himself if there was any continuity of his time of existence unknown to him, of what passed elsewhere and was part of him as well. Unanswered, it might have been of spiritual help to address the deceased's interest once dead may live on among the ones they left behind. Furthermore, the families of the deceased venerated the father of the house both while alive and also once dead, forming the germ of ancestral worship of great men whom the tribe would come to believe looded after not only the family, but the whole clan as well. The Shilluk, a clan living in the Western bank of White Nile, ruled by a sole king still maintain the worship of Nyakang, the hero who founded the dynasty and settled this people in the present territory (Summers, 1928: 14).

Not only Nyakang, the Shilluk worship every king they ever had. This rite is not unknown, for other African tribes such as the Baganda in Uganda worship their dead kings as gods; or the Bantu tribes of Rhodesia, who venerate the souls of their departed chiefs in public and their departed ones, whom they venerate in private. So do the Zulus (Summers, 1928: 15-18). Nevertheless, Summers (1928) explains that the Caffres believe men and evil after death may return during the night in bodily form and attack the living, often wounding or even killing them as revenants are said to be attracted by blood, thus making any nip or bleeding to be covered so as to not draw the attention of the deceased.

Such beliefs, along the laceration of the female face are to be found all over the world regardless race. This rite of laceration of the dead can be found among the Assyrians, the Arab, the Scythians, the Moabites, the Philistines and the Phoenicians. Farther on, the Aborigenes of Australia, New Zealand and Tasmania; or the Indians of the Patagonia and California, who also cut the dead body of their deceased to show great respect and veneration. The important element according to Summers is the fact that blood must be spilt in order to show some covenant with the dead. In other words, they freely bestow upon the dead what the deceased wishes most. Failing to do so would render in the revenant's return to take that not given, seizeng wrath and vengeance (18).

The mythology of the Ancient World gave shape to the vampire as a myth. Derek Hall (2011) speaks of Lilith as one of the main myths to shape vampiric features. He gives account of pottery in Mesopotamia, which depicts creatures sucking out the blood of men and women. Among these, Babilonian Lilith is described as a demon festing upon children. Hebew mythology has its analogue Lilith, the Storm

Demon. Charlotte Montague (2010: 75) describes her as a succubus⁴⁶, which began life in 4000 BC as one of the wind and storm demons. She appeared to men in their dreams and was known due to her lustful ways. She was thought to cause men's nocturnal emissions, thus draining away their strength. She was also described as having talons and wings, and living in the desert. Leaving her lair at night, whenever storms blew up, she preyed upon men and she would wreak havoc. Some believed that she was the handmaiden of deities Inanna, the Sumerian goddess of fertility; or analogue Assyrian Ishtar. Others described Lilith as a prostitute, a harbinger of disease and death.

Lilith appears as the first wife of Adam. When he demanded her to lie beneath him during sexual intercourse, she refused by saying God created them both equal. In revenge, she fled off and consorted with demons, producing demonic children, one of whom would die every day. In other stories, Lilith turns into a serpent, tempting Adam and Eve with the apple and later causing their banishment from the Garden of Eden. Later, in the Middle Ages, Lilith is said to have married the king of demons Asmodeus, spreading chaos and and misery at every opportunity. Up until the eighteenth century, a magic circle would be painted around a mother who gave birth, and both mothers and babies would be given amulets to protect them (Montague, 2010: 75-76).

During modern times, Lilith has been reassessed as a myth, and has come to be defined as an early goddess overseeing and celebrating feminine virtue of sexuality and fertility, on a par with Egyptian Isis. According to this view, it would be the rise of patriarchal ideology would have turned her into a demon character.

⁴⁶ See 2.4.1. Lore approach to vampire typology for a deep analysis of such creature.

The Summerians believed in evil spirits unable to rest their graves and forced to wander the land. One of them was the *Utukku*, a ghost revived by necromancers. Another was the *Ekimmu*, or Departed Spirit, who was the spirit of a dead person which could not rest in peace and wandered among the living to prey upon them. Babilonian tribes certainly did fear these spirits, for they were believed to be very hard to dislodge (Summers, 1928).

Derek Hall (2011) describes Indian *vetala* as well as inhabiting the bodies of corpses. They would visit cemeteries and tombs in order to demonically possess the bodies of the dead.

Lilith is often described as a *lamia* as well. Montague Summers, in his work *The Vampire in Lore and Legend* (1929), describes *lamiae* as “women who had the horrid power to remove their eyes, or else a kind of ghost or demon” (8). Often they are called *laruae* or *Empusas*. They are described as women who have great beauty and “bosoms so white that no brush could paint” (8). They would show their bosoms to attract men and once at their grasp, they would be cruelly killed. However, the nature of the *empusa* is that of a spirit or spectre which leaps upon those unfortunate enough as to bump into her.

The Greek called the *lamiae* also by the name of *striges*, as the birds of ill-omen. They were believed to suck the blood of babies. *Gorgon* was a name used as well. Despite the name, the inner symbolism remains the same.

Summers (1929) describes the festivity of the eve of All Souls in Brittany as a day in which the spirit of the dead visit the living at night. The feast features the rite of the Pardon of the Troménie on the second Sunday in July when a knell is sounded with slow strokes while prayers are intoned. The dead are supposed to take part in it risen from the Land of the Souls. Bruges also features a similar rite, but houses keep

candles burning all night long. On November 1st, “soul-cakes” are baked. Southern Germany, Austria and parts of England also feature this rite.

The Romans believed in *larvae* and *lemuria*. As Erberto Petoia (1995) explains, these are the Latin names given to *revenants* and spectres, which are closely linked to the cult of the dead. *Larvae*, once their earthly existence is ended, bear the responsibility of certain violent or tragic death, which depict them as close relatives of Slavonic vampires. On the other hand, *lemuria* are referred to as the spirits of deceased men. They are supposed to be less frightening than *larvae*. However, *lemuria* are believed to come to life certain days of the calendar⁴⁷ in order to torment the living. Petoia argues nevertheless, that the nature of the *lemuria* has never been satisfactorily explained yet, for Roman festivities regarding them had previously been established so as to praise Remus, killed by his brother Romulus, who came to life to torment Acca Larentia and Faustulus. Thus, *Lemuria* would be confused with *Remuria*.

2.3. The rite of becoming a vampire.

Matthew Beresford (2008) outlines four main manners in which somebody is likely to become a vampire. He infers the first as predisposition, characterized by leading a violent and vile life, along equal death. The second would be predestination, as caused by lack of control over life, as in the case of children born out of incest or wedlock. Often, Eastern European folklore traditions feature this manner. A third manner would come out of violence, be that may murder or mutilations of a corpse. And last, but not least, a fourth manner would imply incorrect rituals and burial rites.

Neolithic and Bronze Age burial mounds show stones placed on top of the grave so as if they were to contain the dead. Later evolutions show Scottish Highlands’s

⁴⁷ *Lemuria* came to earth on May 9, 11 and 13. (Summers, *The Vampire in Lore and Legend*, 1929: 24). A. N.

Clava cains, which are round mounds with centrally set stone chambers and entranceways. Beeley and Eyam Moor, among others, show similar systems but smaller in size (Beresford, 2008: 32). The general progression in Europe is from large stone chambered tombs to smaller barrows in the Bronze Age, as better understanding of temperature and control of cremation fires enabled the people to better treat and dispose their dead.

Eastern European legends display the most classical manner in which vampire transformation is to occur, as before said. Wickedness and immorality are central to a vampire-to-be. Summers (1928) describes men of foul, gross, and selfish passions, keen on cruelty and blood as those prone to defy the spiritual world. The vampire is said to have devoted in life to Black Magic, which led to restlessness in the grave.

Linked to this idea of Black Magic is the concept of witchcraft, highly extended in Medieval Ages as the Inquisition came to judge. Witches are thought of devoted to evil and many trials and confessions give account of numerous sabbaths and coitus with the devil, as Henri Boguet explained in his *Discours des Sorciers*⁴⁸ (1590), and Ludovico Maria Sinistrari⁴⁹ in *De Demonitiatate* (1879).

In any case of witchcraft, the best manner to destroy the ultimate vampire, or the witch to prevent vampirism rather, is by burning them to ashes in fire, alledging that the body being burnt, blood is prevented thereby by becoming hereditary to the progeny in the same evil. Records indicate that the judgements went ever further, thus using the stake and burning witches in them.

⁴⁸ In Summers, (1928: 78).

⁴⁹ Ludovico Maria Sinistrari lived between 1622 and 1701. He was considered at the time an expert demonologist and had great influence upon the Inquisition. Summers fails to address the publication of *De Demonitiatate*, so the author of this thesis came to address this work and its publication in Paris in the year stated, after being discovered in 1872. An online version is provided for its reading: http://www.succubus.net/wiki/Demoniality:_Or,_Incubi_and_Succubi (last visit on 13 August, 2015). <https://archive.org/details/demonialityorinc00sinirich> (last visit on 13 August, 2015). https://en.wikipedia.org/wiki/Ludovico_Maria_Sinistrari (last visit on 13 August, 2015).

Judgements on witchcraft heresies became common during the Middle Ages under the power of the Catholic Church. *Excommunication* was the penance laid to those who broke the code of morality the Church imposed, and led to the conception of the excommunicated person being deprived of the spiritual benefit the Christian society was awarded through God. Summers (1928) explains that the excommunicated did not cease to be a Christian per se, for their baptism is never to be effaced, but they are no longer welcome to the community, which therefore cast them exiles from ecclesiastical authority until the offender came to terms with his heresy. Of course, the excommunicated person had to have offended the Catholic Church in a public manner, in the jurisdiction of the *forum externum*⁵⁰, which alone was to cause excommunication.

From the moral and legal point of view, excommunication required the victim's knowledge of the law against which the excommunicated acted upon full use of reason and liberty. That indicated the victim's awareness regarding whatever act they might have been doing and the full knowledge of such status according to the morale. Hence, the accused was to be declared guilty by the *forum externum* and therefore declared beyond the grace of God, that is, excommunicated. Wherefore *causas excusantes*⁵¹, such as ignorance, lack of awareness, or any other likely to have affected when the offence was happening was indeed hard to address and prove, so very seldom would such be accepted (Summers, 1928: 78-79).

Regarding the authorities which are bound to declare *Excommunication*, Summers (1928) divides them into four categories or figures: the general principle followed is that the judging figure can apply justice among *their* subjects in the realm

⁵⁰ It is a Latin term used by Summers (1928) to refer to the public ecclesiastical tribunal. On the contrary, he uses the Latin form *forum internum* to address those offences made in the private sphere, the conscience, also prone to be judged by the tribunal. *A. N.*

⁵¹ Summers (1928) uses such term to refer to extenuating circumstances or elements which might be of use to mitigate the culprit's guilt. *A. N.*

of *forum externum*. *Excommunication* could come then, from the supreme Pontiff alone or from a General Council for the whole Church; from the Bishop for his diocese; from a Prelate *nullius*⁵² for quasidiocesan subjects; and from ordinary Prelates for their subjects. If delegated, vicars could declare *Excommunication*, whereas parish priests could not. Each category was to judge upon various types of *Excommunication* cases according to their importance. It is important to say that the penance of *Excommunication* had a deep Jewish tradition, which helped the Jewish to be persecuted by the Catholic Church and to be addressed as *Wandering Jews*, as the vampire character came to depict, as Melmoth mentioned before. Ramón Hervás (1999) adds a curious element which denotes the Jewish trait as for vampirism, that is, the fact that Jews do ask for the meat they are offered to eat to be cleaned with some blood. This is related to the Jewish rite of not permitting a woman to be offered for union with a man until a bloodstain appears for the first time in her clothes. This stain, though, must be as small as a pea. Meanwhile, the state of *nidda*⁵³ must be kept (37). Blood and Jewish nature would shape the later image of the Jew not only as a vampire, but also as a person with an evil shadow upon him guilty of any evil happening around them.

Once the excommunicated was dead, it was common to bury him after placing on the lips a crumb of consecrated bread from the Eucharist. In Greece, it was not uncommon either to place a small coin on the lips as well, following ancient Pagan traditions. Although its primary meaning may be lost, it was later conceived as Charon's fee to carry the soul to the land of the dead. However, its original meaning may be different, for the rite is common in cultures before the idea of hell or the

⁵² Prior to the Vatican Council Second (1962-65) existed the prelate *nullius*, or territorial prelates, which were appointed a person to rule them. *A. N.*

⁵³ *Nidda* is a state in which, according to the *Thora*, a woman is not pure. Impurity would be defined by blood coming out of her vagina. *A. N.*

ferryman appeared. Nevertheless, the idea obtains its meaningfulness by addressing the fact that the soul was thought to leave the body from the mouth. Then, if possessed by evil forces or spirits, it would try to re-enter the body through the mouth again, which was prevented by the crumb of bread from the Eucharist.

Furthermore, it was common to include a piece of pottery with inscriptions of sacred names and a pentacle, which is still used in Myconos to prevent the attack of *vrykolakas*. Be that may, these acts would be a counter reaction against the forces of the vampire.

To this respect, Dudley Wright (1914) speaks of a manuscript found in the church of St. Sophia at Thesalonica, which shows the power of the Church over the excommunicated bodies. It depicts four main points, which read:

- a. Whoever has been laid under any curse or received any injunction fro his deceased parents that he has not fulfilled, after his death the forepart of his body remains entire;
- b. Whoever has been the object of any anathema appears yellow after death, and the fingers are shrivelled;
- c. Whoever appears white has been excommunicated by the divine laws;
- d. Whoever appears black has been excommunicated by a bishop.

(23).

Then, if the corpse gave indications any of these signs, or was found uncorrupt—although cases of bodies found dead were depicted as cases of sanctity—; or with signs of blood due to bodily fluids; gave the possibility to discover what crime the excommunicated person had committed while alive, as well as the person on whom the judgement was pronounced. In addition, Bulgarians and European Turks did open the graves of the dead after twelve months to assess the state of the body and the soul. Similar rites were followed with the bodies of murderers and suicides.

Clive Leatherdale (1985) argues that although the Church assumed the need of a person's knowledge in order to be judged, persons were cast as vampires though no fault of their own, by being stillborn, or drowning, or by meeting their deaths violently. Besides, vampire taint could be hereditary. Victims of murders were at risk, for they were supposed to be unable to rest in peace due to the unnatural and violent nature of their death. Besides, they were thought of having a desire to quench their thirst with the blood of their assailants. Vampire shadow also was cast upon the relatives of those victims who could not dutifully track down the culprits, which meant penance to be laid upon themselves (26).

More unconventional ways to become a vampire are recalled by Leatherdale as well, as those which make reference to animals such as sheep, the flesh of which was very dangerous if it had been killed by a wolf. A similar case related to animals if that which makes reference to cats and the danger they pose, for a dead person was in grave danger if a cat passed on their grave. That, in Leatherdale's words meant "lack of respect for the place of burial" (ibid.). Thus, for safety's sake, it was common to keep animals indoors until after a funeral.

Curses and omens were paramount as well, for a paternal curse might be inherited by a baby; as well as a pregnant mother's baby if the mother did not salt on her food. The salt also addressed the myth of the *Evil Eye*.

On the other hand, omens possess a rather distinct outcome. Whereas Gaelic mythology favoured the seventh son with healing powers; Balkans and Southern European territories feared it energetically. Seventh sons were suspected of growing a little tail to warn of its presence. Similarly, a baby born with a caul was thought of positively in Gaelic mythology, whereas Balkanians and Southern Europeans feared it

as well, especially when they were illegitimate born, although illegitimate children of illegitimate parents were conceived negative by themselves.

Those born with deformities and those who developed nervous disorders were thought to be prone to become vampires as well as werewolves. Hare-lipped were also automatic victims who were to be later addressed and fight against. Nervous disorders as craziness, or physical disorders such as epilepsy and chorea⁵⁴ were also signs of possible vampirism.

As explained when addressing the etymology of the word *vampire*, it often comes to be represented with lycanthropy. Although very similar to some respects, a main difference between both is that while vampires search for the blood of their victims, the werewolves are interested in all the body (Bormann, 1999: 27). Thus, besides blood, the full flesh is devoured as well as hair and skin. Even etymology makes reference to it, for *werewolf* is derived from the word *wer-* coming from Latin *vir*, meaning *man*, which also addresses the fact that almost exclusively werewolves are mostly considered men. Most certainly, the myth dates back to the time in which man started to cover himself with the skins of the animals, which he killed to feed himself and his kin. Later, such image would develop to the mythological conception of energy trespassing and shape-shifting quality that the gods had in mythologies such as the Greek. More modern conceptions see the wolf's hair as the feminine sexuality symbol, as well as man's desire to possess sexuality with no boundary. The moon would address the feminine unconscious mind and sexual drive (ibid.).

The vampire would then be close to the werewolf's Freudian and Jungian conception. Additionally, these traits would be reinforced by the capacity to change its shape, most importantly by the lycanthrope rather than the vampire, although both

⁵⁴ St. Vitus's dance. *A. N.*

might be addressed; as a sign of the devil's curse upon those who once dead, broke their way out of the grave in which they were supposed to be resting (Baring-Gould, 1865). On the other hands, Montague Summers describes werewolves in *The Werewolf in Lore and Legend* (1933) as sourcerers as well when referring to their capacity to shapeshift (3), of course, without neglecting classical imagery, where the werewolf is also described as a victim of evil close to the vampire (35).

Both the werewolf and the vampire would be referred to distinctively by making references to their teeth. Thus, as Leatherdale (1985) explains, when a baby was born with teeth; or when babies possessed birthmarks, they were conceived to be cursed. In regions where brown eyes predominated, those with blue eyes became suspect, or viceversa.

Along *Excommunication*, those who took away their own life were also believed to be rewarded with a vampiric existence. *Suicide* was addressed as a sin for it transgressed God's decision of life and death. Therefore, a suicide was a source of utter blasphemy, which made the victim liable. Suicides could not bury themselves at funerals, and lack of burial may constitute enough to become a vampire (Barber, 1988). When this was the case, common was the sprinkling of seeds upon the grave, or even further, thorns were to be laid at specific places in the coffin and in home and the dead buried facing the earth and covered with a pile of stones so as to make the devil penetrate the body or to prevent the vampire to rise. Balkanian countries display this rites to this day. In addition, Wallachia still has a ritual consisting of Polish bread-like concoction from flour mixed with the blood from a destroyed vampire, which is thought to provide immunity against vampires. On the other hand, rubbing one's body with pig lard killed on St. Ignatius's Day is supposed to be efficacious (Leatherdale, 1985: 33).

Garlic and various herbs, such as Wolfbane, are also supposed to be of precaution. Garlic is the most important for the devil is thought to be repelled by a smell stronger than his own (ibid.). It is important to be placed in home as well, or at the vampire's grave. In order to do so, it was important to locate the vampire's grave. Horses were thought of as to be of great help. Then, a boy would mount on an all-black or all-white virginal colt and ride the burial ground until the horse detected a grave with a vampire beneath. Due to the vampire's ability to dematerialize, whatever hole seen was to be searched. In addition, In Serbia, a *dhampire* was used, that is, the son of a vampire, who is believed to know of his father's deeds.

Once located the vampire's grave, signs were searched for in order to destroy the right vampire. The creature should display ruddy complexion, mouth and nails clotted with blood. And if pinned, blood should come out of the body. And of course, eyes are to be open and malefic.

Therefore, vampires were to be destroyed by three systems: impalement, cremation, and decapitation. Impalement was done through transfixion, that is, by driving a stake made of oak, aspen, maple, or whatever wood the local beliefs referred to be used in God's crucifixion; through its body, preferably the heart, so as to fix the body to the ground. That would kill the vampire and leave it fixed permanently. However, it was to be done in one sole stroke, for a second may revive the vampire and enable him to pull out the stake. Occasionally, the spine was broken when burying the corpse. Cremation was hard to accomplish, although effective, for it meant utter destruction of the body. Nonetheless, the Church defended that the dead should arise on Judgement Day, against which cremation posed a great impediment, although there was no trouble in burning witches at the stake and cremating them. Thus, impalement was often accompanied by decapitation, which was to be performed with a sexton

spade. Then, the body was torn to pieces, shredded after being cleaned with vinegar and Holy Water sprinkled over the pieces and the grave (ibid.). In addition, Emily Gerard included in her *The Land Beyond the Forest* (1888) that in Transylvania, when performing the funeral, the priest is to pour wine on the coffin, but never opening except in case of a violent death, for it may lead to vampirism. The murderer was to face the body and if it was the case of the culprit being the murderer, his orifices would start to bleed (182).

When these cases occurred, it was common to elaborate plans to watch for the town and great fires were lit in order to protect themselves against the vampire attack. Seeds were poured in the roads that led to the town, for the vampire is thought to have its lair outside the town (Pérez Sarró, 2007: 60). Regarding this, Raymond McNally (1993) describes as a first hand account what has been described above, as he witnessed in 1969 near Poenari the destruction of the father of a gipsy girl called Tinka, who believed her father was a vampire, and who was eventually destroyed following the rites described.

Of course, the vampire's bite is the paramount and most classical image of vampiric transmission. The teeth possess deep Freudian symbolism of love-bite as the bite provides a sexual drive rendering as well as the vampire's way to feed. Although the neck is the classical location for the bite, anywhere in the body is likely to transmit and perpetuate the disease. Terrisse (2010) explains the neck as the favoursite as it is the place which has veins exposed. Then, the glands would transmit the vampiric "venom" through the body and later transform the victim into one of his own.

2.4. Typology of vampires.

2.4.1. Lore approach to vampire typology.

Despite the variety by which the vampire lore is featured, European vampire lore is especially analyzed due to its role when it comes to shaping popular knowledge as for vampires. As Ballesteros (2000) indicates, Bram Stoker gave the vampire its current shape as far as popular imagery is concerned through his *Dracula*. Before him there were many popular and literary depictions of vampire forms, but it was *Dracula* the one to address the popular mind of today with uttermost power.

Vampire lore possesses several elements that identify its imagery, some of which have been previously tackled. However, those shall be briefly mentioned and new items shall be introduced.

As Induráin and Urbiola (2000) explain, the *stake through the heart* is one of the most iconic images defining the vampire, especially as a popular means to destroy it, especially as vampire hunters and slayers have shown it in books and films. Bram Stoker's *Van Helsing* and *Holmwood* are good examples of it as the former instructs the latter as to how Lucy is to be killed. The novel reads:

“I shall cut off her head and fill her mouth with garlic, and I shall drive a stake through her body”. It made me shudder to think of so mutilating the body of the woman whom I had loved.

(Dracula, 179).

The full ritual described mentions some of the iconic elements, as decapitation and garlic, which are to be studied. By no means is the stake the only manner described in the lore to destroy vampires, but it is very overt and explanatory, although lore indicates it must be done in a sole strike as to prevent the vampire from reviving.

The heart is a very old symbol, dating back to the dawn of civilization, but as Cirlot (2014) explains when addressing its role by mentioning Egyptian

mummification, the heart being the only organ the Egyptians left in the body as it was the only organ necessary for immortality.

Induráin and Urbiola (2000) mention that the heart has long been considered the center of will and intelligence, which do explain the nature of vampirical existence and the necessity to drive a stake through it. The vampire, being undead as Van Helsing denominates it, is alive as its will and life in death reside in it. Besides, it is the organ which pumps blood to keep bodily circulation alive, so it is only natural to think the blood is what the vampire needs to keep its heart, and its life as well, alive. The stake is therefore to extinguish its earthly life.

Van Helsing mentions Lucy's body, not heart. This is important as well, for it denotes Bram Stoker's knowledge of ancient lore, especially through Emily Gerard's *The Land beyond the Forest* (1888), which he came to read. Stoker knew lore does not necessarily exclude the rest of the body, for besides the stake driven to the heart, the vampire was also pinned to the ground or facing down so as to prevent it from rising. When coffins became popular, such rite became modified and the heart was destroyed.

Wood was preferred than metal, for the latter was thought of likely to allow vampire fluid to pass through it. Nonetheless, gypsies did use it for attributing it powers as for defence (33).

Mentioned before are *decapitation* and *cremation*, which were important as well and are deep in lore's roots. In short, cremation was very effective and required the ashes to be thrown to the river so as the water could purify them. Besides, it provided dull destruction; but was badly seen by the Church, for it did not permit body reanimation on Judgement Day. Thus, decapitation was preferred. Once again, Cirlot (2014) says that the head has been conceived since primitive man as the place where

spirituality resides. Thus, the ritual beheading guaranteed the vampire's body and spirit's destruction.

The vampire has been often described as shape shifting to turn into bats. The *Bible* gives example of the bat's ill nature and it is considered as foul and abominable, due to which it is not allowed to eat. Isaiah's words are to be remembered:

On that day people will throw away
To the moles and to the bats
Their idols of silver and their idols of gold
Which they made themselves to worship,
To enter the caverns of the rocks.

(Isaiah, 2:20).

Isaiah addresses the fact bats sleep in caverns, that is, in the dark. In addition, considering they rest upside down, it is logical to be thought of as creatures of the night to be associated with the vampires. However, not all lore related to bats is considered ominous, for the Far East countries do depict it as a sign of happiness (Induráin and Urbiola, 2000). However, Charlotte Montague (2010) refers to the vampire bat and its role when shaping vampires by mentioning the Aswand and the *Manananggal*, Philippinean vampires, which are believed to drink blood, dislike garlic and turn into bats. In addition, many cultures, such as the Malayan tribes believe the spirit can rest inside an animal. However, that is more strictly a case of transmigration rather than transformation, which is more related to the vampire lore. It is interesting though, for the capacity to transform into other animals such as bats or cats, among others, was also attributed to witches and necromants, due to the Christian influence. The Inquisition described them in Eimeric and Peña's *Handbook for Inquisitors* (1376) as people who wore black clothes and make blood sacrifices, be that may their own or animals's (81-82). Nevertheless, cats and bats have been for long depicted as animals of bad omen, and even burnt and crucified, as the Inquisition did. Marvin Harris (1980) attributes this change to the steady alienation and impoverishment of

European peoples, which came to search for spiritual consolation. It must be borne in mind that vampires are also described as able to turn into cats —Carmilla does— and wolves —Count Dracula—, or directly dematerialize or appear as mist —Count Dracula again—.

A modern conception of the vampire is related to the *coffin*. Its use is not very old, as primitive man used to bury the dead body or burn it directly on earth or under rocks, the rite evolved until the coffin —too simply and—briefly explained. For the vampire, it is the place to rest and protect from sunlight. Aubrey Sherman (2014) explains that the vampire needs to rest upon their *native*⁵⁵ soil, interestingly enough, as if vampires would still need to belong. The relationship between coffins and vampires starts merely by addressing the fact that the vampire is dead, and thus put in a coffin (Induráin and Urbiola, 2000). Nevertheless, neither Varney, Carmilla nor Lord Ruthven do use a coffin, although Count Dracula and Anne Rice's vampires do use it. Besides, Stoker's Count needs earth from his country inside the coffin to be able to rest in it. Stephenie Meyer's vampires do not use a coffin neither, which shows the evolution of the vampire in contemporary literature. In the episode where Bella is introduced to the Cullens, Edward mocks their vampire nature by saying: “‘No coffins, no skulls in the corners; I don't even think we have cobwebs... what a disappointment this must be for you', he continued slyly” (*Twilight*, XV: 287). It would not make sense, for the Cullens morph into the social environment they live in, thus, the coffin renders unnecessary.

⁵⁵ Not all literary vampires make such an allusion. For some lore scholars, folkloric vampires would have such necessity, especially the shape-shifters, so that they could enter and exit their graves via a hole dug in the soil (Sherman, 2014: 26).

A story⁵⁶ to be held real tells of a *mugik*⁵⁷ who travelling found himself tired and decided to rest in a cemetery into which he walked. He tried to sleep on a grave but soon after, the grave started to move. He stood up and saw a corpse coming out, who took the coffin lid and left it leaning on a church wall, after which he headed for the village nearby. The *mugik* took it and waited for the corpse to return. When the dead returned asked him for the lid, in exchange of which the *mugik* asked him where he had been all night. The corpse answered he had been in the village and killed two maids. The *mugik* asked him for the secret of how he gave life to them, and when he got it, the corpse went into the grave as sunlight was dawning. The villagers finally killed the resuscitated with a stake driven through his heart.

Many stories like this made way for the vampire-coffin association, which initially was not featuring vampire lore. However, for the popular culture of today, the coffin is paramount when identifying vampire mythology.

Iconic as well is the *vampire's bite* on the neck. The sharp teeth relate the myth to the bat and to the wolf mentioned before. Being hunters and bloodsuckers, teeth are important when shaping the myth, along the long association with wolves and werewolves earlier analyzed; gave the vampire its ritualistic teeth and bite. Deep into Freudian psychological rendering, the bite embodies the love-bite ritualistic form of the bite and blood sucking an image of Psychoanalytical sexual relationship symbolism. Induráin and Urbiola (2000) define the teeth as the image which determines the vampire's defence, although he is never armed. Biting renders as the aggressive act of primitive sexual drive, later culturalized as kissing and vampire's bite, as if non-genital and guiltless sex (44).

⁵⁶ The story is collected by Afanásiev and published between 1865 and 1869. It is mentioned by Induráin and Urbiola (2000: 41). *A. N.*

⁵⁷ Russian servant or peasant. *A. N.*

The *cape* is closely related to it. Rather Victorian and later due to the film industry, the cape is black from the outside and red inside. Both colors relate to night, death, and blood, which symbolize the life of the vampire. Jung (1970) would come to address these colors, especially black, as the dark and occult out of which darkness is born in the collective. It would also be related to the Roman toga, which was given those who made the rite of passage to adulthood. The cape would then also be part of Victorian—as well as religious—outfit used when socially shown as an adult.

The cape appears to be black on the outside, and was often depicted as the vampire's outfit in films and literature. It relates to the Victorian opera outfit due to which Bela Lugosi and Christopher Lee became iconic. Contrary to this night item of clothing, *daylight* becomes the counterpart of the vampire, for it utterly destroys it. The *Bible* defines Jesus of Nazareth as “I am the light of the world” (John, 8:12), and the vampire is defined in the lore as the creature of the night and thus, demonic. The night is the natural moment of the vampire and its nature of prey. Logically then, the light of dawn destroys it. However, Lord Ruthven, Carmilla, Count Dracula, and the Cullens do walk during daytime, although Anne Rice's vampires do not. Sir Varney is revived whenever the daylight touches him, which ultimately leads him to commit suicide by jumping into a volcano.

Deep in Christianity, the *cross* is the main defence against the vampire, for it embodies God and everything the vampire came to despise as its demonic nature came to define. *Praying* and *magic words* and *symbols* do also join the defence provided by the cross, such as Holy Water, or seeds. Preferably worn on the neck to prevent the vampire attack, other elements like garlic and white thorn are used. The former represents the purifying power and its smell is thought of to be repellent for the devil, which cannot stand odours stronger than his; whereas the thorn addresses the crown of

thorns laid upon the head of Jesus. Thorn is to be put all around the house and garlic rubbed in whatever hole or space the vampire may use to penetrate. Since garlic grows in warm climates, different cultures had access to it, thus conveying equal meaning. Seeds were also poured at daylight in crossroads and accesses to villages and homes so that the vampire could entertain itself by counting them until daylight.

The last iconic lore image of the vampire is the *lack of reflection*. Vampires are believed to cast no reflection upon a mirror or whatever meant to provide reflection. It has been popularly believed the shadow and the life of a person were united and that its loss involved penance and death. Furthermore, the demon is said to be able to manipulate the living through their shadows. Therefore, and especially fed by Christianity, the reflection is conceived as the soul; thus, the vampire would cast neither reflection nor shadow due to its lack of God's Grace. Being castaway and doomed, the vampire is not allowed to possess a soul and therefore, neither a reflection. Stoker's Count Dracula breaks Harker's mirror when the episode of Harker's shaving before Harker can realize the Count casts no reflection. The Count addresses them as "foul bauble of man's vanity" (*Dracula*, 31).

To conclude, Induráin and Urbiola (2000) mention other powers of vampires, such as the capacity to hypnotize through their *look*; which of course possess Freudian nature, as the look is perceived as very erotic and it is currently addressed as one of the key features of eroticism. It is also a window to the soul, the vampire lacks. Thus, his capacity when staring is magnified. However, they have limitations as well, for besides garlic, seeds, or daylight; vampires are described as unable to cross running water. This dates back to ancient Greece, where vampires are believed to be outcast to the island of Thesalia, where salt water prevented them from crossing. Later on, this became additional to Christian Holy Water (60).

2.4.2. Vampires and the supernatural.

Many theories attempt to explain the existence of vampires and their nature. Psychology and Psychiatry refer to them in terms of illness and behavioural pathology, Economy and Social Sciences depict them as economical images of economic predation. Other sciences provide various explanations but they are modern explanation of lore. Without neglecting their validity, the reader of this thesis is addressed to lore plainly. Hence, this short interpretation of the supernatural does not refer to cases of coma, or premature burial, or any other scientific means to explain vampire as a *human* phenomenon; but to explanations addressing its supernatural content and substance.

To this respect, Manuela Dunn-Mascetti (2009) speaks of the vampire as a spirit, which would explain why it cannot be captured while wandering. Consequently, the only moment to get rid of it while the vampire rests, in the coffin. It is interesting to see that the supernatural nature of the vampire is also addressed through the limitation the coffin would pose, for it provides bodily limitation to a spirit nature which, a priori in Kantian terms, would render unlimited as for bodily form.

Dunn-Mascetti continues on to explain that vampires are supposed to be born with two spirits, which contrasts the former analysis that depicts vampires as beings without soul. One of these two souls would be believed to aim at the destruction of mankind. Then, as these two souls were thought to dwell within the heart, the stake would provide destruction. In addition, vampire's duality of souls is described by the fact that vampires are often described as speaking to themselves.

Occultists say that souls which fail to rest in death come back to possess the body in order to live within. In order to do so, they would destroy the soul of the

person chosen and possess them in order to wage vengeance. Spirits would travel then and therefore, they would possess no bodily form, or come to become a bee or white dove.

Primitive cultures believe in the fact that the body can be abandoned by the soul while asleep, which they manifested as to what now is seen as R. E. M. —or Rapid Eye Movement— in early stages of sleep; or weakening and slowing of pulse. Sudden wake would be dangerous hence, for the soul may not return in time to the body. In addition, the person would die. However, dreaming of dead people may attract the vampire as well, for the tormented soul may be likely to be possessed (Ibid.).

2.4.3. Vampirism and licanthropy within Christian doctrine. Practice and punishment.

Licanthropy, vampirism, and witchcraft became intertwined in Europe as Christianity steadily became stronger, and finally, predominant to the point where religion and political, social, and economical spheres were to be treated from an inclusive point of view. In other words, religion and the authority of the Church were condition *sine qua non* for civil spheres of life. As the power of the Church grew, so did the fear of otherness, rendering vampires, witches, and werewolves as demonic and to be so treated. Such process assimilated pagan forms of demonic creatures, such as the blood-thirst *lamia* or the *strix*, which display the vampire's existence prior to Christianity.

Calmet (1751) refers to a case declared real by the Church which happened in Hungary and that is to be considered so, due to the fact it is witnessed and legally treated by people of good nature. He says:

Thank God, we are not gullible. We openly confess that whatever enlightenment on this matter provides no cause. However, we wish to not refuse to accept as true a fact witnessed and legally treated by people of good reputation.

(58)⁵⁸.

Similar case is to be Arnold Paole's, to be analyzed later on. The Church came to admit such phenomena considering the reputation of those who bore witness, be that may clergymen, men of law, judges, or ecclesiastical personnel, among others (Induráin and Urbiola, 2000). To this respect, clergyman Joseph Glanvill ((1636-80); qtd. Induráin and Urbiola, 2000) studied in Oxford, disserted upon science and favoured science versus dogma. However, he also treated cases of witchcraft with the sole trust laid upon people's word. Little did he follow the scientific approach he defended. So did Robert Boyle⁵⁹ (1627-91), Irish chemist and one of the fathers of modern Chemistry, who came to admit a case out of twenty as real.

Catholicism fought against Paganism and its imagery, including vampires, witches and werewolves. 1484 was the year when Pope Innocent VIII (born Giovanni Battista Cybo (1432-92)), who reigned between 1484-92, wrote his infamous *Summis Dessiderantes Affectibus*⁶⁰. Written at the peak of Inquisition⁶¹, this Papal Bull intensified the persecution against heretics and provided means as to punishment and recovery of those touched by heresy (Petoia, 1995). Upon authority declared on the bull, whatever necessary was granted upon those who were to fight heresy and its forms.

⁵⁸ Caulmet's text is available in Spanish language, for the translation into English is provided by the author of this text. *A. N.*

⁵⁹ Qtd. Induráin and Urbiola (2000).

⁶⁰ See Appendixes 1 and 2.

⁶¹ Inquisition was born under Gregory IX (1145-1241) in 1231, and was dependant upon Rome. The fifteenth century is its Golden Era, as it persecuted, judged and killed heretics and any kind of enemy of the Church. Its doctrine and methodology are classical images of the brutality during the Middle Ages. *A. N.*

Induráin and Petoia (2000) refer to Adrian VI ((1459-1523) born Adriaan Florensz) as well, whose Bull called *Domun uti nobis*⁶², written in 1523 was even more fearful, although Innocent VIII's Bull had greater influence as it spread faster due to print. Indeed, the *Malleus Malleficarum* (1486) became the most successful of all. Christopher S. Mackay (2009) declares it is the work which modern conceptions of witchcraft as known today. The authors are two —“Jacobus Sprenger and an unnamed collaborator—, although in the public declaration which constitutes the Approbation of this work, Heinricus Institoris declares that he and his colleague as inquisitor, Jacobus Sprenger, wrote the *Malleus*” (2). However, modern scholarship doubts whether there was any joint authorship. Its purpose was to spread this learning on sorceresses and how to counterpart these (ibid.). To this respect, Montague Summers's 1948 edition of the *Malleus Malleficarum* openly declares authorship of both Sprenger and Institoris. In addition, in the “Introduction” he explains that the book responded to the necessity of addressing witchcraft as “inextricably mixed with politics” (v). In addition, Jiménez Monteserín (2004) refers to the book's interest as it responds to the challenge of addressing that which reason failed to explain.

Most certainly, the *Malleus* did become a very important work which lay the ground for fight against heretics, but it must be addressed the fact that it relates to sorceresses, i.e. women; which explains why there were so many assassinations, especially those with women as victims. To this respect, Émile Brouette (qtd. Induráin and Urbiola, 2000) argues that the great victim of Satanism was the woman, mostly due to theology being configured by men. Women were conceived from Aristotelian theory, thus is, as imperfect animals, possessors of semen but unproductive as opposed to man's; and later described by Christianity as born out of the rib of Adam, whereas

⁶² See Appendix 3.

he was created out of mud complete (Genesis, 2, 7, 21-22). Thus, the role of woman was very defined.

Regarding this role of woman in the medieval world, Filios, Rossi, and Zavala (1993, 1997, 2005) declare that woman was deprived of identity, which responds to Marvin Harris's (1990) idea of false masculine superiority. On the other hand, Lacarra (1990, 1995) declares that woman's inferiority in terms of ecclesiastical nature rendered her to weakness of the spirit and flesh, as well as lustful. Then, it is logical to think the Church was to attack women due to these reasons. Stoker's Lucy Westenra is the example of the Church's conception of woman, as she is described as being beyond conventionalisms and besides, is sought after three men for matrimony. As Lucy is finally destroyed by patriarchal power, so did the *Malleus* when it came to attack heresy, mostly under female shape. The *Malleus* did indeed possess hard and expeditive norms to handle sourceresses with great skill in order to not let any culprit escape torture nor death (Induráin and Urbiola, 2000).

Had vampires been believed to be demonic and fearful, the inclusion of sorcery and necromancy as practices persecuted by the Church made the vampire, the werewolf, and the witch a source of mass murder. Witches were accused of being able to shape-shift, which fed the vampire and werewolves images to the public as being close to each other. Needless to say the vampire is described to be able to turn into a wolf, which led to the lycanthrope to be seen as equal to the vampire.

The Church had to face many cases of vampirism, which led to ecclesiastical scholars to tackle the phenomenon. Leo Allatius⁶³ (1586-1669) is the first clergyman to address this issue and publish a book on vampire phenomenology. He wrote *De graecorum hodie guirundaw opinationibus* (1646), published at the age of 60, which

⁶³ Qtd. Induráin and Urbiola (2000).

gave account of vampire cases in Greece. His contribution is the union of vampirism and witchcraft as intertwined phenomena due to the conception of the vampire as a demonic figure. Thus, if witches were real, so were vampires as well. However, vampires ceased to be dead corpses which came back to life, but dead corpses reanimated by the devil. The works of Giuseppe Davanzati (1665-1755) *Dissertazione sopra I vampiri* (1739) and Augustine Calmet (1672-1757) *Dissertations sur le apparitions des demons et des esprits et sur les revenans et vampires de Hongrie, de Behemie, de Moravie et de Silesie* (1751) became treaties on vampires which reinforced the ideas of Allatius. Calmet's merit is his attempt to descriptively exemplify the vampire plague that ran through the regions he analyzed, never passing judgement (De Cuenca, 2009). Davanzati believed demons belonged to the spiritual realm; thus, it was not possible to tackle with it with non-spiritual remedies. The vampire, so, was of spiritual nature as well. Calmet was more ambivalent, despite his inclusion of cases, superstitions related, means to detect vampires and other elements that have become iconic images of vampires. Nevertheless, his approach is utterly and overtly ecclesiastical (ibid.).

On the other hand, Balthazar Bekker⁶⁴ (1634-98), Dutch theologian was a follower of Descartes, and deeply doubted of the existence of the devil. His work *The World Bewitched* (1695) became paramount or the end of witchcraft conceptions, for he addressed witchcraft as pure and empty belief with no earthly existence. It would respond to the human desire to accomplish what cannot be obtained (Dunn-Mascetti, 2012).

⁶⁴ Ibid.

2.5. The greatest vampire symbol. Blood: meaning, symbolism, and significance in vampirism.

Blood is the paramount element defining vampire's nature and its needs. There is no vampire without blood (Bormann, 1999). The vampire does not only suck out the blood of its victim, but an organic liquid as Marxist criticism implies. In other words, there is no life without blood, which arose atavic fears of death and the unknown.

The first contact of mankind with blood does not originate through hunting and killing, but through woman's menstruation. Historically, it has been conceived as a purifying element as well as a sign of imperfection, especially when assimilating Aristotle's theories. Blood emanating through menstruation was thought to possess venomous humours, which led to the belief that declared it was contagious, may cause infertility and poison food. As an extension, the caul in which the baby is born was of equal nature, and came to be understood as prone to vampire possession, for the vampire could suck the baby's life through it.

Blood has come to be the symbol of life, and it has been used in religious ceremonies to sign pacts, be that may for good or for the worst, that is, to be used when sacrificing human beings as rites of quenching the bloodthirst of the gods, or Satan. Furthermore, the New Testament warned man to deprive of blood, which has been interpreted by Jehova's Witnesses as a sign or reprobation of Abel's murder at the hands of his brother Cain.

Although the Old Testament or Jewish religious literature possesses no reference to the use of human blood for rites, the Jews were soon accused of dead Christians's blood as offerings. In reprimand, Jews were accused of having stolen the blood of Christ as well as killing him, which cast them out of whatever country they lived in and deprived them of owning goods and possessions; ultimately turning them

into wanderers. Once again, Melmoth is to be remembered. In addition, Melmoth bears a mark on his forehead, mirroring the Christian act of marking Jews on their forehead so that they could not hide their condition wherever they may go.

In redemption, millions of Christians have metaphorically eaten the flesh and drunk the blood of Christ in Eucharist, following the words of Jesus:

While they were eating, Jesus took a loaf of bread, and after blessing it he broke it, gave it to his disciples, and said, "Take, eat, this is my body" Then he took a cup, and after giving thanks he gave it to them, saying, "Drink from it, for this is my blood of the covenant, which is poured out for many for the forgiveness of sins".

(Matthew, 26-28).

It is interesting to see that this is a metaphoric act of cannibalism and vampirism, for believers voluntarily consume the images of life's substance out of whom consciously sacrificed to man and antivampire (Bormann, 1999). Medically speaking, blood is plasm —containing electrolytes, glucose, proteins, fat and cells—, and hemoglobine, which gives plasm the dark red colour, forming blood as known. Blood has various functions in organism: transports oxygen and helps to get rid of consumed carbon anhydride; metabolizes and regulates bodily temperature, regulates blood pH, helps eliminate disposable substances through excretory organs, provides immunity against viruses or bacteria, and it has nutritional functions, as it transports the substances eaten and drunk (Induráin and Urbiola, 2000). This last element is what gives sense to the vampire's quest for blood. The vampire needs the blood to live for it is both spiritually and physically the substance of life. Renfield repeatedly screams "the blood is the life" (*Dracula*, 130), echoing the words of Deuteronomy.

Blood was used to treat nervous and articulatory disorders as well as lustful behaviours during the Middle Ages. It was common to perform "bleedings", or to use human blood to cure peppers. However, not all blood was equal, that who was able to

drink the hot blood of a hangman, especially after they had walked a hundred steps; had supreme protection and was believed to be of extreme power. Cat's blood was also favoured due to its presumed fever milder effects, especially that one extracted after nipping its ear (Bormann, 1999). Of course, the cat was preferably black, so as to fundamentally quench the thirst of superstition. Nowadays, blood is also used, not only taken, but given as well as to provide help to those in need. Medical science performs blood donations, although it has also become a source for money, especially among the poorest. Nevertheless, it is intrinsically an act of giving and taking life, which corresponds to these atavistic conceptions of life and death.

However, confronting scientific conceptions regarding blood, esoterically, it is believed that blood has information about the life of the person who has it. Thus, its consumption would enable the vampire to possess utter control upon its victim's life, for it would have complete access to every piece of information. Blood would then, provide the tool for necessary evolution in the afterlife, which is precisely what the vampire is able to take away. This idea of life energy and transmission is the element which explains its use in Satanic masses or voodoo.

Its colour is of paramount symbolism and mystique. Walter W. Skeat (1993) explains in his *Concise Dictionary of English Etymology*⁶⁵ that "red" is derived from the Middle English form *reed*, and possesses German forms *ruoth*, Gothic *rauds*, Gaelic *ruath* or Sanskrit *rudhira*, or Spanish *rojo*, among others; meaning "right, or law". This explains why judges would dress red. Purple denoted nobility and supreme magistracy out of right and law. Thus, red colour implied power (Bormann, 1999). However, it is also the colour of revolt. Red needs black and white in order to be bloodlike. The former makes reference to the sombre and dark, while the other has an

⁶⁵ See Bibliography for full reference.

ambivalent symbol of purity and sacrifice. Thus, whereas Asian and Slavic countries adopt negative visions, Western countries usually see it positively, due to Catholic influence. However, blood comes to be seen as necrophilic and aggressive sexuality by psychoanalytic schools, which explain the bestialic and necrophilic behaviour of vampires.

Blood might be symbolically blue, as the blood of the chosen few (ibid.). The Holy Grail symbolizes this conception through its myth. It is the identification of the blood of Christ. Psychoanalysts see it as a phallic symbol of the vagina, thus, of woman and womanhood. Jungian conceptions described it as the supreme union between man and its spirituality. The Grail implied sucking, which induces to the ulterior idea of vampire's masculine and aggressive behaviour.

2.6. The vampire figure across the world.

“Since long before the Pharaohs built their monumental pyramids to enshrine their dream of immortality, the concept of returning from the dead has haunted mankind” (Varma, 1989: 13). The Summerian nation was the first to inhabit the fertile crescent Mesopotamia in 4000 BC. They flourished and developed a system of mathematics using a sexagesimal system, and developed great knowledge of geometry. In addition, they took very seriously the existence of vampires (Konstantinos, 2003), for they believed evil was very powerful in earthly life.

The most well-known and best-documented vampire creature of the Summerians is the *ekimmu*. It was supposed to be created out of a violent death or improper burial. Rather than proper vampires, they often appear depicted as modern psychic vampires, and blood is not addressed when referring to it.

Another character is the *uruku* or *utukku*. Cuneiform inscriptions define them as “vampyre that attacks man” (ibid.). Although blood drinkers, they also fear religious symbology or the places in which those are kept. Of course, female demon *Lilith* is the last vampire figure known of the Summerians, which gave birth to a long trail of vampire blossoming, as seen before. She is defined in terms of a *succubus*⁶⁶ rather than a proper vampire.

As the Mesopotamic area developed, civilization expanded towards Indian and surrounding countries. The fertile area around the Indus River Valley also produced vampire gods, which were ruthless demons with fangs and skulls of blood. *Vetalas* were granted powers to possess dead corpses, torment the living until they get mad and killed their babies. They also associate with vampires by means of bats, for *vetalas* sleep upside down.

Pishachas are another vampire creature in the Hindi culture. They are thought of being originated by Brahma. Night is their usual time and they are keen on raw meat, due to which, they wander around crematories. Like vampires, they are granted the power of invisibility and possession.

Finally, it is worth mentioning the *rakshasas*, which are considered a type of demon, goblin or ogre. They can shape-shift at will but when in their natural state, they display bloodstained adamantine teeth, matted hair, and five feet. Its female counterpart is the *rakshasi*, depicted as a beautiful woman seducing men.

China developed the vampire form with the *Jiang Shi*. They originate when a dead person’s soul refuses to abandon the body, which makes them go on and trouble the living by sucking their energy of life. They are defined as having a hopping gait, which is said to come from the ancient Chinese custom of transporting the dead to

⁶⁶ A female demon which has sexual relationships with men and drains them out of energy. *A. N.*

their homes on long bamboo sticks, which made them bend up and down, making them look as if they were hopping (Montague, 2010).

Japanese vampires are called *hannya*, which is a female baby eater. They were thought to be able to prey and hunt while being invisible. The *nukekubi* are monsters that possess human form during daytime, while they will display a red line around the neck which they will try to hide with scarfs or any other tool. At night, their head separates from the body from the red line and flies off to look for human victims.

Malasya, Indonesia, and the Philippines feature the *penanggalan*, originated in Malaca. It is a feminine head with fangs able to fly feely while its glowing embowelment hangs out of the body. During daytime, it appears under the form of a woman of great beauty. Bali features the *leyak*, which displays similar image to the one of the *penanggalan*. It is a creature with cannibalistic impulses which practices black magic. It possesses a long tongue that is iconic in Bali and thought to be able to morph into animals (Hall, 2011).

On the other hand, Australian aborigenees feature the *Yara-ma-yha-who*, which is invoked to make the children stop wandering at night. This creature is described as a monkey or frog-like man with a large head and the body covered by red hair. It has a very wide mouth and it has suckers like an octopus in its fingers, which it uses to drain out the blood. Legend says that it later regurgitates the victim alive, but its size decreased. Its favourite victims are said to be the innocent, especially children (Montague, 2010).

African vampire creatures feature their shape and existence closely linked to the imagery of the land where the cultures lived. Thus, the West African *Asanbosam*, or *Sasanbosam*, is legendary. It is said to live in trees and swoop down to attack people. It has iron claws and iron teeth, and preys on humans and animals, ripping

them to pieces to drink their blood and to eat their flesh. Closely linked is the Ashanti *Obayifo*, which is a witch living inside a human being. It comes at night looking for food, so people think it might come when cooking. It is said to sap out savia of plants and to cause crop waste. Some peoples in Africa know it with the name of *Asiman*.

Greece gave birth to the *empusa* and the *lamia*, analized before. Empusa was the daughter of spirit Mormo and goddess Hecate, given to seduce men before she drank their blood. Lamia was the daughter of King Belo. She was seduced by Zeus and gave offspring. When Zeus's wife Hecate knew of it, she killed the babies, provoking Lamia's madness and leading her to eat the babies of other families.

The proper Greek vampire is called *vrykolakas* —which originally denotes werewolves in Slavic languages—. Originated through violent death or wrong burial, one could become a *vrykolakas* if that name was mentioned. It was known to knock doors, and if opened, attack was fatal. In order to destroy them, stake and beheadings were necessary, and on occasionally, burning them.

The Romans feared the *strix*, a night bird of prey which fed on flesh and blood. Later, it evolved into medieval Europe and was the term used to name *striga* the evil Romanian women, and *strega* the Italian witch (Hall, 2011).

Although not properly Slavic, Bulgarians adopted Slavic customs while medieval empires were built. Serbs and Bulgarian Slavs mantained their cultural link with Bizantium, whereas Slovenes and Croats joined the Roman Empire. Turkish invasions became stronger and the Balkanians were left leaderless in the fifteenth century. At the time, traditions merged and legends were passed orally. Later, with the decline of the Turkish Empire, Western countries were first introduced to vampire legends. As soldiers returned home, they took back the legends with them.

Bulgaria developed the *vampir* or *ubour*, which feasted on humans. Religious icons and stakes were used to defend against them, which were later tossed to the fire. Closely linked, Romania gave birth to the *strigoi* or *strigoaica* —male and female, respectively— and are thought to possess psychic powers. However, the vampire can be alive as well, in the case of which, it is called *strigoi vii*.

The *moroi* is a type of living vampire which can shape-shift. In their natural state, the male vampire is bald, whereas the female is red in the face (Summers, 1929). Both are recognizable in their tombs, as their orifices shall pour blood.

The *varcolaci* is the most powerful of the vampires, for it can cover the sun with blood. They tie themselves to the thread those wandering at night use. They have been depicted as dogs, dragons or animals with many mouths. They can be created when women wander at night without a candle, or when a porridge stick is thrown to the fire, as well as when sweeping the house at dusk and the dirt is swept towards the sun. It can be seen that the *varcolaci* is a type of domestic vampire. Finally, the *pricolici* is the vampire form which shares all the features of the werewolf. It is said to cause illness and rest facing down.

Scandinavian vampires mostly feature *werewolf* forms and characteristics, as well as *trolls*, which share the capacity to turn into wolves. During the day, vampires shall not be recognized except for the fact that their eyebrows join above the nose, whereas at night they shall have the form of wolves with three legs.

The New World was also keen on vampire imagery. Antillean imagery depicted the *loogaroo*, which is a woman associated with the devil. In order to preserve its magic, blood must be given to the devil, which if failing to do so, shall take hers, killing her. Hence, it searches for blood under the shape of a fireball or flying blue light. Natives spread rice grains at their home doors, for the *loogaroo*

cannot resist taking them one by one. The general hope is to make the action last until dawn. Its name is likely to be a corrupted form of French *loup-garou*, meaning *werewolf*, also known in Louisiana.

Trinidad and Tobago has a vampire called *soucouyant*, or *soucriant*, which displays by day as an elderly woman who at night becomes a fireball seeking for blood. Chileian *peuchén* is a vampire which can morph into any animal, but above all, a giant snake which paralyzes its victims with its sight in order to suck out their blood. Against the *peuchén*, only the village sorceress, or *machí*, is able to act. They also exist in Mexico, where they are said to seduce men and haunt children. They are said to cause all sort of trouble.

Peuchén was long associated with vampire figures in New England, Rhode Island, and Connecticut; for these regions were wasted due to disease over the eighteenth and nineteenth century. An illness called *consunción* was not understood and caused thousands of death. Currently, it is named lung tuberculosis. At the time, there were cases which required disinterments in order to extract the hearts of the dead, for they were thought to be vampires spreading the disease. Patients ceased to eat, became weaker and paler, and literally consumed to death. Blood can manifest before death, as well as difficulty to breath as the body is deprived of oxygen (Hall, 2011). This vampire stories inspired partly Stephen King's *Salem's Lot* (1975) as well as Anne Rice's *Interview with the Vampire* (1976), for both feature mass disease as a great source of death under which the vampires hide.

To conclude, it can be said that the vampire transcends time and space, for its morphology has evolved while retaining its atavic and ancestral meaning, that is, the fear of death. Many of the vampire forms, such the African, Australian, or the Chilean, among others; do show deep roots with the earth as the environment where the tribes

and peoples live and develop. They correspond to the dark side of Mother Earth, as having both capacities, to give life as well as to take it away. Regarding this, they also adopt the sense of becoming rites of passage, so as to become adults with ulterior role in society.

On the other hand, other vampires show greater development as they convey the evolution of the societies that create them. Such polymorphy possessed through a thread which links vampire forms together, as bridging cultural transgressions the peoples came to endure and embody in forms which helped them make sense and comprehend the significance of their existence.

2.7. The science of vampires and vampirism.

It is hard to address the issue of vampire science, as the vampire is a product of long anthropological development through cultures across time and space. Based upon lore and superstition, it is easy to encounter vagueness and contradiction when facing questions of superstition regarding fear of death, or possible scientific, or pseudoscientific knowledge about bodily decomposition interpreted as vampirism. Whatever the approach might be, the application of science to explain the mythical universe is nothing new. Ramsland (2002) discusses how science must be applied by outlining five points:

- a. Determine the causes of certain actions.
- b. Eliminate all possible explanations but one.
- c. Conceptualize a core essence (operational definition) from behavioural regularities.
- d. Define specific situations involving vampires, such as crime scene.
- e. Predict what they might do now and in the future.

(xx).

In order to have a population for study an operational definition is used, as the one described above. Mythical vampires feed off the life resources of the living to the

point of killing them. Science approaches such behaviour in terms of predatory behaviour, which organically evolves into a similar shape. Most noticeably, serial killers offer such behaviour similar to a vampire, but they tend to offer some enticement before killing (Ibid). Nevertheless, while vampires can be criminologically considered to be serial killers, not all serial killers are vampires. For instance, if blood ingestion is considered, psychic vampires are, a priori, to be left out and considered different. Nevertheless, the energy they thrive off from their victim tantamounts the destruction caused by blood drinking. Equally, not all vampires avoid the sun, and therefore, Lord Ruthven, Sir Varney, or the Cullens are to be considered differently from Lestat for instance. According to these difficulties, Ramsland (2002) outlines certain characteristics for the scientific criteria of vampire sorting:

A. Superstitions concerning the soul:

- The absence of reflection in the mirror or shadow during the day. Count Dracula features such ability.
- The genuine inability to cross running water at any time except during high or low tide. Dracula is not a good example, for he can command the weather. Lestat and Louis can perfectly wander in the rain. The Cullens are not affected by weather, and ultimately, Varney is revived at sea when daylight touches him, which is even more intriguing, for seawater⁶⁷ is salty and traditionally, it is supposed to be firmer against vampires. Other vampirelike characters such as Anne Radcliffe's Montoni, Lewis's Ambrosio, or Maturin's Melmoth; do not have these vampire limitations, although they feature vampire destructiveness and face equal spiritual battles upon de real of the morale, which sets their doom befalling upon them as well.
- The fact that a branch or thorn of a rose, or a crucifix can keep the vampire in its coffin. Dracula features this, as well as Lucy Westenra, but modern vampire images such as the Cullens fail to do so, for the modern world

⁶⁷ On the contrary, Edward Cullen and the vampires of the *Twilight* saga seem to be unaffected by it, for they are able to swim ain the sea. *A. N.*

embodies little space for religious spirituality and its constraints.

- The need for an invitation to cross the threshold. Literature features this less than filmography, which most certainly does with films such as *The Lost Boys* (1987), which explored vampirism in a neo-Gothic fashion and the issue of youth as parallel to vampirism, for both are treated as necessary stages of life, although as opposed; or the TV series such as *The Vampire Diaries* (2009) which embodies vampire imagery, lore and paraphernalia in an adolescent love triangle story; or *True Blood* (2008), which explored racial issues regarding vampirism in a similar love relationship to the one featured in *The Vampire Diaries*.
- B. Traits, reactions, and abilities which may have psychological or physical explanation:
- The animation of a corpse. That has been the traditional image of the vampires in literature and films.
 - Immortality and defiance of the cellular aging process. Count Dracula has the ability to manipulate aging processes, for not only does he grow old, but young as well, reversing aging effects. The Cullens remain intact, as well as Anne Rice's vampires. Lestat is able to recover from injuries.
 - Physical ability and increased strength. Count Dracula and Edward's case analyzed before illustrates such.
 - Ability to see in the dark. It is common to all literary and film vampires.
 - Ability to form mental connections with victims. Count Dracula features this, as well as Alice Cullen, which is able to see the future; Aro Volturi, who can read people through touching them; or Edward, who can read people's minds, but Bella's.
 - Ability to shapeshift into animal forms, dust, or mist. Count Dracula can, whereas the Cullens cannot.
 - Ability to thrive exclusively off blood. All vampires do, but the Cullens have come to develop a non-human blood diet, but animal blood diet; which leads them to call it "vegetarians".

- Teeth, which grow sharper. All vampires but for the Cullens.
 - Need for a coffin filled with certain type of soil. All vampires do, except for Melmoth, not strictly a vampire; but due to his wandering nature, he needs no coffin. The Cullens lead traditional life, although they need no sleep. However, they possess neither coffins nor beds for rest; and try to morph with others and their customs. Films vary.
 - Coldness of the touch.
 - Dread for garlic. Traditional literature features it, whereas modern and contemporary fiction and filmography treats it ambiguously, or fully erasing it.
 - Fear of religious symbolism. Same as before.
 - Ability to change forms at noon, sunset or sunrise.
 - Influence on weather and animals.
 - Destruction by stake, a sacred bullet, decapitation, or fire. Usually followed.
 - The fact that feeding on the victim once is enough to transform into vampire. Mostly respected.
 - Ability to hold a human enthralled, who may develop bloodthirst without being a vampire. Rendfield's case.
 - Destruction by sunlight and weakened at daylight. Count Dracula features it. The Cullens fail to do so, as they remain equal by day and by night.
- (11-12)⁶⁸.

Cultures develop a variety of systems to render out vampires, and although they may vary in their systems, the mostly revolve around these elements.

It is important to say that the idea of some mysterious force provoking the reanimation of the dead is derived by the conception of good and evil having no

⁶⁸ Ramsland (2002) provides the items. The commentaries made next to them are added by the author of this thesis. *A. N.*

beginning nor end, as well as the capacity to command nature. Paul Barber⁶⁹, research associate at UCLA, expresses that most vampire cases in lore are likely to be explained by irregularities of decomposition about which ordinary people may be ignorant. In addition, once dead, the heart stops beating and blood stillness provokes paleness and cold skin. The state of livor mortis —deoxygenation— eight to twelve hours later, appears and turns those parts where blood settled to turn pink and then purple-red. If touched, the area will blanch and later return to its position, although decoloured.

Eyes flatten and extremities turn blue, muscles relax and stiffen with rigor mortis. Finally, the body becomes rigid, until it relaxes after one or three days, making way to muscle decomposition. As this happens, bacteria multiply and the trunk putrifies, which leads to gas and liquid emanations through body orifices. Gases provoke the skin to detach in sheets, nails often drop off and hair looks grown due to the skin's retraction as liquids disappear.

The lips curl back and look like an animal snarl. The skin around the teeth is retrieved and teeth look longer. As rigor mortis disappears and the body flexibilizes, it looks as if the body might be animated. Considering the humidity of the place of byrial, the body may be better or worse preserved, which led to the belief that the person inside was a vampire.

Furthermore, regarding the vampire's aging process, and Count Dracula's capacity to grew younger, as well as Rice's vampires and the Cullens to never grow old; Ramsland continues to explain that cellular aging is controlled by structures called *telomeres*. Chromosomes house DNA in the nucleus of cells —except red cells—, and a human cell contains twenty-two pairs of chromosomes along two sex

⁶⁹ Qtd. In Ramsland (2002).

chromosomes, which together contain up to fifty to one hundred thousand genes. Telomeres are at the end of the DNA chain of the chromosomes. They are like caps, which protect those ends and establish a cellular memory. As aging is a cellular division, they keep track of the number of divisions they suffered. This process is not infinite, for cells can be divided a fixed number of times. The genes that control the aging process appear to be inactive in young cells, and as telomeres shorten, the aging genes are activated. The environment causes the pattern of aging rhythm. Thus, the body of a vampire would need to be able to control this aging process as well as preserving the right environment. Needless to say, the vampire does this while its body being dead and with no vital functions. Blood is the element which makes the vampire's body work, but the blood would face equal aging through its cells. Hence, blood needs to possess supernatural capacities that would preserve it from being fit enough to prevent from aging.

The end of the second millenium brought about the vampire's getting rid of superstition and incorporated new abilities some of which explain how modern and contemporary vampires fit. These new abilities would include:

- Ability to levitate and to fly. The vampire and human hybrid, Renesmee, features this.
- Superhuman strength. All Stephenie Meyer vampires have it.
- Ability to speak beyond human voice capabilities.
- Abilities to move at great speed.
- Ability to heal wounds.
- Ability to read and count at hyperspeed.
- Ability to mimic language and musical instruments. Edward has it.
- Ability to regrow hair previously cut.

- Ability for telepathy. The Meyer vampires who possess various powers include this. Edward reads people's minds; Alice can see the future; Aro can see through people by touching; and Renesmee can communicate by touch without even being born. On the other hand, the Meyer werewolves possess such communication means, although strictly treated as separate from vampires. In fact, they are enemies.
- Ability to command animals.
- Ability to endure the sun. A feature of the Meyer vampires, Count Dracula, and others.
- Ability to move things at will.
- Ability to shape-shift.
- Ability to weep blood tears.

(Ramsland, 2002: 66).

Vampires would possess heightened abilities, enhanced if they had them before, and new ones that involve mind over matter. Such enhancement has yet to be scientifically demonstrated, although there have been numerous attempts, as Robert G. Jahn's at Princeton University in 1979, or later Giessen Anomalies Research program (GARP) and the Freiburg Anomalous Mind/Machine Interaction (FAMMI), both held in Germany as experiments of Applied Psychology. They aimed at the discovery of anomalies in consciousness as an active force. None were successful however; or at least, not successful as to mirror vampire abilities.

On the other hand, Montague (2010) speaks of Porphyria, or King George III's Disease; as a blood disease that led to vampire superstitions. This blood disorder is often inherited and its most visual symptoms are purple discolouration of the faces and urine. In more severe cases, hallucinations and seizures occur. In the case of the sovereign, it manifested as abdominal pain, fever and constipation (Ramsland, 2002). Later, more severe symptoms appeared and led the king to stupor.

Genetically transmitted, it is provoked by the absence of an enzyme, which leads to part of hemoglobine to be directed to urine, which renders purple or bloodlike. Some acute symptoms include skin thickening, darkening, and blistering while direct sunlight, which led to vampire identification. The most severe form manifestes in scarring and growth of hair, along infections which damage facial features and fingers. Ironically enough, treatment includes blood ingestion in order to diminish iron in blood, while other treatments inject heme (ibid.).

Tuberculosis was often mistaken by vampirism as well (Montague, 2010). As the victim weakened and died, the rest of the family was likely to waste too, which fed the idea that the primary victim had become a vampire and returned to life in order to kill the family. On the other hand, rabies was also a source of vampirism. The victims needed have been bitten by an animal, usually a dog or a bat, although mammals transmit it; which was accounted for as a vampire in animal shape. Rabies is a virus which inflames the brain and causes acute changes in personality and behaviour, and if untreated, death. Then, the person suffering from rabies could be easily be taken for a vampire, for the behaviour change and aggressive manners would reinforce the idea od vampiric possession.

Induráin and Urbiola (2000) address anemia as well. Anemia caused those societies which lacked advanced knowledge on medicine to be interpreted as weakness provoked by loss of life at the hands of a vampire. Featuring paleness, weakness, and severe loss of weight; it could not be tackled and the person died. Poor knowledge led to the interpretation of those signs as vampiric presence, which led to the expansion of vampire presence among poor and uncultivated peoples that relied on superstition.

Contemporary science analyzes vampire, or vampire behaviour rather; as psychological and psychiatric disorders, which shall be analyzed in due depth in chapter four of this current thesis.

2.8. Modern and postmodern approaches to vampirism in the End of the Millenium era. Psychic vampirism.

The end of the Second Millenium consitutes an astrological, and astronomical, phenomenon of great importance, for it believed that it conveyed a planet and star alignment with the centre of the galaxy which may have apocalyptic effects supposedly seen at the end of every millenium. It is arguable what scientific validity it may have, but it certainly provoked an emergence of a new vampire modality which echoed certain aspects of the traditional lore vampire character; but it was flourished with new forms which fit in the era of science and the value of image. Psychic vampirism relates to that analogue to the lore vampire which failed to be explained through the science at the time, which outcast it to superstitions and the realm of the spirit. In a similar fashion, Psychic vampirism fits equal scenarios as it constitutes an extension of the phenomenon which science has come to satisfactorily explain through Anthropology, Psychology, or Medicine, among others. Psychic forces underneath transform atavic blood into modern conceptions of energy in terms of pseudospiritual school of thought, which basically consitute a new reading of ancient Eastern doctrines regarding body.

However, it indicates there is an *active* and *conscious* new interpretation of traditional mythology regarding vampires, providing a new type of vampire image accompanied by a more or less well-established pseudo-Psychology approach to how

it works and what new dimension it may add to human existence in times in which science has imposed limits to the supernatural.

Furthermore, it has often become a springboard for economical profit through the use of the media, as the cases of Vampire Don⁷⁰, which include vampire existence as an alternative lifestyle around which other expressions arise. Ken Gelder (1994) explains that it is the lack of the “otherness” what is underneath the yearning for a new place previously familiar. In addition, Martínez Lucena (2010) argues that the psychic vampire is the product of the postmodern condition of life in the End of the Millenium, which is featured by a neo-individualism which undergoes a construction of a self beyond hedonism and Psychology.

Ballesteros (2000) addresses the nature of the Psychic vampire as that of deep lack of trust among those who fear others penetrate into the sphere of the personal, that is, thoughts, energy, memories. In other words, that which makes the individual what it is. That of course would root in Psychoanalytical conceptions of the self and the Jungian collective.

A psychic vampire is a creature, human, or phantomlike in form; that feeds on psychic energy (Konstantinos, 2003: 115-16). Psychic energy is the energy which is thought to keep a body alive, Odic Force, Chi, Prana, or whatever it has been called depending on the culture. All living creatures are thought to generate energy fields, which is what the vampires feed on. Sanfo (2004) makes it even extensive to the dead. Victims are said to display symptoms such as similar dreams, indigestion, overall weakness, and apathy. Especially under a nighttime attack, a person may experiment an attack against their astral body while accidentally projecting it, or while voluntarily

⁷⁰ See 2.10. **Artistic expressions of the vampire in modern society.**

doing so. Similarly, the psychic vampire may be another astral body. According to Fortune (1930), this is utterly impossible to do without projecting an ethereal astral double, for that is what enables the connection between the vampire and the victim.

Usually, victims speak of chest pressure as their energy is drained through osmosis. When the energy of the vampire and the victim are equal, victims speak of experiencing a loss of contact, due to the vampire's quench.

The vampire may seek physical contact in order to start its feeding. Because of this, proximity is preferred, although projection is possible. The vampire will feed off whomever at disposal through osmosis and will feed by intaking the energy through the breath of the victim. In close relationship with the vampire's capacity to exercise control over the victims, psychic vampires as well will prefer eye contact.

The vampire can be unintentional or intentional. The former may be completely unaware of his status of vampire and can be considered a victim itself; whereas intentional vampires possess utter will to act as they do. The dangerous element is that besides energy drain, the victim may die; but if the astral body dies, it would constitute a Second Death (Konstantinos, 2003). Then, the astral body dissipates and the soul or mental body animating the physical is free to move on to the afterlife. Once again, parallel to traditional doctrines, the life led while alive shall determine the live of the astral soul in the afterlife.

Protection against psychic vampires implies an elaborate rite of traditional nature but reorganized so as to fit modern ideas. Of course, one's soul is to be cleaned of impurities, for the vampire shall link to them. Purification comes through a water initiation. Baptism turns into plain bath or shower, however remaining equally meaningful. Meditation leads to astral vision of the energy, which implies an

awareness of impulses; which ultimately lead to the visualization of what needs to be destroyed.

A second step in the ritual requires a cleansing of the area. In order to do so, a glass of water, a white candle —the colour is utterly meaningful symbolically—, a dish with salt, incense shall be used as representatives of the basic elements: Water, Fire, Earth, and Air respectively. The element of the Spirit is not physically represented.

The incense is placed on a holder at the East side of a table; the candle in a holder at the Southern side; the glass of water in the Western side; and the dish of salt in the North. After the ritualistic bath or shower, the ritual begins with dimming the lights and the person to be cleaned faces East while standing to the West. Eyes closed, they take three deep breaths. Then, the incense stick is lit and clockwise, it is moved around in a circular motion as the person says or thinks: “I purify this space with Air”. Then, the person puts the incense on its holder.

The candle is to be lit and moved while walking around the circle drawn or formed by the incense smoke. The same formula repeats: “I purify this space with Fire”. Consequently, water follows a similar spate, but it is sprinkled on the floor in a similar clockwise motion while repeating: “I purify this space with Water”. The salt finishes the fourth round of cleansing by “I purify this space with Earth” while dropping pinches of salt. Once again, the person returns to the initial position behind the table and sets the dish in the Northern side of the table.

The next step requires deep meditation until the person is able to see his energy in the form of a ball with his mind’s eye. Simultaneously, the person visualizes a symbol of their choice and finally visualizes the energy protection as imaginarily surrounding the table and on top as final protection.

A final step would imply a sort of astral body reprogramming, which implies a solid visualization of the aura and its manipulation, which is done by shaping the aura through mantra repetitions (ibid.).

It can be seen that the psychic vampire does not pose anything new to vampire mythology and anthropology. It uses the concepts of energy and bodily symptoms associated to traditional vampiric attacks. However, it provides new grounds as its elaboration defies once again the boundaries of what modern science can explain. Oddly enough, the End of the Millennium brings new meanings to its imagery, for the Third Millennium would play with the symbolic use of number three, which relates to the cabalistic meaning of the triangle and its symbolism of equilibrium. Later, through Christianity, it came to embody the Holy Trinity, which identified the 666 as the number of imperfection, for it is three times close to the perfection of 7, which leads to the emphasis on imperfection (Coto, 2006). The psychic vampire is a new development of pre-established ideas at the verge of the end of an era and the beginning of another in relation with the symbolism emanating from number 3, which responds to the human need to convey meaning to existence through numbers (Hawking, 2005).

2.9. Facing the beast. True accounts of vampire case histories.

Popular imagination has been provided throughout history with portraits of individuals due to the characteristics of whom, along the psychological profile science has performed upon them; has ensured them the status of real vampires. Their crimes, though savage and fierce; are not to be recalled out of morbid feelings and fascination they may arise, but for consisting of the best evidence of what a mythological creature would be and behave like if human with objective existence.

Their crimes involved drinking blood from their victims. Sometimes, the offender attacked by biting and sometimes they committed murder. The list includes several historical figures to be described, who portray the insanity and bestialistic behaviour (Mercurano, 1992) that forensic science has come to explain (Ramsland, 2002). These accounts provide evidence from early literature as true cases of vampirism. For instance, William of Newburgh's *Historia Rerum Anglicarum* (1196-98), which tells of the cases of the Alnwick Castle and Melrose Abbey vampires (chapters 32-34). Newburgh's work is the greatest collection of medieval stories of revenants in British lore. However, the following are exceptional cases of true vampire nature.

2.9.1. Vlad Tepes.

The figure of Vlad Tepes —or Vlad III Tepes, as Matei Cazaku (2006) dubs him due to historical respect—, is undoubtedly the king of vampires, the epitome of both fact and fiction. His sole name struck fear among his enemies, while his people praised and feared him equal. It is due to him that the name *Dracula* came to become a historic icon of paramount relevance.

Vlad, the Impaler. The Real Dracula (2008) describes Vlad Dracula for what he is best known: Impalement. Not exclusive of Tepes, for many had done it before him; Tepes made it well known among his contemporaries, for it served another purpose beyond suffering: fear. It was rather necessary amidst the turmoil in which Wallachia was (Trow, 2003).

His Romanian name *Drăculea* is derived from his father's title *Dracul*, meaning *Dragon*, which made reference to the *Order of the Dragon*, created by Roman Holy Emperor Sigismund II in 1408 to defend Christianity against all enemies

of the Church. However, it also means *devil*, mixed by Latin *Draco* and responding to the mythical form of the dragon as a demonic image. Thus, the name remains ambivalent but truly effective.

His post-mortem moniker of *Tepes* —*Impaler*— originated due to his habit of impaling his victims, for which the Turks called him *Kazikli Bey*, meaning *Impaler Prince*, which became popularized by German medieval and Transylvanian Saxon pamphlets, many of which depict now iconic images of Vlad lunching before his impaled dying victims and drinking their blood, which are doubtfully likely to be true, as the scholar Cazaku (2004) states.

The legend of Vlad Tepes did not originate through Stoker's novel in 1897 nor Gothic literature. Most certainly, German Catholic monks in Transylvania are to be held responsible, refugees who fled the country because of Dracula's brutal attempt to destroy the Catholic institutions and confiscate their wealth within his territory (Florescu and McNally, 1989). These monks would overstate the actions performed by Tepes.

Altogether four manuscripts survive, copies of the originals that have been lost. The oldest of the copies was in the monastery at Lambach housed in the Austrian Benedictine library, but has disappeared. The other copies are currently at the British Museum, the public library in Colmar and in the Swiss monastic library of former Benedictine abbey of Saint Gall. These are presumed copies of the originals missing.

These pamphlets depict Tepes as most violent, brutal and vile; mocking death. Incidents reported speak of Turk Ambassadors failing to discover themselves before Tepes, which laid penance of death due to disrespect. Tepes had some soldiers nail their turbans to their heads, while Tepes laughed (Wolf, 1972). Other stories speak of golden cups left in the woods with severe death warning if stolen; or women forced to

eat their own babies, or boiled to death. The legend is hard to distinguish from reality, but accounts refer to facts which portray Tepes as a sadist. On the other hand, his desire to drink the blood of the people dying before him is hard to be true (Cazaku, 2006).

Montague (2010) argues that his childhood in a Turkish prison as bounty held for ransom did most certainly enhance his disturbed mind and fed his appetite for destruction and violence. Born in 1431, he was soon trained and introduced to the *Order of the Dragon* as he moved in 1636 from his native Sighisoara to Târgoviste to become a voivode, or warlord. However, once the Emperor had died, Vlad's father declared peace with the Turks, who kept Vlad and younger brother Radú as prisoners so as to ensure the treaty. Years later, while Radú was raised as a Turk, Vlad was sent back to Wallachia to discover his father and older brother Mircea had been assassinated by the noblemen who sought after the throne. This set off Vlad's quest for the throne and once sparing neither expense nor effort, and once gained, he exercised his violent reign with a dual objective: on one hand, secure peace and on the other, to prevent revolt (Miller, 2009). The myth was born.

However, Tepes, as a voivode, needed the support of boyards who did not respect him due to his background. Neither did Tepes respect them, which led to constant fights. In addition, Tepes sought after the support of the Orthodox Church, which failed to do so due to political interests. Tepes did not want to fulfill (Mărtin, 1980), which led to his final defeat and execution of his son and Tepes's death by beatings in 1476. However, the Ottoman Sultan granted his enemies's funeral and he permitted his people to bury him. Other accounts also speak of his beheading.

As Giurescu (1973) explains, nothing is known of where Tepes's body was buried. In 1922 a tomb was discovered in Strejnicu with a tomb scribed in Slavonic — official language then—, but the remains do not demonstrate it is Vlad Tepes.

Although many of the deeds attributed to Tepes, and the imagery of bodies burnt, skinned, boiled, cut and even given as food render untrue, except for the popular audience which feeds the myth and preserves the legend. Nevertheless, his impalement method assured slow death, which was the system he favoured. All in all, Vlad Tepes became the iconic and referential image of the vampire to which the popular mind relates.

2.9.2. Gilles de Rais.

Born in 1404, he grew up in to become a great soldier in the French Army. It has also been written that he and Joan of Arc shared battlefield against the English (Konstantinos, 2003), it is not demonstrated however. Nonetheless, his military fame and wealth made him a well-known person at the time.

He was arrested accused of responsible for the disappearance of a rising number of boys in the area. His peers declared Gilles gave himself to the practice of magic and alchemy; which by no means was unknown in other noble spheres, for it was common practice.

Nevertheless, Gilles was arrested and tortured for questioning, after which he admitted to having tortured young boys, drunk their blood, and killed them. This led to his label as a Satanist and vampire. He died in 1440.

2.9.3. Erzebeth Bathory.

Born in 1560 to a Hungarian family of great power, she was reputed to have bathed in the blood of virgins in order to restore her beauty. While this is lore and legend, evidence exists which would prove she harmed and killed a number of people. Oddly enough, Bathory was related to the Tepes family of the Draculas (Bormann, 1999). Out of a family of great wealth, often did the members of these families marry each other in order to preserve and expand fortune, which may have led to genetic distortions that led to psychopathic behaviour for which Bathory is reknowned.

Example of sadistic manners, she did not unleash her passions until her husband died in 1604, but while he was alive, he displayed equally sadistic attitudes. His husband taught her how to educate and handle the peasants working their lands. For instance, she was taught how to spread honey over a naked woman and leave her out for the bugs (Ramsland, 2002).

Bathory herself suffered from epilepsy seizures and one of her uncles was a famous Satanist; her aunt Klara was a sexual affair seeker, and her brother Stephan a libertine alcoholic. Her husband, Ferec Nádasdy, whom she married at the age of eleven; was called “The Black Knight” and was famous for his cruelty in battle and his torture upon his victims. It is natural to think such environment could bear no possible good omen.

Bathory used to bring virgins to her castle, although she also displayed sadistic behaviour towards the maids near her. She tore their flesh and bit them to the bone. She sank her claws deep into the bodies of the girls and placed burning coins or keys under their nails and in their hands.

Psychology has come to describe her as a homosexual, for her sexual drive was focused on girls, and used to perform men activities such as horseriding or hunting,

besides wearing male clothes. However, blood drove her into ecstasy in her sadistic sexual delirium, though her bathing rituals in blood are not fully proven⁷¹. However, her behaviour suggests that she planned painstakingly her deeds.

On the contrary, she acted carelessly as for the corpses, for she used to hide them under the bed or in cupboards until servants got rid of them by disposing them in fields. Undoubtedly, when peasants found the corpses drenched in blood, they were keen on thinking of vampire activities.

However, when lay virgins were not enough and bathory started to collect noble girls, she was arrested and put to trial in 1611. While her collaborators and accomplices were tortured, burnt at the stake and killed; Bathory was spared her life and sentenced to be enclosed in a brick wall sealed room until he died, which took place in 1614.

2.9.4. Arnold Paole.

This is the case best documented of a vampire feeding on the living (Szigethy and Graves, 2004). It happened in Medvegia, a village not far from Belgrade, in 1731. A soldier, Paole ended up in the village in 1727, after having been at war and travelled around Greece and Arabia. He was keen on telling of his adventures in a rather horrible manner, one of which featured a *vrykolakas* attacking him near Athens. Paole told the villagers that vampires came to feed off the living, one of which attacked and bit him, causing marks upon his neck. Then, he would show them a red spot he had. Protected by daylight, he had been to destroy it, which eliminated his biting marks and left a red spot.

⁷¹ Legend says that it was while a maid was cutting her hair, she made a mistake. Bathory reprimanded her and slapped her so strongly that the maid's nose began to bleed. Bathory saw that the blood coming out had an off effect, for the skin in contact grew young again. This made her think of full bath rituals, which came to a number of 650 victims. *A. N.*

Paole had married a boyard's daughter and became prosperous. However, Nina, his wife; feared him and told her family so, who paid no attention. After an accident while working, Paole broke his back and later died. Buried next to Nina's kin, it was not long that villagers said they saw Paole looking perfect wandering nearby, and even greeted them. Nina, his wife, also admitted he had visited her at night.

Being unable to stop Paole, the villagers finally wrote to Johannes Fluchinger, doctor appointed at the Army, who took over the case. Villagers thought Paole was a vampire, and opened his grave only to see his body had not decomposed. His hair was longer, eyes and mouth open and a red liquid fell down his lip. Accounts report that when his heart was driven by a stake, Paole screamed and blood burst out of his chest. His grave was filled with some garlic and Paole was buried again.

Villagers decided to open the graves of those Paole had been reported to see and died short after. Stakes were driven through their hearts and incinerated; and the cases closed.

However, four or five years later, similar cases of vampirism appeared. The first case was a girl called Stanacka, who lived near the cemetery. A scream woke the family at night, and she explained a man had entered the room and bitten her. The family thought it was a nightmare, but they saw blood running down her neck. She identified the vampire as Milloe, a friend of the family who had died a short time ago. The incident repeated for three days, after which she died.

Soon after burying Stanacka, her father saw her sitting to the dining table looking at her brother. She was reported to be seen with feet as claws and with blood on her lips. The villagers performed the stake and garlic ritual, but went even further by disembowelling her, decapitating her and cremating her. Her ashes were thrown to the river.

2.9.5. Fritz Haarman.

Born in Germany in 1879, he was another military who turned into a vampire. Born into a poor family, soon did he display utter hatred for his father. Harmaan was a disturbed child and his condition worsened with the years. He was put in an institution for molesting a child, but soon escaped and made his way home, where he engaged to a lady who became pregnant with his child. When the baby was stillborn, Haarman called off the wedding and joined the Army, where he remained until 1903, when he was discharged due to neurasthenia.

Sometime between 1917 and 1918, he met a prostitute named Hans Grans, who became his partner in some sadistic and vampiric crimes. They used to bring home men and stuff them with food and alcohol. When the victim was tired, Haarman bit him upon the neck and sucked his blood until the victim died.

So did he until a body count of twenty-seven. Unable to sell all the meat — they chopped the victim and sold its meat as beef—, Haarman and Grans disposed of the organs and bones in a canal. When the remains floated, the police preyed upon Haarman, of whom they were suspicious of, and arrested him. After trial, he was sentenced to death and beheaded following his own will. Grans served twelve years in prison. Haarman came to be known as the *Vampire of Hannover*.

2.9.6. Bela Kiss.

Bela Kiss married to a girl fifteen years younger than him. However, she took up with a neighbour and disappeared in 1912. This infidelity started the nefarious activities of Kiss. Then, around Budapest other girls went missing, and when in 1914, Kiss was drafted, he, too, disappeared, apparently due to a wound. He had bought

metal cans in order to store gas, but when seven of them were confiscated, they showed parts of the body of a girl preserved in alcohol. The victim had been strangled, injured and wounded on the neck and her blood drained. Final instruction by the police revealed a total of nineteen to twenty four corpses —accounts vary—, including his wife and her boyfriend. Being considered dead due to his wound, he was never accused of those crimes and others suspected (Ramsland, 2002).

2.9.7. John Haigh.

His date of birth is unknown, but his role in the history of twentieth century vampirism became notorious. He was raised in a devout family in Yorkshire. Deeply loved and appreciated by all as a child, he became a monster once he lived on his own.

As Haarman, he served time, which probably moulded and fed his insanity. Once released, he was more than a thief, for besides goods, he also robbed their victim's blood. He killed Donald McSwann, drank his blood and dissolved the corpse in sulfuric acid. He repeated the ritual with McSwann's parents and three other individuals; until he was caught. Once confessed and put to trial, he was hanged in 1949.

2.9.8. Peter Kürten.

Contrary to the Vampire of Montparnasse, Peter Kürten did drink blood of the victims. After stabbing them, he slashed their throats and stared at them to see them die. This fed his sense of power and sadistic rite, which was completed by the blood ingestion (Szigethy and Graves, 2004). Nevertheless, those who knew him reported Peter Kürten as an ordinary plain man. Kürten, born in 1883, soon showed interest in murder. His killings drew public attention, for he had stabbed a young girl thirteen

times and left the corpse next to a fence. Another woman, after being stabbed twenty four times, even in the temples, and yet; survived. However, she was not able to identify Kürten. Others were stabbed and beaten with a hammer, and those who died usually had slit throats so as to drink their blood.

On one occasion, *The Vampire of Düsseldorf*, as he came to be named; killed a boy but the newspapers did not inform about it. Kürten wrote a letter to the police describing them where the remains of the boy were. A man was arrested, but had to be released, as the crimes continued.

This must have fed the superiority Kürten felt when he committed his crimes. Such paroxysm and daredevil malice went on as Kürten decided to inform the police of another murder which had not been discovered. It was the case of a maid who was stabbed twenty four times. The family had not informed of the disappearance of the woman, but Kürten did.

In addition, Kürten decided to tell a woman whom he met of the twenty-nine murders he had committed, which led to his arrest. He did not plead innocent, but the contrary, he gave full account of his deeds. He even told of when he felt such thirst for blood what he beheaded a swan and drank the blood pouring, which made him feel ecstasy. He declared he needed blood as others needed alcohol. However, doctors declared he suffered from hematodipsy or Rendfield's Syndrome, an illness that provokes the person enduring it to satisfy his sexual needs with blood (Sáinz, 2006). He was finally executed in the guillotine in 1931 at the Klingelpirtz prison, in Cologne.

2.10. Artistic expressions of the vampire in modern society.

Corvis Nocturnum⁷² (2009), an author who gives himself a rather esoteric name, defines himself as an occult researcher, artist and author. Not surprising is indeed to see that the vampire has found another outcome in the modern and contemporary era. It is only natural that art has become an illustrative source for the vampire as a motif to be explored, and by abstraction, the artist as well, as in the case of Nocturnum.

His approach to the vampire in art is focussed mostly on music as well as painting and computer graphics. Of course, the visual era of modern times laid the ground for visual and animated vampire imagery, as the long list of vampires in the cinema make evident.

However, Nocturnum (2009) addresses the fact that, especially in music; the vampire has been a motif to be used to draw attention rather than due to its artistic value and content. Mostly, Gothic art and music expression adopted the darkness of the image and adopted black and white makeup as well as black clothing as a sign of identity, in a quest to compensate adolescent existential *angst* through a form of rebellion of its own (Palacios, 2002). Mostly, melancholy and death became the source of their imagery and lyrical content accompanied by usually hard music with occasional classical colouring, as exemplified by bands called Theatre des Vampires, who gave birth to the subgenre “Vampire Metal”; Anders Manga or the German band Lacrimosa, undoubted top band of the classic gothic genre with their dual male-female ambivalent approach, for its male singer —Tilo Wolff, oddly enough born so, but

⁷² The author does not give his real name, although the author of this thesis doubts Corvis Nocturnum is his real name. No matter of the status of the name, his work is considered of academic interest as he has been lecturer at events in Indiana, Ohio and Illinois, both at university as well as non-academic environments; and hence, used to illustrate the chapter due. *A. N.*

redundant enough due to his last name's Gothic motif— plays with sex ambiguation, whereas the female part —Anne Nurmi— does not.

The vampire has become stereotyped through both online and offline existence, forming communities and becoming subcultures of artistic affiliation, lifestyler fashion, and of more or less blood-related performances. Such Houses or Orders⁷³ include House Kheperu, House of the Dreaming, or House of AVA (Atlanta Vampire Alliance), among some others.

In March 2004, the Sci-Fi Channel premiered a reality show called *Mad House*, who displayed alternative lifestylers whose job was to challenge traditional lifestylers. Oddly enough, vampire enthusiasts and active lifestylers, both psychic and non-psychic, were groomed together on a show. The vampire motified Don —born Donald Wayne Henrie, 1975) performed sexual allure as well as a superb online campaign featuring DVD sales and a website called TVD⁷⁴, which have made Don a household name.

In 1964, Jim Warren (qtd. Nocturnum, 2009), publisher of *Famous Monsters of Filmland* and *Monster World*; decided to break into the world of comic business publishing *Warren*, openly promoted to the adult audience. Later, in 1969, Forrest J. Ackerman co-editor of *Famous Monsters of Filmland*, published the iconic *Vampirella* and popularized the expression *sci-fi*.

Currently, Tony Mauro and John Bolton are two main figures regarding vampiric art. The former has created various images adopted by websites; whereas the latter cultivates erotic art. In addition, Madame Webb has become key photographer as to vampire aesthetic photography.

⁷³ Nocturnum calls them so, so his nomenclature is respected and conveyed to the reader. *A. N.*

⁷⁴ See <http://donhenriebiography.blogspot.com.es/2012/10/donhenriebiographyvideostorieslinks.html> (last visit on July 30, 2015). The web page gives access to multiple resources on Don and his art and performances on various media. *A. N.*

Actresses such as Angelina Jolie have been seen featuring *Vampire Wear*, including personalized vampire bite tattoos or T-shirts, some of which were shown by Jolie in the premiere of the film *Blood Rayne*, directed by Uwe Boll in 2005.

And last, but not least, the case of Michael Machat, an entertainment attorney from New York; must be mentioned, who founded the website Vampire.com, which launched Vampire Wine, although the first introduction of such wine was a Syrah, of Algerian origin; bottled in France in 1988. Machat sold the first five hundred bottles to music artist and king of rock and roll spectacle Alice Cooper, who cultivated the art with scenes of decapitation and snakes; and MCA Records in London. Currently, Machat produces vodka, energy drinks, cola and chocolate, all available at www.vampire.com.

Nowadays, companies make contact lenses of various tints and unearthly hues as a toll for lifestylers in order to fully look like a vampire, as well as the iconic fang

Chapter 3

Capitalism, or the True Façade of the Vampire.

3.1. Capital and vampires. From myth to metonymy.

Economy, in its own most restricted meaning, is the assignment of scarce means to competitive goals (Harris, 1983). The definition is restricted due to its reflection of human beings's tendency to assign naturally the means and resources available to an objective of maximization of results, while retaining possible minimum expenses. On a broader sense, economy becomes the whole addition of institutionalized activities which combine natural resources, human labour, and technology; in order to acquire, produce, and distribute goods and services especialized in a structured and repeated manner (Smith, 1776). Capitalism, per se, is the third and last stage of economical evolution of societies —before its logical and subsequent evolution into Communism—, which commenced with exchange of goods in ancient times; Feudalism and feudal economical systems based on money exchanges among socially distinguished stratum; and capitalism as the modern industrial and financial system which is currently evolving.

It originated and settled throughout the fifteenth and nineteenth centuries as medieval times and order crumbled. The progress in capitalist production means based upon private property, the extraction, and accumulation of profit in minorities's power clusters, technical advance, and the change of agricultural exploitation, the establishment of urban bourgeoisie and international commerce; brought about a new social, political, and economical order which was to change the world (Palazuelos, 2000). England was the place where capitalism was born and featured the relationships of the social and political classes in relation with economical production through a vast mechanical industry aimed at the worldwide expansion of colonial states, which circumnavigated around various economic centres which formed a polarized world.

Previous agricultural economy made way to an industrially exploded system, which became secondary to urban industry. That led to the creation of capital and its ownership led to greater influence and ownership of more capital as a consequence of the control of the means for production. As Marx (1867) expressed, the commodity came to be produced, owned, and sold in a dual nature. While on one hand, its production supposed a cost in terms of substance of value —once marketed—, it produced magnitude of value. In essence, the nominal value of the commodity produced included the cost of all processes involved in its manufacturing, in exchange of which the labourer received a salary; in a relative value, for once sold, it provided a secondary value of superior nature. That ensured the growth of the capital, and at the same time, in a collective manner it guaranteed the wealth of societies based on the steady increase in commodity accumulation (Marx, 1867: 125). That was valued through its dual nature of economical representation of its intrinsic values as well as its utility means. By doing so, the capital assured every good means in order to produce happiness, while at the same time condemning whatever ill deed that provoked unhappiness (Stuart Mill, 1863). At the same time, justice would look after the well being of the citizens and —industrial labourers now— would guarantee freedom and the pursue of happiness (Stuart Mill, 1863; Russell, 1930).

Nevertheless, the presumptions about growth and its impact reach beyond capitalism itself and stand before racial, ethnic, or cultural conflicts. Social theory addresses capitalism as a drift societies experiment due to the imbalance of capitalist premises, which involve non-equal access and ownership of production. Hence, from the point of view of Marx and Engels (1848), “the history of all hitherto existing society is the history of class struggle” (79). The previous social classes divided by family name and blood lineage, or citizenship in classic Aristotelian sense; which

shaped societies as a natural state of existence, in which citizens inevitably constitute themselves in hierarchies and groups defined by law and ethical ownership (Aristotle, 335-323 BC). However, lineage and citizenship —and indeed, citizenry—, gave birth to an urban and industrial bourgeoisie featured by an economical drive to break down national barriers, and to obliterate differences as nations become assimilated (Greenberg, 1945). For its development, the persons must voluntarily be compelled into economy and law in order to sell their labour on the market with no restriction. Nonetheless, such commitment exceeds the life of the individual, for the labourer works to make a living and turns into being a subject the life of whom is not at their hand, but at the capital's. The individual though, voluntarily joins the capital system so as a guarantee of their rights and role in society, while consciously or unconsciously sacrificing their freedom. Capitalism hence, becomes a system of strong Psychopolitics where the individual becomes the necessary tool for its existence and preservation (Han, 2014).

Vampires emerge into this scenario. As capitalism necessarily needs the labourer for its existence characterized by imbalance of status, income, education, and access and ownership of production means, which necessarily lead to a parasitic and cannibalistic development due to the limited existence of resources; the vampire acts equally. It necessarily needs others for its being and preservation. However, those humans on whom the vampire must live are also limited. On the other hand, the vampire suffers from the same parasitic nature related to its birth. While being superior in power to that on whom he preys to feed, its preservation is not guaranteed as humans are limited and must be controlled in number so that vampires do not create a system with no food, which in itself would mean their own death.

In addition, vampires feed on humans and live on them as capitalism does indeed. Capitalism's only *raison d'être* is its constant and increasing consumption of goods which make it exist. Vampires suffer from the same malady, for their existence is merely driven by a state of undeath inevitably determined by blood consumption. Both vampires and capitalism bear the burden of self-destruction in terms of self-consumption the germination of which is in its birth. In other words, both vampires and capitalism shall be bound to disappear if unable to modify the structures which create the imbalances that render into uncontrolled and parasitic behaviour.

As Maquiavelli concluded in his *The Prince* (1535), power came from the people and necessarily must derive from, and act upon it in terms of cooperation so as to not lose its legitimacy and bring about downfall. If liberal, imbalance of richness shall cause its loss and the disapproval of those who support that power. Thus, one must not act as if mean, for others may fear being deprived of what is theirs; but must appear to look liberal, so that an aura of freedom guarantees the appearance of what is attainable. Capitalism must act this way, for the nature of its development and survival is crucially established by the equal distribution of the means. Improper balance of goods may cause imbalance in power, which necessarily leads to self-destruction due to the need to gain what others must lose. This game scenario shall favour those agents who are fully aware of their constraints to make their decisions optimally. Thus, agents having access to large amounts of information about their environment shall assess the options they have more wittfully than those who do not (Farhat, 2014).

The evolution of traditional vampire, Lord Ruthven, Sir Varney, Count Dracula, etc. depicted a vampire belonging to an empowered social class of the aristocracy which also had Manfred or Ambrosio as noblemen, or members of the Church. However, their traditionalism is properly medieval and it is based upon social

supremacy derived from Aristotelian conceptions of social class and power rule based on adequacy. In other words, those vampires and vampirelike characters become the social image of power by mirroring what they are in terms of social background. Lineage guaranteed the preservation of a name which guaranteed not only access to class, but to the privilege of belonging and owning. Lineage preserved ownership and power. On the contrary, capitalism provoked a change from medieval aristocracy, based on lineage and name—with blood as a symbol of purity of class—; to a new class of industrial and commercial bourgeoisie, which not necessarily did share previous aristocratic background. In addition, whereas previous aristocratic name guaranteed belonging to a social class, modern capitalist class permitted social ascension and descent originated by name as well as ownership and commodity.

As opposed, the working class was necessarily bound to remain at lowest rank, for workers lacked access to money beyond their survival need, which in itself led to lack of access to production means as owners. Thus, the circle is completed and structure established. While hard to climb up socially, one may fall once impoverished. Bloodlines and lineage derived into productivity relationships.

The traditional vampire mirrored that change but yet, remained attached to previous lineage bonds, and failed to adapt to the new capitalist environment which featured other motives and structures into which previous aristocracy needed to morph. Bloodline and lineage guaranteed social access by means of respectability only among those equal, that is, those who also belonged to former ranks of aristocratic and ecclesiastical domination. This is how Lord Ruthven, or Count Dracula are accepted. Their aristocratic name ensures their respect among those English aristocrats. However, both native and alien, aristocracy remains utterly unproductive in Marxist terms, and that determines why these vampires prey upon those who belong to

aristocracy as well. They must parasite those who are most identifiable with them: former aristocracy.

On the other hand, modern vampires bridge this gap by transforming themselves into a class of their own not determined by background. This is why Louis, although inferior to Lestat, is able to reach modernity more satisfactorily than Lestat, who must stick to his background and preferably hunt aristocrats. On the other hand, Louis fails to do so and possesses a different view. Although favouring class conceptions as a plant owner, differs from Lestat in his approach to human life's value. Lestat, as the Volturi later and Victorian vampires earlier, is too attached to his aristocratic status and that does not allow him to adapt to the evolution of a changing world. Thus, although in the New World, his mannerisms and identity remain in the Old World, as traditional vampires. The Volturi as well, for they remain truly attached to their ruling and secrecy, so as to preserve the image they socially constructed among other vampires as elite. They see themselves as a class in medieval terms. They are completely unproductive and lack capacity to do so, for they fail to create vampires or welfare beyond selfish growth of their image by drafting vampires with talents. They need, thus, to remain hidden and endeavour themselves to preserve their structures and image as true medieval rulers; while tremendously outdated and lacking meaning in modern society. They render obsolete.

On the other hand, the Cullens —and Louis as the plot advances— break away from that class fashion and become true humanlike citizens. On one hand, their background is not of high aristocracy, nor high clergy, although Carlisle's father was a clergyman. They are ordinary individuals who are transformed and empowered as vampires. While traditional vampires need their equal unproductive aristocrats to hunt and of whom drink blood; the postmodern vampires lead a life in which controlling

their thirst has become the key element of survival. While symbolically productive — as medicine man, students, and other forms—, they do not parasite those whom they need and the absence of whom would determine their decay and destruction; and choose to hunt animals only when necessary. However, they remain parasites, for they are not able to create proper life per se, if not as vampires, which would endanger their lives even more dramatically; but due to their nature of witfully taking advantage of the resources available at them. Hence, Edward, Rosalie, Emmett, Alice, and Jasper, though older than what they really are; attend class at school while they know all there is to study. They refuse to move on and to access jobs or university as steps forward, but decide to remain still. Despite this stillness, they have been able to obtain great wealth and have come to own a house much more luxurious than the rest of the villagers's due to Alice's capacity to see the future, which lead them to take advantage of it and assure they made money by investmens in the Stock Market, own real state, creation of a corporation to perform construction projects, among others⁷⁵. Therefore, although indeed more humanlike, they do display utterly traditionalistic and non-ethical behaviours when it comes to money in its purest capitalist nature. She makes use of information being completely inaccessible to others, that is, priviledged (Farhat, 2014).

As Budge (2004) argues, the Byronic background to the vampire is significant, since Polidori and others contributed to the emphasis of aristocratic nature of the vampire. Polidori's Lord Ruthven, Rymer's Sir Varney, Le Fanu's Carmilla, Stoker's Count Dracula, or Rice's Lestat display characteristic reserve amidst fashionable aristocratic dissipations, which come to fascinate those around them. In a similar spate, their aristocratic mannerisms guarantee access to nobility whereupon to prey

⁷⁵ <https://palassiter.wordpress.com/2013/07/01/how-the-cullens-make-their-money/> (last visit, July 11, 2015).

and parasite. Whereas previous gothic vampirelike characters, such as Manfred or Ambrosio, among others; were depicted as aristocrats or clergymen dominated by their passions, they still retained human behaviour and faced omens or devil temptations of the supernatural. However, they acted like vampires and unleashed their evil side, which led them to immortality as Melmoth; or to death like Manfred or Ambrosio. They truly acted in a vampiric fashion and mirrored the aristocratic virtue of spirit and class, although they succumbed at the hands of vampiric or evil otherness. While former traditional vampire was a layman, peasant, or supernatural monster; otherness developed into aristocratic nobility, which stood out the class inability to adapt to the capitalist change. Necessarily, thus, as aristocrats relied on name as non-productive economical entities at the expense of the new working and commercial class that capitalism developed; the vampire acted as the aristocrat who lived on the equally unproductive nobleman.

As Polidori's Aubrey is bound to Lord Ruthven for his class existence through an oath he made as for Ruthven's real vampire nature; Stoker's Holmwood, Quincey Morris, Seward, and Harker are equally class-bound. They are true evidence of class mannerism of proper social order. Although Aubrey's beloved Greek peasant Ianthe falls victim to the Lord Ruthven; Aubrey fails to break his oath as true noble, even to the expense of his sister's life, to whom Lord Ruthven is engaged. Analogous is Stoker's Harker-Morris-Holmwood-Seward group, who fail to break their class code and morale, although Lucy and Mina are under terrible danger. This relates to the "homosocial panic" which characterizes these aristocrats, whereby women's role is that of mere accident leading to the vampire and the aristocrat man to be mirrors of one another (Sedgwick, 1980).

Lord Ruthven, Carmilla, Count Dracula, Lestat, or the Volturi are embodiments of capitalist liberalism. As Maquiavelic conception of a Prince needing to strategically appear as liberal, so do these vampires act. They display a social façade of aristocratic respectability and benevolence, which depicts the empty mannerism of class morale related to past conceptions of name, lineage, and honor — so classic and medieval of which gothic narrative was so fond—, although the reader soon discovers these vampires act upon mere strategy and deceit. Their display of virtue does not match their will of importunity and that furthers their moral corruption, for apparent good manners lurk selfishness and disguise, for their only goal is to obtain the blood of those with whom they socialize and interact. However, as Hume (1738) suggested, the mind is exposed to a pretension to depict virtue, although the involvement in any particular situation tends to excite self-interested emotions, due to which the individual must remain detached.

The aristocrat is the embodiment of this Humean conception of virtue, which relates to liberalism as well, for both lead the aristocrat to act as separate from that which he is not to judge upon but stay afar. In other words, the aristocrat is to exercise virtue when detached from social turmoil. This is why Ambrosio finds peace in his monastery solitude; or Aubrey and Lord Ruthven do so by travelling as an act of contemplation. Count Dracula allows Harker to wander around the castle whenever desired, but wrathfully intervenes when the three brides try to kill Harker, displaying his real motivation:

But the Count! Never did I imagine such wrath and fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale, and the lines of it were hard like drawn wires; the thick eyebrows that met over the nose now seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm, he hurled the woman from him,

and then motioned to the others, as though he were beating them back; it was the same imperious gesture that I had seen used to the wolves. In a voice which, though low and almost in a whisper, seemed to cut through the air and then ring round the room as he said:—

“How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!”

(*Dracula*, 43).

It is significant to see that the Count, who previously was seen as a highly educated man of exquisit mannerism, which was aimed at obtaining Harker's utter trust; is able to display such wrath and violent nature when reprimending the brides. However, this lets Harker to see the real truth about the Count's face of noble respectability. Equally meaningful is the fact that the Count refers to Harker, not as a person, but as a good he *owns*. In fact, the Count does possess Harker, for he is carefully chosen to enable the Count spread throughout London. Harker is a mere good to the Count, both on what he represents, that is, Englishness and access to it; and a mere puppet with whom to play. Nevertheless, Harker is *his*, and the brides are not allowed access to him. Harker is as worth an asset as the properties the Count buys in London.

In a parallel manner, the Volturis remain hidden from the world and permit others act at will, while only partaking when they want to draft a new vampire with special powers, as Alice and Edward, or prior to them, the Volturi guard; and Lestat decides to travel to the New World; while Carmilla and Count Dracula depict the Eastern mystery and power which may attack like a serpent in wait in the dark.

Nevertheless, this liberal image and ideology does not prevent them from acting upon selfish interests. Count Dracula desires nothing else but to parasite London and Englishness with his vampiric spread; Lord Ruthven desires nothing but

to deprive Aubrey's family of what is dearest to them; and Lestat wishes to *possess* a companion as to access the New World and from which whatever profit it may derive.

It is this sense of benevolence and liberalism the aristocrats come to embody and exercise, that at the same time help authors to illustrate the aristocratic otherness as vampirism (Budge, 2004). Aristocratic mannerism is superfluous and utterly capitalistic in terms of moral corruption, but it also becomes a source of power in its truly materialistic approach. As Ambrosio is tempted at numerous times by the devil, and Manfred is tormented by the omen; or Aubrey sees Lord Ruthven is after his beloved Ianthe and his sister; all do exercise power as active owners of what the vampiric other yearns for, be that may the life or the soul as representative of aristocratic and most sacred good in terms of aristocratic parasiting. The vampire effortlessly deprives the aristocrats of their identity by treating them as mere commodity in Marxist terms. Thus, the vampire otherness becomes an image of pure accumulation of assets. Regarding this, the display of benevolence and liberalism is a tool which leads to the ambiguity of strategy when accessing commodities in the market, for while economical ethics may be exercised, sheer lack of morality is what characterizes the vampires as image of capitalism, for as Wilhem von Humboldt said, "one must admire what the worker does, but truly despise what it is" (qtd. Chomsky, 1999). Equally, the vampire becomes the image of the economical capacity to seek profit and submit ethics or morale to it, as social and economical organization become tools to permit man survive (Sabine, 1937). As capitalism creates a new order by creating a system featured by commodity production and consumption, the vampire creates and consumes those who are equal to him.

However, while previous vampires prey upon aristocracy as aristocrats or noble clergymen themselves, postmodern vampires seek a new order, which is not

featured by class cannibalism as the former; but a system which may enable them to survive. Thus, the Cullens, though taking advantage of capitalist power as their vast economical supplies prove; avoid exploitation of humans, both as people and blood source as Louis does. They refuse to become the powerful and elite dominant class, and try to tame the beast, and become aware of the public's role as active rather than passive, while taking advantage of "consentment construction" (Chomsky, 1999). This is a system, which as permitting economical elites manufacture the consentment of the public so as to never oppose their economic gain; it permits the vampire control the manouvering space the humans have. Hence, the vampires enable humans to continue with their lives unaware of vampire existence, while at the same time, vampires become the executors of power. When needed, or wanted, vampires hunt humans for their existence as capitalism does in order to maintain itself alive. However, as opposed to traditional forms of vampires; the Cullens do not decide to dominate the humans, but to live with them, and try to help them when they need it. As Marxist theories of economy and the capital comprehended the capital created imbalances which ultimately lead to economy's failure; the Cullens act in a similar manner as they avoid *economical conquer of blood*, as non-producers who live off the production of others by participating in the distribution of wealth (Harmon, 2009). They co-inhabit with them as they take part of their world. They become the metaphor of what classical capitalist theory understood as the *end of economical history* and utopia beyond. Capitalist savagery and self-consumption is exchanged by the Cullens's system of ethical vegetarianism, which goes against traditional vampire forms by defining self-interest as a means to reassure common wealth (Muller, 2002). They *refuse* to depict themselves as the traditional economic metaphor of traditional aristocratic vampire seeking for victims while wasteland is left behind, for they are aware of the

fact that their existence is determined by the existence of the humans, as much as Marxist theory of labour-force being determined by the existence of commodity, without which it is doomed to famine or death (Marx, 1844).

Nevertheless, capitalism witfully develops into elites, which manufacture vampiric cannibalism as the object of economic desire, as solipsism (Kroes, 2002). Nonetheless, these economic structures transcend the same constraints that guaranteed its action upon limits, which in itself, fails to reflect itself in the economic superstructure, and its regulation of a stable future (Martínez Peinado, 1999). Stephenie Meyer uses James and his role of tracker as the image of pure vampiric hunter based upon instinctive drive to take what desired. Bella becomes the best hunting act he is to behold and acquiring that becomes the uttermost desire as much as capital drives finances. Nothing is to stop him from obtaining his victim as most precious asset, for that is what ultimately defines his self, as much as defines his capitalist nature.

That becomes the illusion of freedom, an image which comes to not exist as powerful submission of humans becomes the real existence of a capitalist framework where humans voluntarily enslave themselves to the capital.

3.2. Class, ideology, and corporate power as selfhood construction.

Although theorists have posted an increasing rationalization of modern societies, as expressed by rise of laws and rules which apply to everybody equally; yet, capitalism has overlooked and systematically favoured racial differences whereby white becomes the ruler and the otherness, be that may black, African American, Chicana, or Asian, among many others; as ruled in a bipolarized society. Capitalism has developed in increasing regulation and market force which assures personal

contact to be the main crucial element to tie a person to a job, rather than guaranteeing decline of particularisms and personal ties (Granovetter, 1995). Information about job opportunities and how to pursue them is mainstreamly decided upon contact agenda networks. Women, minorities, and others whose ties are mainly to kin and neighbours tend to be more excluded from opportunities in fruitful ways, especially when belonging to poor or segregated neighbourhoods (Cherry, 2001).

This economical apartheid becomes a parallel to a racial segregation which is featured by the exclusion of blacks from job networks. Once slavery was banned, other barriers were raised, and became especially evident as middle-class whites and blacks started to move to suburban areas in the 1990s. As opposed to this, poorer blacks with children and whites without children tend to remain in cities, furthering already existing segregation (Schmidt, 2001)⁷⁶.

One important technique used by the Federal Housing Administration for this segregation was the granting loans to middle-class whites in order to encourage them to move out to the suburbs, but only if they remained in the same social and racial neighbourhood. In addition, “urban renewal” provoked low-income minorities to be moved from desirable urban properties into large, isolated housing projects; while financial aid was negated (Brown, 2005). This practice renders as white supremacy through social and economical advantages of which other minorities lack.

This represents the former aristocracy environment in which the traditional vampires such as Sir Varney, Count Dracula, or Lestat, as mere examples; moved. They were aristocrats who, in their outdated nature, remained in the top of society and economical and political influence; although they were unproductive in capitalism as a force. However, they attained thorough power amidst those belonging to the same

⁷⁶ <http://www.nytimes.com/2001/05/06/us/segregation-growing-among-us-children.html> (last visit on August 28, 2015).

class, which is white Christian aristocracy relying on former concepts of class and family honour and bloodline. This bloodline is metaphorically what the vampire drinks in a manner so illegitimate as the aristocracy conveyed power in new capitalist structures of economic productivity. Aristocracy was parasited by aristocratic vampires as aristocracy parasited workers and economy. In addition, the vampire is always white in race, and usually belongs to the same aristocratic class. Significantly, Carmilla, as a woman; and Count Dracula become significant as they come from the Eastern side of Europe. This exoticism feeds the colonization desire of the London-based British Empire, which was to impose its ruling among foreign lands which were alien to the common English citizen. In addition, Carmilla adopts a significant role as a woman as well, for her lesbianic vampire drive—as Count Dracula himself having three brides—challenged Christian conceptions of femininity and class respectability of the British Empire aristocratic class.

As capitalism seems to favour white race in economical terms while vastly submitting blacks and other racial minorities; so do literary vampires, who also seem to be traditionally white and prey upon whites as well. These hunters and their victims are white as well. In other words, blood seems to possess class and race memory appealing to the vampire, who wishes to own his own racial kin as trophy. However, postmodern vampires fail to be racially exclusive. In Meyer's *Twilight* saga, black vampires appear, such as Laurent; and *Breaking Dawn* addressess other nationalities and ethnicities as well, such as the Egyptian, Amazonian, and Irish vampires as well. They become significant as racial metaphor of the Cullens trying to prepare themselves to fight against the Volturi, the true vampire white aristocracy. The Cullens need to protect both Bella, now vampire and mother; and Renesmee, the hybrid newborn baby. It is a fight between the New World, represented by the Cullens

and their vampire allies against the Ancient World, represented by the Volturi. The old represent the archaic and outdated vampire, and social and economic system of aristocracy rendering useless, outdated, and unproductive; whereas the new represents the fight for the hope of a new order emerging, which is to compensate the imbalances of the old. This old order is the Marxist capitalism, which derived into the vampiric prey of the common ordinary worker deprived of citizenship in a broad sense and alienated as a human being of full potential in favour of an economic slavery determined by pure productive status and meaning. Thus, the Volturi and New World vampires become predators of both blood and economic balance; while the Cullens and their allies seek for balance between species —vampires of any kind and werewolves, and humans— as the only manner for preservation. This is the economical symbol Renesmee comes to become, for she is a hybrid born out of a vampire —theoretically unproductive since dead— and a human, and imprinted on by a werewolf. Thus, while Renesmee gathers all vampire and human strengths, she bridges all species separated by tradition. She becomes the new balance.

In a parallel manner, Renesmee becomes the outcome of the end of capitalism as known today, where what gained by some is necessarily what lost by others. Therefore, while vampires in a masculine order cause havoc and imbalances in multiple facets; Renesmee is the outcome of a new hope and masculine-femenine imbalance resettler.

This is the new ethos of common economy derived from capitalism that should be implanted so as to compensate for the former individualism which featured social-class mobility blocked by working-class solidarities, unions, and parties. Man-focused economic significance as belonging to financial elite, which started in British capitalism of the eighteenth and nineteenth centuries through industry and

colonization was renewed in America in the Reagan-Bush presidencies. It underwent a process of race empowering of white male economy of the individual based upon expropriation of common wealth. This led to an elite which dominates the assets of the great majority. This was expanded to all over the world, and the process became known as *globalization*. It became the transcending of economy and transformation of everything into a product with which to trade. Laws addressing national jurisdiction became powerless as financial elite became transnational. Impoverishment of peoples became as severe as enrichment of the (white) elite (Chomsky, 1999). Nevertheless, the former productive relationships have transformed into the unique imperative of market-compulsion in which owners and labourers have no means of reproducing themselves other than by selling and buying in a systematic re-structuring and definition of existing social orders, property, authority, gender, culture, or identity as a means to avoid implosion (McNally, 2011). It is a redefinition of the *game of money* as identity preserver (Abell, 2012).

The autonomy of the individual becomes the ideological link between property and liberty. In such a case, freedom is not opposed to equality, although ownership of property and economical assets is fairly different between white elites and the rest of races. However, equality is understood as the Protestant inception of innate capacity for virtue individuals have. Thus, capitalism embodied from its inception the equivalency between innate virtue of goodness and freedom of action as democratic sources of social order. Thus, as vampiric literature reflects, individualism is measured by codependency, which is defined as an illness when relying upon the opinion of others rather than oneself's (Brown, 2005). This is how Lestat develops a codependency relationship with Louis; or Lord Ruthven with Aubrey; or Edward with Bella, for example. The vampires lack meaning by themselves, as autonomous entities

with freedom to act. Although gifted by vampiric powers, they fail to significantly depict as clear owners of their own course in life. It is by establishing a relationship of dependency with those after whom they go that they enable themselves to obtain meaningfulness. By either victimizing them or by assuming a sort of tutor role do they find identity, for without those on whom to have influence they render empty.

They rationalize this attitude by becoming displayers of whatever possibility at reach the humans or newborn vampires have but fail to grasp. In other words, Lestat shows Louis his vampire powers as a mentor without whom Louis's new vampire existence is to be vague and empty. It is by attempting to show this to Louis that Lestat obtains a reward for himself; without which he is bound to remain unvalued and mere hunter. Similarly, Bella is shown the powers the Cullens have as Edward's mind reading ability, Emmett's strength, or Alice's capacity to see the future. All that is nothing by itself if not acknowledged by others; although the Cullens did take advantage of these powers so as to accumulate wealth. As Rosalie understands, it is a life not wanted by none of the vampire clan, but decided by Carlisle. They were transformed with good intentions and a morale of virtue; but it was not a decision they made by themselves. However, in contrast, Bella wishes to be part of that unable to possess while human. She necessarily needs to give herself to Edward as much as needs to do so in reverse. It is a new form in which vampires and humans need to interact.

They offer a discourse based on hyper-rationalized structures that make public and private discourses different. On one hand, the vampires pretend they are human by mirroring human activities such as work, school or social conventionalisms. On the other hand, private spheres allow them to act like vampires. Equally, the werewolves opt for the same pattern, where in public, they depict themselves as Indians bound in a

reserve; while in private they embody their own legends of werewolves. Bella becomes the necessary intermediary and balance to provide logical connection between the two discourses and to the status of outsider they have (Carter, 1997). She also has both discourses herself, for the public sphere of Bella is reduced to minimum interaction with her father, mother, and friends; whereas Edward and Jacob focus her internal discourse as a means to give a measurement of how worthy they are for her.

This brings about a role conflict, which undergoes a process of withdrawal from the others so as to maintain a certain degree of integrity. Bella needs to find a space of her own by standing her ground, even if that means contradicting her father, Edward, or Jacob. On the other hand, both Edward and Jacob abide by the same distance, as a manner to compensate self over-exposure to that providing identity to them. As Edward retreats himself in Italy and South America, Jacob does the same and retreats himself from Bella within his tribe. That establishes a peak in their vampire and werewolf identity, for Bella is the measurement by which they are balanced. Equally, the three know that one is to lose if the other is to win, rendering another imbalance of roles. Final resolution of Renesmee, and Jacob's imprint on her; brings back the balance to a trio which was not to succeed if remaining so. Edward and Bella marry and form a family in the most public of spheres, while Jacob and Renesmee establish a new bond that transcends them both. Hence, the trio becomes a four piece that re-establishes the balance previously lost while at the same time gathers different species of vampires-wolves-humans in a new sphere of power. As Hudson (2009) argues, the vampire represented the monstrous and excessive character of the flesh of the multitude. However, *this* is the balance to be re-established. Therefore, individualism as a capitalist conception renders new values of collective co-inhabitation. Previous vampires had displayed pure individualism and thorough

selection of the victims. On the other hand, these new vampires abandon their individualism to form a collectiveness so as to make the human empathy become more significant than the selfish drive to obtain profitability (Zanger, 1997). It would render vampirism as a reformulated definition of capitalism as not becoming the forcible extraction of surplus value, but the involvement of desire in a new balance (Latham, 1997).

Nevertheless, the new balance features Bella's transformation into a vampire and her subsequent existence forever. This, of course, provides her access to the Cullens and their hidden capitalist knowledge. It must not be neglected that they are wealthy, although Bella claims that "money meant next to nothing to Edward or the rest of the Cullens" (*New Moon*, 12). As Dow (2014) suggests, vampires had time by their side as far as investment is concerned, which undoubtedly gained them profit by reducing uncertainty when facing the stocks. Similarly, Harker is astonished by the "gold of all kinds, Roman, and British, and Austrian, and Hungarian, and Greek, and Turkish" (*Dracula*, 50) the Count seemed to possess. Needless to say, it is the fact that the Count lived all the wars he narrated that enabled him to possess all the assets and wealth he displayed. Commonly, Sir Varney and Lestat display a distinct interest in luxury living, and their actions are often motivated by monetary concerns as representing the vampiric nature of consumerism defined by capitalism (Piatti-Farnell, 2014). The Cullens as well are defined as rich people living in a big mansion with decoration belonging to all the world. The nature of this fortune is Alice, as previously said. Oddly enough, the *Forbes*⁷⁷ magazine rated Carlisle Cullen as the richest fictional character of the year in 2010 with a wealth of \$46 billion (qtd. *Forbes*, 2013;

⁷⁷ *Forbes* rated Carlisle as having a fortune of \$46 billion in 2013 (see <http://www.forbes.com/special-report/2013/fictional-15/carlisle-cullen.html> last visit on August 28, 2015), although Piatte-Farnell provides a wealth data of \$36,3 billion in 2010, 2011 and 2012. Data referring to wealth differs, but verifies what said before regarding time and its influence upon investment. *A. N.*

Piatti-Farnell, 2014,). This reflects the yearning for identity as capitalist and consumer as inseparable from authenticity as a vampire (Piatti-Farnell, 2014).

Bella, an outsider regarding this access to wealth, finally partakes of this richness by marrying Edward in an act of pure public sphere discourse of love in traditional romanticism as well as political capital, as partaking of an institution and community of elite. As Deyo and Mitchell (2014) suggest, the former castles and decadent mansions of traditional Gothic —the Otranto Castle, or Castle Dracula for example— are transformed into modern mansions fully custom fitted, since they certainly form excellent financiers, especially when having the privilege of information, as Alice does and Oliver Stone depicted in *Wall Street* (1987) and his iconic character Gordon Gecko, a financial vampire featuring the Reagan and Bush America of the Corporate Power and ownership dominated by narcissism (Rodríguez Cahill, 2015). True to his nature, it is a depiction of the 1980s America: there is only room for one at the top (Auerbach, 1997). Hence, if not allowed to interact in the market due to legal restrictions, as financiers trade in black markets, vampires are forced to predate and to exercise control over blood supplies, for “the act of taking someone’s blood by force is not ‘free’ because such coercive transfers create a risk of retaliation” (Guerra-Pujol, 2014: 124-25). That explains both the existence of the Volturi as vampire judges, or Van Helsing as a vampire slayer. In addition, it emphasizes the choice of the Cullens of an animal diet, for it responds to a double nature: while avoiding human action of persecution against them, they grant a new territory for exercising their power as a means to obtain profit from it. This election makes their capitalist expression as a new market for exploitation, while in the case of Anne Rice, it also serves the purpose of expressing “a type of polymorphousness and androgyny founded on the markers of sexual and reproductive differences”, as bite and

blood suck exchanges sexual intercourse and renders oral —non-genital— asexual identity (Tomc, 1997); which in itself represents the polymorphic aspects of capitalist nature of money, the knowledge of which, most certainly, provides vampires a wit capacity for long-term financial decisions —better animals in the long run than humans in the short— when facing the changes mindfully creeping to our world (Medvecky, 2014).

3.3. Genealogy of capitalist power. Private dominion of the public.

Capitalism is as monstrous as it is magical. Essentially, its magic consists of hiding the economy of the occult *in* the occult on which it rests (McNally, 2011). Vampires become pale substitutes of after-images of culture-industry, which tame the beast in order to produce mass consumption. Therefore, they lie upon the Jungian collective unconscious as stereotypes deprived of objective reality, although they are manipulated sources of capitalist drive, full embodiment of the transformation of flesh and blood —especially blood— into raw materials for the manic machinery of accumulation (*ibid.*).

Vampires become metaphors of commodity and its dual nature. Marx explains that commodities are a contradictory unity of use-value and exchange-value. The former meets human needs, whereas as exchange-value, commodities become instruments of money in order to increase the wealth of the owner of the goods. Money is the unit that materializes the immaterial abstraction of material limits to human economic expression (Smith, 1776). In other words, money is the unit which makes the abstract value of the goods become materialized as surplus of production and market amidst human transaction as well as transaction of humans. Vampires become the symbolic representation of how blood is obtained in production and

market terms: as a commodity responding to vampire existence substance as much as vampire possession.

As financial transactions become exchange actions of economic speculation of commodities which one must necessarily own; translating empty value of cost into abstract realization of money income. Objectively represented by a figure mirroring economical production out of nothing; capitalism needs both commodities and humans who exchange them in a never-ceasing speculation game so as to prevent the circulation of goods and finances from stopping and causing the failure and choking of capitalism itself, for the abstract representation of economical sums would render into a palpable value of nothing, since exchange value obtains its value out of its perpetual circulation in economic networks of financial nature. This is what determines the immaterial quality of commodities. For vampires, blood is the element which enables their parasitic existence and becomes the ultimate resource in an occult market of blood as a commodity in the form of humans, with whom they interact. As traditional vampires feed off aristocracy in a game of feedbacking mutual unproductiveness, the modern vampire remains equally unproductive, while subsisting on the blood of humans to whom they prey access. Vampires do not own humans, but materialize them by considering them mere blood containers upon which they exercise ownership due to their superior status in the food chain. This is what distinguishes Lestat from Louis, or the Volturi from the Cullens; while Count Dracula or other eighteenth and nineteenth century vampires and vampirelike characters act upon mere selfishness.

Vampires adopt a posture in which they feel they have rights upon humans. They are vampires gifted with a superior existence for they are beyond human realm of comprehension. Besides, they have both the knowledge of the living gained out of their long existence; and also the knowledge of the dead; either of which humans lack.

Thus, in addition to their powers of high speed, invulnerability, great strength, mind control, or almost immortality among other gifts; humans become accessory to their blood accumulation needs, either as preservation necessity, or as pleasure obtaining. This is why traditional aristocratic vampires thrive off aristocrats. By drinking their blood, they do not only access their live substance; but the complete class belonging conception of honour and lineage associated by blood itself. Victimizing aristocracy is how the vampire accumulates the core of class the aristocrats have and on which they identify as a class per se. By doing so, blood becomes the transaction good of highest value and rendiment in modern economic terms, for it guarantees the preservation of the vampire as much as its steady accumulation of wealth in an ambalance of positions. The vampire becomes stronger as it drinks the blood of its victims, but symbolically accumulates the most economicicly meaningful substance of aristocracy as a class: blood. Thus, the vampire robs aristocracy of the most precious asset.

This also happens in postmodern vampire images. However, there is a dialectic battle between traditionally driven vampires and new emerging vampire forms. The *Twilight* saga and Anne Rice's *Interview of the Vampire* (1976) depict this dialectic approach through the opposition of blood diet the vampires possess. Traditional compulsive pulse of blood consumption regardless of the value humans have besides mere food; new forms adopt a diet based on blood not obtained out of humans. The former is based on sheer hunting of humans as impersonalizations of merchandise worth a profitable value upon which the vampire demands right. This is why Lestat chooses his victims based on his particular sensibilities of class. To him, all victims are not equal, but selective is how he portrays himself because nothing gives him more pleasure as feeding off somebody of his status. That is why he choses "woman as rich

and beautiful as Babette and suck her blood until she drops at your feet you will have no hunger left” (*Interview with the Vampire*, 77). Similarly, the Volturi desire Edward and Alice due to the powers they have. Both address the consumerism of capitalist mannerism, for acting so does not respond to existential needs blood ingestion covers; but to the satisfaction obtained through the possession of what is desired and ethically or morally inconceivable, for it implies the submission of one’s will to the dominion of another.

This exchange game of blood as a merchandise market value and profit maker becomes the image which portrays the force of capitalism to display itself as a concurrence and *laissez-faire* scenario for some, while it appears as a socially bureaucratic and interventionist for others (Taibbi, 2010). White capitalist leadership throughout the 1980s and 1990s America of Reagan and Bush era mirrored the white Victorian aristocratic dominion of imperial economy in Britain. Victorian economy resided on industrial economy and exportation created by the uneducated mass under the ruling of white aristocratic and commercial elites, and the colonization through war which guaranteed economical and political white order of Englishness. On a second capitalist step, America developed a financial system based on similar premises, that is, the ruling of white capitalist elite wealth under the appearance of freedom of economy and civil rights, the limits of which were not to be guaranteed by the State, as formerly the State did not impose limits to a colonization and annihilation due to its meaningful expansion of Englishness as synonym of white English aristocratic values. The old process of pan-Englishness had become a pan-Americanization.

In a similar manner, the traditional aristocratic was an elite within another elite, for they were a vampire minority inserted in an aristocratic minority. However, they

possessed and enjoyed all class privileges at the expense of the productive mass majority. Modernity depicted a vampire low in number and also belonging to a minority class ruled by another vampire elite, the Volturi in the *Twilight* saga or Armand's court in *Interview with the Vampire*. As contemporary economic elites hide their nature and remain anonymous from media exposure beyond corporate image, so do the vampires, whom oath to secrecy is to guarantee their long-term existence.

In addition, it must be said that as traditional English aristocracy is man-centred, contemporary vampires are equally so as well. Eighteenth and nineteenth century aristocratic vampires lurk in the shadows of masculine patriarchal domination, where their feminine victims become the robbery of the offspring production. Vampires drink the blood of the aristocrats's daughters, who are the ultimate expression of political and economic expansion of power through marriages to other aristocrats. When vampirized, the family loses its capacity to have progeny who shall perpetuate the family's name, wealth, and symbolism. This is why Lord Ruthven makes Aubrey's two beloved feminine individuals his victims; or Count Dracula kills Lucy and tries to do so with Mina later on. They not only do deprive their families with the necessary means to perpetuate the family; but become illicit and illegitimate owners of these means. So to speak, the rob aristocracy's economical asset.

Similarly, Anne Rice's vampires respond to a code of not permitting children to become vampires. Louis admits that he "let Claudia become the vampire she became, when I (he) knew it was wrong" (*Interview with the Vampire*, 277) as much as the Volturi keep strict regulations to vampire existence as well. The fact is that the vampire ruling acknowledges the role of women as future mothers, which is to provide offspring whose blood may be of need for vampires in the future as a means to preserve themselves as much as humans. Thus, they keep a vampire control and

penalize with death whatever crime which is to expose them. As Armand tells Louis, the death of Claudia and Madeleine responds to the fear Santiago has due to Louis's attempt to kill Lestat:

“Did you kill this vampire who made you? Is that why you are here, without him, why you won't say his name? Santiago thinks that you did”.

(Interview with the Vampire, 228).

Armand, as the “the oldest vampire living in the world” (216) possesses the authority the Volturi or Count Dracula do as the elite of vampire realm to judge upon what is acceptable and what is not. Vampires address humans for the profit they provide them in terms of blood supply. Claudia, as a child and Louis's lover, is fully disposable due to her lack of productivity in terms of motherhood. Thus, she is sentenced and killed. Equally, Bella suffers from the same peril, for she is lover and human before the eyes of the Volturi. However, she embodies the power to bear descendency as a human and later as a vampire, which spares her life.

The feminine element of aristocracy that is so significant to vampires responds to the unity of the system as an ordered structure, which is to enable the capacity for intermediate structures to be relatively autonomous (Laclau, 1977). Aristocracy is part a microsystemic representation of society itself in a form of unity, which is autonomous from the mass in terms of economy and political order. In capitalist terms, aristocracy is part of the production means's ownership. However, it is persistent due to its class format descending from tradition; whereas commerce and industrial bourgeoisie are the true owners of production. Opposed to them lies the mass, distinguished by role, class, and being nothing but a cog in production machinery. Within aristocracy, this system is represented by male patriarchal government and feminine element as daughter as a means of economical role, as previously mentioned.

Nevertheless, in Marxist conception, these social levels need to be autonomous from each other while actively forming a superstructure, which is what is to guarantee its future. Vampires display equal structure, for they form the elite of food chain while at the same time, actively merging with the human mass, although autonomous from them. This low rank is what guarantees being unnoticed by the mass and enables vampires to exercise the control they have, while at the same time, humans consider they are free to act upon will. This is what capitalism develops as a new order: every social microsystemic form of the individual, family, community, or society; becomes a system of levels ordered in a vertical hierarchy:

Position	Macrosocial structure	Significance
Highest	Society	Macrosystemic outcome of lower microsystemic and macrosystemic behaviours in economic terms.
High-mid	Community	Reference of mesosystem effectiveness of economical development
Low-mid	Family	Economical representation based on economy provider derived from wealth and power accumulation through marriage.
Lowest	Individual	Subject for legal and economical basis regulation

The individual becomes the focus of how the legal system is established and how it articulates the capitalist behaviour of commodities theoretically responding to the individual's needs. The individual embodies as well the character of any type of regulation articulated in response to the moral goodness upon which they are to interact in society. On a second level, the union of individuals acquires significance as

they form families according to capitalist needs of wealth accumulation which derives into the union of equals, which renders as the increasing difference between wealth and power associated with what the individuals initially possessed. The more wealth possessed, the greater the power obtained; and vice versa. This also fits the nature of race as a guarantee for imbalances, as mentioned previously. Thus, wealth feeds back wealth and renders as more power. As families accumulate power and wealth, they form imbalanced communities with dual roles: on one hand, the (white capitalist) elite shall become the owner of production means, whereas the mass production common is to drive the productive force and later consumerism, perpetuating a society with increasingly bigger gaps to bridge and properly enslaved.

The vampire acts upon both sides of the macrostructure. On one hand, it belongs to the parasiting owner of production means as well as a consumer of the class itself. Traditional aristocratic vampires preyed upon other aristocrats; nonetheless, the vampire is necessarily to exercise caution, for being a consumer of the production substance and ownership of the class to which it belongs, the vampire is to become fully cannibalistic. This is why the role of women becomes that of assuring progeny and class order perpetuation, which is what vampire kingdom mind. But on the other hand, the vampire is to face a new order, symbolized by Renesmee in a society organized in a mutual and equal non-parasitic balance. Therefore, the role of patriarchal/matriarchal order is to change.

Money is the element which tantamounts blood, as a metaphor in traditional vampire forms; and metonymical in the new postmodern vampire format. Blood, as a life substance of the individual and society; works as money as the thread which unites the different spheres of the individual until forming a macrosocial system capitalism embodies. While formerly money guaranteed access to class and power though

possessions, currently it guarantees access to education and voluntary co-inhabitation in the various systems described (Maston-Lerat, 2006). However, responding to the vertical nature of social organization in capitalism, money guarantees unions among equals mainly, that is, in horizontal relations. This responds to tradition and inheritance of social roles of class which transformed aristocracy into capitalist elite through wealth. Aristocracy possessed wealth, therefore, they remained in the class of elite; whereas commercial and industrial rich also gained access to the same elite (Adorno, 1972; Harris, 1983). To this respect, the role of men and women are constructed in terms of economical superiority discourse that perpetuates stereotypes of class and gender (Hernando and San Miguel, 2015).

As capitalism —both “natural” and vampiric—needs human individuals in order to create the necessary means to perpetuate self-birthing capital as McNally (2011), vampires need to assure the sufficiently sustainable access to human blood. This is analyzed by Whitman (2014) as the *tragedy of blood commons*, or *privatization of humans* at the hands of the vampires. As capitalism derived from the private property rights, vampires render humans as property to which to have accessed. Although vampires are aware of the fact they commit a crime by killing humans for their blood, their gain is more significant, for they cherish blood beyond consumption. As opposed to traditional vampires, postmodern vampires do show preoccupation regarding the role of humans and their preservation. One strategy is to remain in low numbers so that vampires do not fall unto cannibalism. On the other hand, they have come to develop other diets based on animals, as the Cullens do. Oddly enough, the vampires have developed a dual ethics as for humans. Whereas some operate on mere hunting, others address them as to be protected.

This responds to the awareness of capitalism bearing the seeds of its own destruction, for growth being unlimited is not possible due to the limited nature of both human and material resources. Thus, resources and access to them is important, but it is even more crucial to possess or at least, be able to administer them. Blood suffers from the same treatment: erratic vampire attack is not to be allowed, for blood shall decrease as humans die. So, what would vampires feed on? There are two alternatives: perish, or cannibalism, which also reassures the death of some at the hands of their peers. Thus, the Cullens and Louis develop an intelligent strategy, which is to *act* as humans and develop a diet based on animal blood. If on moral grounds on murder and responsibility as a criminal; equally illustrative is the awareness of the need to keep vampire rates low, so that sustainability is guaranteed.

This is why the Cullens refer to Forks as their territory. Whereas Laurent, James, and Victoria are nomadic, the Cullens decide to settle and remain, at least until their non-aging becomes so evident that it would endanger them. The Cullens adopt the capitalist strategy of dominating the resources at hand. They not only invest their wealth to obtain more, but keep their territory safe from other vampires so that a double objective is obtained:

- a. On one hand, the preservation of their vampire nature hidden from others. The need to remain unnoticed becomes paramount. It is a means which responds to a new capitalism in which the individual is to submit themselves in a free choice to a self-dominion, self-regulation, and self-control (Piqueras, 2015).

- b. The territorial control as an asset, including humans as co-inhabitants protected from other vampires, while at the same time keeping control of the animals upon which they feed. They fail to become an invasive species dominated by concurrence scenarios (O'Hara, 2014).

By doing so, they treat humans as equals with whom they interact on limited social spheres, but at the same time, they keep track on them as if they belonged to them.

The vampires in Paris, under the ruling of Armand in *Interview with the Vampire*, certainly do so themselves but they act upon a social case of intertextuality, where vampires show themselves as a spectacle of vampires in the Theatre des Vampires. The humans attending the spectacle fail to know that those who *act* as vampires, indeed *are* vampires. In a game of intertextuality, the vampires display their true nature in an irony Louis and Claudia do translate, but humans fail to. The vampires display a façade of art so as to define the rules of the game they play, where humans may partake voluntarily of a game which ultimately leads to their destruction and death.

This game allows the vampires to possess publically what rite of bite and blood ingestion they exercise in private. As Claudia is submitted as a lover to Louis, and Bella is equally submitted in a mutual game of submission with Edward; they depict the gender roles of women naturally submitted to men as if it were to respond to natural needs (Lamphere, 2009).

However, this ultimately leads to the reproduction of former social economic and gender conventions traditional gothic literature depicted in eighteenth and nineteenth century novels, which rendered obsolete at the time, and most certainly, in

the capitalism era. This leads to the destruction of Claudia and possible destruction of Bella under the new capitalist order of white patriarchy. Nevertheless, the public spheres become privatized as much as the public ones as Edward shows through his obsessive control upon Bella. This, in itself, translates the capitalist control of every human sphere where value is what determines the existence of both human and material as commodity under a capitalist-vampire government born out of it.

3.4. Public discoordination and the new capitalist slavery of vampires.

When Harker meets Count Dracula for the first time, he meets an old man carrying a silver lamp. He lives in a very old castle, which seems that does not receive a lot of visitors, for the great sound of the chinks drawing open denote so:

I could even see even in the dim light that the stone was massively carved, but that the carving had been much worn by time and weather (...) Just as I had come to this conclusion I heard a heavy step approaching behind the great door, and saw through the chinks the gleam of a coming light. Then there was the sound of rattling chains and the clanking of massive bolts drawn back. A key was turned with the loud grating noise of long disuse, and the great door swung back.

Within stood an old man, clean shaven save for a long white moustache, and clad in black from head to foot; without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door.

(Dracula, 21-22).

The man is as old as the castle in which he lives, and everything around him oozes outdated days of an ancient past. Harker represents the modernity of the Victorian England, to which the Count carefully plans to go. Hence, he spares no expense and seeks whatever help to obtain a cultural background important and deep

enough to make him succeed. He carefully selects what properties to own and obtains detailed maps of London.

However, he is able to display supernatural power so as to appear as mist or shapeless, and to even provoke in his victims the same mental mist to make victims lose track of him and themselves. When Harker escapes from the castle and retreats in the Abbey with the Sister Agatha and the other nuns, his mind is blurred, as Mina later beholds:

Then he took my hand in his, and oh, Lucy, it was the first time he took *his wife's* hand, and said that it was the dearest thing in all the wide world, and that he would go through all the past again to win it, if need be. The poor dear meant to have said a part of the past; but he cannot think of time yet, and I shall not wonder if at first he mixes up not only the month, but the year.

(Dracula, 100).

This state of confussion depicts the vampire's threat to the Victorian England, which Dracula wants to discoordinate. The Count is a threat to the economic health of Victorianism, which based its economic prosperity on the assumption of international standards such as the Greenwich Mean Time and the universal day, which assured the coordination of trade and expansion, railroad travel and mail delivery. On the other hand, the Count's power are ruled by the sun and the night rather than clocks or precise timing and calendars; and that is the threat he poses when parasiting London as he drinks the blood of the living and sucks the economical means of Victorian London (Robbins, 2014). In fact, the Count displays the battle between the institutional basis of commerce and economy and the traditional age of superstition.

Significantly enough, the novel is written as a serialization of diaries, which help to keep track of the events in a time lineality, which metaphorically the Count is able to blur, and as Harker suffers from. Trade and London work economically once based upon the international conventions of market, whereas the aristocrats need to

keep the diary as a manner to escape the temporal uncertainty which determines their life.

So, the Count and the aristocrats need to address the time element which enables international trade to work on the most efficiency and efficient standards in order to maximize benefits. However, utterly unproductive as they are, their time factor does not render in economical profit, for metaphorically, none is able to stop the Count from victimizing animals and people on his way from Whitby to London; or previously on board of the *Demeter*, where everybody meets their death; or with Lucy, who finally dies before the Count is stopped.

Time has a very different effect upon economic life of Victorian London and the aristocrats who try to stop the Count. The Count himself escapes the power of time, for he is dead; although his powers are limited depending on daytime or nighttime. Nevertheless, the aristocrats are always too late and their deeds incessantly escape the time efficiency trade and commerce require.

This is the threat the vampire represents. The aristocratic class is not able to adopt the necessary means to successfully run economy in an efficient manner. Their role in industry and trade is minimum and utterly unproductive; whereas their blood and lineage economy is equally barren, for Lucy, as a girl to marry; dies before fulfilling the role of her class conventions. Her class requirement is to marry a man of equal or superior wealth, but both her and Holmwood, in a class wasteland scenario, fail to do so. Holmwood, as an aristocrat, mischievously and solemnly shows his failure, for her possibilities for matrimony are destroyed by the Count. Either domestically or economically in productive terms, the aristocrats render sheerly incompetent. That is their role in industrial and trade globalization.

Nevertheless, Dracula is very concerned with time. He slyly asks Harker to postdate his letters in order to gain control over him; and carefully plans how to ship his cargo to Whitby aboard the *Demeter*. He fully knows that the cargo shall arrive although the crew is dead. Symbolically, he chooses to arrive in Whitby, where Bede (731) tells of Whitby being the place where Easter time is synchronized between Britain and Rome, so as to end with past tribal bloodsheds of the past:

About this time there arose a great and recurrent controversy on the observance of Easter, those trained in Kent and Gaul maintaining that the Irish observance was contrary to that of the universal Church (Our Easter customs are those that we have seen universally observed in Rome, where all the blessed Apostles Peter and Paul lived, taught, suffered, and are buried.

(III, 25, 186).

It is very important then, that the Count arrives in Whitby, for he, as a foreigner from the East, chooses to parasite the Empire from its very roots, Whitby. The Count penetrates the Empire through the time universality identification of Easter with Rome. At the same time, the Count displays his vampiric powers to convey time control upon his victims, whose reason blurs and later become vampires. On his way to London, the Count kills animals and people to quench his thirst while planting the seeds of his wasteland. Symbolically, he is carefully depriving the Empire of its economical life, which is threatened by its own aristocracy itself. The Count does nothing but to emphasize the death of economical means the Empire possesses.

Significantly is as well the fact that the Count kills every person involved in the various tasks required to bring him and his cargo to London. Rendfield is deranged due to him, but later is killed so as to keep the vampire's secret safe; all the crew of the *Demeter* die as well, Peter Hawkins —Harker's boss and responsible for the purchases of the Count— dies once all has been performed. Time is finished for these

characters and their control over the necessary economical means of property acquisition and transport.

However, the time of the Count, increases due to his undeathness. The Count is the capital; permanently growing at the expense of the destruction of the productive mass, fully dis-coordinated, as the aristocrats who attempt to destroy the Count. Nevertheless, the Count is finally persecuted and needs to escape, for he renders as unproductive economically as his persecutors: Count Dracula has no network to assure and manage his growth in London, despite the properties he has acquired so strategically. Unable to do anything with them, he is finally chased after and forced to return to his past ancient castle, away from the Empire. Both the aristocrats —Dracula included— and the Empire are restrained by the limits of their own incapacity to provide sustainable growth that is to assure the balance of all productive forces. It is the imbalances of the capitalist design of the Empire that forcefully stop its adequate growth. The system, as Dracula himself; is trapped.

Equally, former gothic novel describes a similar economic pathology. Walpole's *The Castle of Otranto* (1764), or Anne Radcliffe's *The Mysteries of Udolpho* (1794) show aristocracy's incompetence to manage wealth, which is in both novels in form of a Castle and inheritance. On the other hand, Lewis's *The Monk* (1796) is set in a monastery, a construction of medieval power through hierarchy. Even Maturin's *Melmoth, the Wanderer* can be included in this issue, mostly due to the *Wandering Jew* image. These novels depict blood lineage value of aristocracy and the supernatural threat, which symbolizes the birth of capitalism. The omen in *Otranto* is similar to the inheritance and economic behaviour of Montoni in *Udolpho*, which depict the capitalist behaviour of wealth accumulation and the legitimacy of economic access to it. Manfred and Montoni find legitimacy in their family name as legit means

to keep possessions intact and therefore, accumulated. Their mean and dark behaviour displays complete vampiric nature, for they become utter predators who try to make profit out of whatever at hands. This is why the castles, as Ambrosio's monastery, fail to provide shelter for the dwellers. The family symbolic castle becomes as barren as the family's capacity to provide successful survival. Equally, the monastery where Ambrosio seeks virtue does not save him from the devil's temptations and makes all destroy themselves. As their spiritual virtue is blackened, so are the castle and monastery; for they act like *doppelgängers* of their state. Thus, the external chaos and supernatural turmoil does nothing but to encompass the fail of their supposed owners.

As Chomsky (1999) says, the common layman must submit to the governors and the forces of coercion around them. Although supernatural threat in the novels displays violence; as much as the vampires spread death; capitalism requires to dim the use of violence, so that the governed do accept being dominated from above, as submitted to the supernatural power of the capital. This is, in ultimate steps; provide the self-submission of the governed, parallel to how the characters give themselves up to their downfall voluntarily.

The supernatural threat of the castles, evil spirits, or vampires; is the image of the coercive forces of the capital upon the producer mass. While fully aware of the fact that common union, as Marx and Engels claimed in their famous manifesto — “Workers of all countries, unite!” (121)— is to render capitalist elite's power forceless; the capital displays the strategy of *split of the common*. In other words, as Ambrosio, Isabella, Emily St. Aubert, or Lucy Westenra, among the other characters; may have been successful in their quest should accompanied; they face their doom alone. This renders them totally unable to emerge vital. On the other hand, new gothic literature with Ann Rice or Stephenie Meyer, depicts vampires keeping company to

each other and humans as well. Louis and Claudia beat Lestat by acting together; and togetherness is what guarantees Armand and his vampire horde to remain successful, although Armand's vampires finally die. However, they had been able to remain safe by sticking together. On the other hand, the Cullens form a family, as well as the Volturi form a closed elite that protects itself; and the werewolves remain a pack. The group unity gives them the sense of belonging, which aids them when progressing. Those left alone are the ones to fail. This is the manner vampires act in a capitalist way: if they cooperate, they are able to obtain that which they desire. On the other hand, if they fail to do so, they are destroyed.

Whereas the former literature depicted the fall of the vampire and non-vampire characters as capitalist power increase responses; modern characters display the questioning of previous manners that seemed so secured (Hollinger, 1997). Previous patriarchal authority loses aristocratic perception of power and is articulated in other forms of power. Equally, religion loses its force. Traditional vampire displayed sheer loathing of religious imagery. In addition, Otranto Castle cannot be saved by the force of the church before it. While medieval times were dominated by Catholic power of private and public life; Protestantism departed from the previous ownership of God at the hands of the Church. This is why capitalism developed in Protestant England and spread as quickly as the Church's religious power decreased.

Protestantism broke away from the collective dominion of the Church through a clerical discourse. Later, capitalism changed God as a supernatural authority with money and economic development as the source of the individual's decision as to how to manage their own life. This is why current vampire characters lack of religious influence are not affected by former imagery of crosses.

Vampires developed a sense of capitalist shrewdness as the economical morale is deviated from the former religious constraints. Money and capital become the new generic authority.

True to Protestant nature of capitalism's birth, the capital thrives off the individual. Protestantism brought about the individual to be the balance of human and celestial relation; hence, degrading the Church's authority to a less powerful state; whereas Catholicism maintained true group power of the mass.

This is why capitalism developed the techniques of keeping individuals as individuals rather than as a collective. Therefore, the productive mass becomes inserted in structures of individual progress rather than in structures of collective goal. This is why vampires are always depicted as remaining in low numbers. As true capitalist elite, the vampires are able to exercise power on those who remain powerless due to their isolation and self-submission to the capitalist system.

This deconstruction of boundaries helps to explain why the vampire is the choice for contemporary monster as the one most widely preferred. It is the certainly deconstructive character *par excellence*, for it used to be human, it is the undead that used to be alive; and it is the monster that looks like us (Hollinger, 1997). As traditional Catholicism depicted all humans created equal and resembling God; vampires were the otherness away from the human's grace of God. Opposed to this conception, current vampires truly *are* similar to us humans.

The difference is that they evolved from metaphorically being the unproductive class capitalist battle protagonists; to become the true symbols of capitalist ownership of production means and the destructive force associated with it. The former vampire aristocracy was as empty as the aristocracy itself in the form of a battle of classes in Marxist terminology. Nevertheless, from the empty nature of capitalist drive, vampires

became the possessors of capitalist secrets through the management of time, which itself guarantees them to better decision making (Medvecky, 2014).

As McNally (2011) describes, former capitalism was based upon the production and sale of commodities based upon the value of gold or other monetary means upon which price fluctuations could be balanced. However, true to Nixon policy, the new capitalism changed this monetary foundation —dollar-gold standard after the Second World War— by the form of credit money —commonly known as *fiat-money*—. Current capitalist Neo-Liberalism does not need money and metal conventions to articulate use value. Credit money becomes a parasitic system of non-owned money forms of credit swaps and complete derivative products to be fully financially valued, while they increase their value in a speculative manner due to the fact that these swaps produce value upon those derivatives they exercise rights on, independently if owned or not. Financial credit has transformed capitalism into a game of utter imbalanced possibilities where any individual may gain or lose money with commodities they do not necessarily possess.

As *Game Theory* expresses, contemporary capitalism does not act upon the optimal pricing and competitive bidding strategies when making investment decisions (Davis, 1970), but on the speculatively controlled impulse of conscious economic manipulation, which leads to voluntary and arbitrary imbalances which produce great profit at the expense of total loss. Capitalism has never been tamed as the articulation of the game where every bidder's best economic possible movement guarantees the best possible scenario for themselves, as well as the other bidders's best possible movement. In other words, all bidders shall act upon what is best for them as well as the best for others, consequently, none losing. This is the ideal balance scenario named as the *Nash Equilibrium* (Osborne and Rubinstein, 1994).

Vampires come to display this system of capitalist behaviour. While traditional vampires addressed aristocracy, and vampirelike characters such as Manfred or Montoni, adopted matrimony as a political argument for power (Tennenhouse, 1986); which derived from the economical nature of matrimony in the medieval times up to the Victorian era; contemporary vampires displayed new behaviours of equilibrium in Nash nature as opposed to those failing imbalance vampire behaviours. The Cullens form a stable group which seeks human-vampire balance and cooperation; which Bella and Edward are to perform and ultimately Renesmee to guarantee as human-vampire-wolf gap bridger. Neither Manfred nor Montoni are able to maintain the family equilibrium, which is mirrored by the supernatural threat of ghostly manifestations; and Lucy and Laura most certainly depict the patriarchal failure of matrimony in the Victorian England. They all, as well as masculine counterparts of Ambrosio or Melmoth; fail to successfully preserve their family and wealth as the vampire parasites them.

On the contrary, the Cullens face rival vampires so as to not behold downfall themselves. As the new capitalism emerges, the new capitalist order is appreciated in the Cullens's behaviour. They also take advantage of capitalism itself, for in Darwinian terms, those fittest are to survive.

This is the way Gothic provides knowledge of the knowledge of the Empire — be that may capitalist, or Victorian— in the form of otherness (Khair, 2009). By doing so, former eighteenth and nineteenth century Gothic of medieval European past and Eastern flavors makes way to the Victorian London and ultimately, to the contemporary Western America mainly. As capitalism evolves, so does the Old World get repalced by the New. In a parallel manner, the city is metamorphosed into the place of mercantilism where wealth is liquidified (Wilson, 1993). As capitalism

spreads, so does the city become the empire, or the world, as last measurable condition, for money and capitalist relations transcend national boundaries.

However, this evolution also underwent a similar transformation of the humans as the new slavery forms of capitalism. As Finley (1980) explains, ancient slavery made possible the division of labour between agriculture and industry and gave birth to the class and estate division of society. That shaped the macrosocial structure in terms of citizenship and economical and political roles. Later, it evolved into classical and medieval representation of society, where once again, an elite formed by the ruling class adopted the management of production while the mass worked on as an uniformed class of little means to survive. Finally, medieval Feudalism fell and new industrial society was born, with a change in the estate division. The estate became class, determined not only by name and lineage as former estate belonging; but through money. Thus, the new bourgeois was born and it rendered former aristocracy unproductive as the French Revolution annihilated the French monarchy as the family embodiment of the state. This caused the aristocracy's role to apparently tantamount bourgeoisie, for class was shared although due to different origins. Former aristocracy bore wealth attached to a family name, whereas new class came out industrial ownership (Lorenzo Espinosa, 2012).

While both on top of the general productive mass, the aristocratic class lacked productive power, and parasited productive classes as vampires parasited them. Currently, the capitalist evolution of economy has altered the focus on the individual, for the individual has become the new slave of capitalist production. Either through the force of coercive economy leading to slavery forms in Africa, Asia, or South America; the Western society of twenty first century Europe and America has developed a class and racial distribution of the capital, where the total mass of world

population has become completely alienated by a life dedicated to work and little prospect for equal development. Regulations favour speculative capital to become as strong as racial segregation of contemporary America and Europe, where the workforce of labour factor has come to absorb the individual in its integrity. This permits financial clusters to take advantage of industrial production as well as enabling profit to be made out of the workers's decrease as well. This is shown by the so-called *Dead Peasant's Insurance*⁷⁸, which basically enables the employer to insure his worker so that when they die, the family is not compensated, but the employer.

The vampire has developed in its form to incorporate this new format as well. Traditional vampires are white aristocrats true to class, which leads them to prey upon those equal to him. Former gothic literature developed characters who were not vampires as such, but truly adopted and manifested characteristics which lead to vampiric interpretation. They also remained dark, sombre, and destructive as vampires. They belonged to the clerical class or aristocratic nobility; but develop equally class destruction abilities. This is why the vampire embodies the capitalist cannibalism of class.

Later, contemporary vampires adopt opposed behaviours in the form of different diet. They represent the equal capitalist destructive parasitic drive that makes human part of the symbolic profit to be made; but are able to render new formats of equilibrium. Most certainly, it is a process of defining a new mythology away from the former (Gómez, 1997).

⁷⁸ See the web page: <http://www.veadailyreports.com/2014/01/dead-peasant-insurance.html> (last visit on August 30, 2015). *A. N.*

3.5. The antisemitic wandering spirit and global vampire capitalism.

The Mysteries of Udolpho (1794) by Anne Radcliffe created the female gothic wanderer (Tichelaar, 2012). Emily St. Aubert is a revisited Eve suffering from the conflicts of human heart, who returns to her childhood home in order to regain her Edenic past. She had previously lost her family legacy and her fiancé as a result of her wandering process. However, she learns from her transgression of patriarchal normative and once so acknowledged, she regains her inheritance and metaphorical new identity. On the other hand, Montoni, the evil owner of the castle, seeks no other role in women than that of provider of economical profit, which ultimately causes his downfall.

On the other hand, Lewis's *The Monk* (1796) and Maturin's *Melmoth, the Wanderer* (1820) describe the transgression in terms of access to forbidden knowledge. Contrary to Emily St. Aubrey, who discovers her true legitimate access to the inheritance she is owed after reading the papers her father wrote, which she was forbidden to read; Melmoth and Ambrosio represent the religious repression of social and political effects. Both Melmoth and Ambrosio are tempted by the devil, who offers immortality to the former and sexual joy to the latter. Melmoth declares his affinity to Satan when he states that: "mine was the great angelic sin—pride and intellectual glorying! It was the first mortal sin—a boundless aspiration after forbidden knowledge" (499). Ambrosio is tempted by one of Satan's minions —Matilda—, under the tutelage of whom, he embarks on secret sciences and murder Elvira —Antonia's mother— to violate a young woman called Antonia. When he finally sells his souls to the devil, he is revealed that Antonia was in fact his sister. However, this *Wandering Jew* image is accented by Ambrosio's refusal to further believe in God's grace, which leads him to sell his soul and die.

Melmoth equally desires a female companion, Immalee; but he knows that their union would mean she would lose her soul. Melmoth has the forbidden knowledge of immortality, which he himself is not able to bear; but drives a spiritual torment due to the burden of solitude. Thus, he selfishly agrees to marry her and condemn her, which instead of releasing him, furtherly condemns him. This is why they secretly marry, for Immalee's parents force her to marry another man. When trying to rescue her, Melmoth accidentally kills her brother and is exposed as the demonic creature he is. Immalee is taken to prison and gives birth a child, after which they both die. Thus, forbidden knowledge only leads to death in Ambrosio and Melmoth's case (Davison, 2004; and Tychelaar, 2012). In both cases, Melmoth is a true wanderer, although Ambrosio significantly becomes one himself, for there are various portrayals of him as wandering "May I not be tempted from those paths, which till now I have pursued without one's wandering?" (*The Monk*, 39), and most certainly, the devil also wanders around him. When the devil-Matilda tells Ambrosio to wait for him at the burial ground, Ambrosio is seen by Father Pablos, who forces Ambrosio to pretend he is looking after Matilda, who is displayed as a boy, while sleeping. When Ambrosio and Father Pablos enter the chapel to pray, Ambrosio's thoughts "wander towards Matilda's secret charms" (*The Monk*, 195-96). Antonia as well, the ultimate victim, is described as well as the "wandering daughter", and as an extension of Ambrosio's sins, she is killed.

Melmoth and Ambrosio become religious wanderers forced to be deceived by the repression caused by the denial of their personhood, symbolized by Ambrosio's ignorance of his true family, for he was abandoned and adopted by an rather dysfunctional congregation, who in fact exercise patriarchal power in the form of religious repression; and both Ambrosio and Melmoth's being deceived by the devil.

Lewis depicted the *Wandering Jew* as well in the episode of Raymond and the exorcism of the bleeding nun. He depicted the Jew as a condemned being equal to Cain, and marked in the forehead with the shape of a burning cross, so that it represented his fall: The man is described as:

He was a man of majestic presence; his countenance was strongly marked, and his eyes were large, black, and sparkling: yet there was a something in his look, which, the moment that I saw him, inspired me with a secret awe, not say horror. He was dressed plainly, his hair was unpowdered, and a band of black velvet which encircled this forehead, spread over his features an additional gloom. His countenance wore the marks of profound melancholy, his step was slow, and his manner grave, stately, and solemn.

(The Monk, 146-47).

The Jew provokes great fear in those near him, as he explains when Theodore and Raymond look at him:

“Such is the curse imposed on me”, he continued: “I am doomed to inspire all who look on me with terror and detestation. You already feel the influence of the charm, and with every succeeding moment will feel it more”.

(The Monk, 148).

The Jew strikes fear in the people he bumps into when he wanders the land, as he acknowledges. However, he does possess access to hidden knowledge the other monks do not, for the stranger, wandering in Germany as he says, has come to gather enough knowledge that shall permit him perform the exorcism and save the nun.

Nevertheless, the stranger has the capacity to attract those before him, as Raymond and Theodore. Similarly, Melmoth possesses the capacity to perform a glance from which it is not possible to retreat. He has the evil quality to dominate through his eyes, as Ambrosio comes to be deceived by, for the devil only showed Ambrosio what he wished to see.

Later on, Polidori's Lord Ruthven, Rymer's Sir Varney and Stoker's Count Dracula become true wanderers. Dwelling within the exoticism they ooze, they become travellers as they wish to expand their vampiric damnation as victims fall to their knees mesmerized by the power they behold. Count Dracula is even described as a man with Jewish incarnations: his thin figure, prolonged nose and utter black clothing contrasting his paleness, resembles the traditional portrait of the medieval Jew. Of course, his control over the weather, animals, and humans; does nothing but strengthen the image of an Anti-Christ, as he possesses the powers of Christ (Tichelaar, 2012). This, of course, is linked to the idea of the Jew killing the Son of God, which reinforced the antisemitic conception of eighteenth and nineteenth century England; which depicted a real hatred for the Jews and banned them from public life, as well as passed laws to not allow them to own property, or remain settled. Thus, the Jews wandered the land hidden, while they carried their possessions with them. In addition, Count Dracula's ability to transform into a bat is derived from Slavic mythology, and bearing in mind Castle Dracula is located in the furthest Eastern side of Transylvania, besides antisemitism, there is fear of anti-Slavic nature as well (Cain, 2009). This background fails to draw unto these vampires a sense of pity, for they represent the most savage parasitic death in the form of undeath; as well as the perversion of traditional Empire values of Englishness. On the other hand, Sir Varney, who comes to feel his destructive nature, does awake sympathy; for the final decision of killing himself comes to compensate the seed of destruction he planted. It is a symbol of religious epiphany of self-awareness, and his death symbolizes the cease of Englishness predation.

Ken Gelder (1994) and Nina Auerbach (1995) argue that the most obvious portrayal of the vampire and its identification with the Jews and antisemitic —and

anti-Slavic— feeling is Count Dracula's immense gold and wealth possession. Harker enters a room in Castle Dracula and finds "gold of all kinds, Roman, and British, and Austrian, and Hungarian, and Greek, and Turkish" (*Dracula*, 50). This suggests the mobility of the Count, who has recovered that money and gold from foreign lands where he had once battled. Thus, the Count is able to form no alliance with any country. His nature is to be predatory both racially as well as economically, besides his vampire nature of murderer. This accents the Victorian conception of Jews as being isolated from other communities and refusing to be assimilated by Catholicism and Empire English Whiteness.

Gelder (1994) also suggests that the American Quincey P. Morris of *Dracula* also tantamounts Count Dracula's capital predator nature, for he, an American, symbolizes the future of the capitalism born in England. In addition, he is also a traveller and rich financier. Thus, this is why Morris also dies at the end of the novel, for he, who shares Count Dracula's predatory financier nature; must die as well as the Count must die.

This antisemitic portrayal of capitalism as a wandering expansion of the capital and wealth represented by the vampire's Jew analogy, does become equally meaningful in the conception of capitalism and globalization as the natural evolutions of economy. While Adam Smith (1776) believed in the *invisible hand* as a balance provider of market offer and demand, modern capitalism demonstrates there is no such balance, for capital develops in Engelsian terms as chance rather than by production and market proper balance.

Marx went even further, and combined moral critique of capitalism with traditional anti-Jewish images, not in order to bolster antisemitism, but to blacken the moral standing of bourgeois society (Muller, 2002). Capitalism required a religiously

free of bias conception of religion, for the traditional religious God had been transformed into a social and industrial production, where God had little significance. Thus, antisemitism per se had little value, but it posed a threat to the nationalistic conception of British capitalism dominated by Catholic and Protestant bourgeoisie. They followed the Hegelian conception of Christianity representing the highest stage of philosophical consciousness (*ibid.*), for it gathered all humans, while Jews remained a particularity to be assimilated. The vampire represents the same anomaly, for it appears as the aristocratic or contemporary human who co-inhabits with others and shares their life, so as if being assimilated.

Equally, the capital is what assimilates the different spheres of society by re-establishing new conceptions of social organization determined by the relationships of industrial and market production. In this sphere, capitalism failed to act on the common good and well being of the majority of society, and determined a parasitic nature of capital produced by the mass but owned by the elite.

Recurrently, Marx depicted the relation between the capital and the labour as vampiric, for the capital feeds on the labour mass but fails to guarantee their preservation beyond economic value if not as production means. There is no interest in capital as for the intrinsic well being of the labour. Previous vampire depictions related to this idea; and as capitalism expanded from the Old World to the New World, and currently to a global scale, so did the capital relations with labour. As vampires acquired new nature and redefinition of myth format —as ordinary people, with no religious nor aristocratic flavour, among others already analyzed—, so did capitalism come to redefine its function. Beyond national boundaries, Capitalism became global and little regulation can restrain its power, as vampires cannot be controlled by humans. Nevertheless, by virtue of the self-voracious nature of the capital, the vampire

also comes to be worried by what it must consume; for uncontrolled, they shall become preys upon themselves, as capital needs to increasingly feed itself upon limited resources.

The premise of the capital is that the price of goods in the market is based upon the cost of the labour implied in its production. Thus, superior production shall require superior capacity to maximize the profit to be obtained. This leads to the vampiric relation described before, which has taken capitalism to feed its machinery to a global scale and parasite labour as vampires parasited humans once before. This labour theory maintains the capital excluded from the labour as its true source of economy. This is how the ownership of the capital needs to be voracious with the labour, as vampires certainly do. However, the limits of that voraciousness are to be established, for the capital knows that if the beast is not tamed, it shall be consumed by itself. This is the definitive quest of the modern contemporary vampire.

Chapter 4

Profiling the Vampire. An insight into its Psychology.

4.1. Formation of personality. Principles of social learning.

Vampires have traditionally been thought of malignant and often demonic creatures, which represent the inner occult nature of existence; or the fear of death; or the dark forces of nature; among other depictions. However, the main characteristic of the vampire's behaviour tends to be evil, which leads to a very specific type of behaviour, that is, predatory. Such pattern makes the vampire possess features which overlap the mind and the body in a manner in which their bloodthirst becomes their main drive and purpose for existence. More pronounced in contemporary culture is the manner in which the sympathetic vampire has been reinscribed with the concerns of the readers and fans (Moffat and Schott, 2011). Hence, this chapter aims at the analysis of the vampire psychology which is bound to outline and explain the behavioural evolution it created regarding the vampire's own profile and its strategies so as to act and socialize, which mainly led it to adapt predatory nature to co-inhabitation with humans without necessarily destroying them.

Michaud (2009) analyzes the first issue of vampire personhood as first criteria when tackling personality. Vampire literature describes vampires as monsters mainly, as creatures that have a bloodthirst that leads humans to be seen as mere nutritional means rather than equals to their own. At first, certain elements do separate them from the ordinary man, for they are living *dead*, basically. No matter, the monstrosity of the vampire, its otherness of status, adopts two outcomes. On one hand, the vampire is the other hidden, doomed, outcast which torments the living. This is the case of Polidori's Lord Ruthven, Sir Varney, Carmilla, Count Dracula, or Lestat. They are vampires and vampirelike characters, which include Walpole's Manfred, Radcliffe's Montoni, Lewis's tormented Ambrosio, or Maturin's Melmoth; who mirror various aspects of torment and vampirelike behaviour, such as the fact they are doomed and

provoke their downfall as well as of those around them. They make others participants of their evil status, such as Melmoth's wandering eternity, which awakes in him a yearning for a mate, while he knows that means somebody innocent is bound to bear his pathetic doom and penance. These vampires just described, that is, Lord Ruthven, Count Dracula, or Lestat; are the otherness; or in other words, that malicious which lurks in the peaceful life of the morale. Thus, their predatory manners make them strike fear and unbalance the sense of justice and righteousness of the society where they move, while they depict an external image of respectability in terms of what is socially accepted by the conventionalisms of the moral majority. Thus, Lord Ruthven, Count Dracula, or Lestat appear as aristocrats, although simultaneously, their otherness suggests their aristocratic appearance's decay and decadence, which is what is embodied by their vampire nature. Thus, they do not only prey upon their victims in order to survive, but in their own class conventions to which they belong at the same time, which leads to their own eventual destruction, for their parasiting behaviour bears their own final destruction.

On the other hand, Louis or the Cullens depict the vampire nature but the denial of the self. They are aware of their vampire condition, but need to attach to the humanity which they once possessed. Needless to say, they are vampires, but transformed, not naturally born as such. Their vampire characteristic brought them new powers, which may have led to overpower, which is what Victorian vampires possess as identificatory characteristic leading to their predatory attitude, such as Lucy or Count Dracula, or even more modern Lestat, who use their powers for evil. Louis and the Cullens, while aware of the consequences of overpower, fail to detach from humanity and hold on to physical morphing and humanlike behaviour, even to the point of forming a family and hold dayjobs and tasks, such as being a doctor or

students. Louis becomes a revisited wanderer, for he seeks the sense of vampire nature, and in order to do so, travels and meets other vampires, who fail to quench his existential search; which leads him to abandon them and to momentarily share his condition with a journalist.

The Volturi however, especially the three masters, Aro, Caius, and Marco; depict their own vampire class of their own. They are naturally born vampires, not transformed, or at least, Meyer depicts them as such. That puts them in a position of being the elite of vampire world. They are the influential coven which constitute the royalty of vampires, judges, and ultimately, (vampire) justice itself. They are also described as mean, egotistical, and evil; for they involve respecting the rules defining their kingdom in the most archaic sense. They mean secrecy and gathering of vampires gifted with special powers, while executing the others when breaking the laws dictated. At the same time, they do feed on humans, while that becomes of paramount discussion when addressing the character of Renesmee, whom they believe a vampire child to be destroyed due to their lack of control, whereas in fact, what they depict is the Volturi's fear to be destroyed themselves and their kingdom by the new forms of vampires which may come to fail to obey them, or abide by their rules. Renesmee features such capacity in the form of a hybrid newborn that possesses all vampire gifts and human strengths, especially spiritual. She embodies the good and pure nature of a child in Rousseauian terms, which is what challenges Aro and he secretly fears. That leads to Alice's demonstration that the child is inoffensive, which matters nothing to Aro; and to the vision of his own destruction if he is to continue with his selfish act, which is what finally becomes key to the Volturi's withdrawal, for the fight would mean the downfall of their sovereignty and their own death. It is important to address that Renesmee is a girl, not a boy, for it would lead to the

patriarchal forms of the Volturi to be taken over by the new vampire forms, or in other words, by a new woman order.

In such a debate, Michau defines personhood through a first stage of “bearer of rights” (2009: 39). However, the vampires differ from humans, for they do not age and are nearly immortal. Their existence is defined by rules they need to keep secret and a multiplicity of features which gifts them, as the ones defined by Ramsland (2002), which lead them to care little for human welfare and act psychopathically.

Therefore, personhood is defined by a second step: belonging to a community. Traditional vampires do not fit in society, they prey upon it, but as Count Dracula, they are bound to belong, which is why they need to keep their coffin filled with their native soil. As they rest in the soil of their land, they become part of it. Other vampires however, fail to sleep in coffins, so they simply merge with the living, and ultimately hunt and feed on. However, they do show signs of self-consciousness, reasoning, self-motivated activity, and the capacity to communicate. While some act upon predatory nature, the Cullens and Louis —and why not, Meyer’s wolf pack—, address the opposite behaviour. They care for the human and fail to see them as depersonalized entities, which makes them lead human lives while at the same time keeping vampire order and in secret their condition. Depersonalization is the key element which leads to the conception of others as those who do not deserve empathy (Zimbardo, 2007).

Additionally, human personality or personhood is defined by other elements such as the ability to control the environment, maintain bodily integrity, play games, imagination, the ability to interact with other species and their own, health and emotions (Nussbaum and Sen, 1993). While traditional vampires use these human features in order to keep self-preservation, the Cullens feature these characteristics as human resources which help them *be* and *act* like humans. They play baseball games,

show feelings of happiness, joy, fear or worry, and frustration, or even anger, as Rosalie, who came to hate men due to her failed matrimony, which involved her savage rape and death. These motifs described by Nussbaum and Sen (1993) are key according to Michaud (2009) because they let vampires and humans flourish while at the same time let others flourish. Thus, the issue of vampires possessing a soul or not is solved by reformulating the problem in terms of human capacity to decide through reason upon what to do and how to act, as well as the acceptance of the consequences. While traditional vampires and vampirelike characters fail to their instincts and cause their own downfall, modern vampires tackle the matter according to reason. They act as what is best to the benefit of the majority as well as what is best for them, which is why they interact with humans, feed on animals only when strictly necessary, and care for others. Carlisle even became a doctor to do so, and keeps full empathy with anybody, even with his werewolf enemies, whom he never hesitates to help. In other words, Carlisle fails to depersonalize humans to see them as mere instruments or tools; on the contrary, he preserves them and teaches his kin to act so, and ultimately forms and keeps a family. As David Hume (1755) declares every (human) action has an effect upon any part of matter and this has made man —and vampires— to permanently made decisions as for it. Hamish Thompson (2010) adds that this element of reasoning and ulterior social acting is what defines personhood, for vampires keep their sense of obligation so as to not differ from their previous state of humans. While other vampire characters overpower and fail to empathize, Loie and the Cullens fail to do so; they still keep track of the nature they previously had as humans. Rymer's Sir Varney progresses on to do so, which leads to his final suicide as an act of personal volition and reasoning, in order to preserve the life of innocent others by taking his own. Hume (1738) would come to define human nature through the capacity to

exercise justice and virtue on his *A Treatise of Human Nature*. Most certainly, modern vampires come to define their personhood through the search for the well being of the common, which goes beyond bodily approach —as opposed to body-soul— to identity as persons (Larkin, 2010).

Rotter (1954) and his social learning theory predict that any given behaviour pattern is determined by two variables: the personal expectation regarding positive appreciation of the behaviour; and the effort implied in it. The vampire characters act regardless of any mentioned by Rotter. Traditional vampire behaviour is defined by its evil nature through its anthropological formation as dark force embodiment demonized by Christianity; which is overtly mirrored by a bloodthirst and humans as depersonalized subjects of no will, victimized into a role of mere recipients. The vampire searches for destruction in itself through parasiting society, which came to be treated mostly in nineteenth century Victorian vampire literature. Modern times however featured an evolution of vampire characters in terms of humanizing them, which led to the vampires created by Anne Rice and Stephenie Meyer, among others, who also thrive off on existential questioning that relates to their vampire condition in relationship with human nature. That does lead to a Rotter-friendly approach, for vampires come to act as if they were human, and tend to socialize among them with clear expectations of providing —as well as giving— well-being to humans. That would lead to Skinner's (1953) conception of operational and instrumental learning, which would render the vampire conception of actor in search of a goal. Whereas previous act on intrinsic nature with little to decide, contemporary postmodern vampires fail to do so. They do not merely act on stimulus-response basis, but on awareness and ethical responses, the ultimate goal being self-preservation in combination with mutual and satisfactory co-inhabitation with humans, which is what

would guarantee their existence. At the same time, the vampire characters do not act upon their predatory nature, but on other more spiritual conditions, which lead them to seek human acceptance by offering them a social appearance and social ethics—their “vegetarian” diet, as Edward Cullen refers to it—which lets them interact with humans, while trying to hide their wild vampiric side.

Human psychology develops in terms of behaviour patterns defined by learning and reward basis. In other words, human beings act on expecting a positive reward, and learn from it, while frustration when negative is to be learnt as well. Albert Bandura and Richard H. Walters (1963) included psychological conditionings as well as environmental ones to define social learning. The environment is to determine immediate grounds upon which one is to act. In addition, the psychological patterns and capacities are to determine the manner in which one is to address the environment, while at the same time learning from previous actions while making the individual subject to the role of the social influence surrounding them. It is experience that shall discriminate what generalization of patterns is to be learnt (9).

Non-reward, punishment, displacement, and inhibition are paramount when defining such discriminations of behavioural patterns to be learnt, for they build the positive enhancement of actions which are repeated and acquired, while those offering negative responses provoke their acquisition, but lesser redundancy when appearing. These behaviours produce the vampire otherness, for their behaviour is understood to be negative, sadistic, and cruel, which does not pose a problem for them, since they depersonalize their victims and therefore, see them as mere food. On the other hand, postmodernistic vampires fear the element of otherness that displaces them from a social environment in which they need to reside as they cope with their anxiety about immortality (Bassett, 2011). They are fully aware of the unnatural act of killing a

fellow human and hence, feed on animals when necessary, as Louis and the Cullens do, which snaps Lestat's understanding of vampire position, for he fails to understand why Louis does not want to enjoy the power he has. Lestat repeats that Louis is "in love with your (his) mortal nature" (76) when Louis fails to feed on people:

"You are an intellect. I've never been. What I've learned I've learned from listening to men talk, not from books. I never went to school long enough. But I'm not stupid, and you must listen to me because you are in danger. You do not know your vampire nature. (...) You've given it up. You no longer look 'through a glass darkly'. But you cannot pass back to the world of human warmth with your new eyes"

"I know that well enough". I said. "But what is it that is our nature! If I can live from the blood of animals, why should I not live from the blood of animals rather than go through the world bringing misery and death to human creatures!"

"Does it bring you happiness?" he asked. "You wander through the night, feeding on rats like a pauper and then moon at Babette's window, filled with care, yet helpless as the goddess who came by night to watch Endymion sleep and could not have him. And suppose you could hold her in your arms and she would look on you without horror or disgust, what then? A few short years to watch her suffer every prick of mortality and then die before your eyes? Does this give happiness? This is insanity, Louis. This is vain. And what truly lies before you is vampire nature, which is killing. For I guarantee you that if you walk the streets tonight down a woman as rich and beautiful as Babette and suck her blood until she drops at your feet you will have no hunger left for Babette's profile in the candlelight or for listening by the window for the sound of her voice. You will be filled, Louis, as you were meant to be (...)"

(Interview with the Vampire, 77).

This extract defines Lestat's dual process of learning and acquisition of his predatory nature. On one hand, he attributes to experience and interaction that he has become what he is, while on the other hand, he is aware of the moment Louis is undergoing. That implies Lestat must have been through a similar stage in which he had certain ethics regarding human hunt. On the other hand, once overcome through

experience, he depersonalized humans and gets off of them, as when he describes that Louis is to kill a girl so rich and beautiful as Babette. Lestat becomes the class predator who becomes selective when he chooses whom to hunt. Significantly, equally to Lord Ruthven, Lestat's selection of the victim enhances the personality of the murderer (Maples and Browning, 1994). Ironically, Louis cannot withstand that and ethically feeds on rats. Lestat shows that no warmth and kindness, nor love is to be found in humans; probably because he experienced none.

On the contrary, the Cullens are able to experience and provide these feelings. Rosalie is the one who is less likely to interact with humans, or even vampires, for she is deeply marked by her husband, who let his friends rape her and leave her to die. She admits that she was what expected socially of her, but when experiencing it, the world turned round and she met misery and suffering, which led to her hate for humans and especially men, until she found Emmett. That explains why her reaction is of aggressivity when meeting Bella, which she later confesses when telling Bella of her story, and trying to make Bella see vampirism is no gift, but penance, for it is all she will never had:

“I'm sure I've hurt your feelings in the past, and I don't want to do that again”.

“Don't worry about it, Rosalie. My feelings are great. What is it?”

She laughed again, sounding oddly embarrassed. “I'm going to try to tell you why I think you should stay human—why I would stay human if I were you”.

“Oh”.

(...) I lived in a different world than you do. It was nineteen thirty-three. I was eighteen, and I was beautiful. My life was perfect. (...) My parents were thoroughly middle class. My father had a stable job in a bank, something I realize now he was smug about—he saw his prosperity as a reward for talent and hard work (...) I yearned for my own baby. I wanted my own house and a husband who would kiss me when he got home from work—just like Vera. Only I had a very different kind of house in mind...” (...) They left me in the street,

still laughing as they stumbled away. They thought I was dead. (...) Carlisle found me then. He'd smelled the blood, and came to investigate. I remember being vaguely irritated as he worked on me, trying to save my life. I'd never liked Dr. Cullen or his wife and her brother—as Edward pretended to be then. It had upset me that they were all more beautiful than I was, especially that the men were. (...) I remembered being horrified that the pain didn't stop..."

(Eclipse, 137-143).

This is a self-confession out of remorse by Rosalie, who at first appears as severely distant and aggressive. It is her redeming attempt to appear as human as she barely could to prevent Bella from becoming a vampire. It is the role of social conventionalism of warning upon action, and a chance she never had. She focuses her anger on past experience which she had no means to undergo and process satisfactorily, both physically as the attack and rape took place; as well as spiritually, during her vampire existence. It is a life of social learning of suffering which features Rosalie and her womanhood, for her desire to have babies is what is ultimately and symbolically destroyed when her womanhood is shattered. As a consequence, she partakes of Edward's desire to not transform Bella, which he enhances by telling her the truth of the nature of her behaviour in a deep grasp of human attachment.

Jasper endures a similar experience of deceit and violence as his vampire learning. Deceived and manipulated by Maria, a vampire he wanted to help, is transformed and used to create and kill newborns, while deceitfully shown he was loved by her. It reads:

There were six of us when I joined Maria's band. She added four more within a fortnight. We were all male—Maria wanted soldiers—and that made it slightly more difficult to keep from fighting amongst ourselves. I fought my first battles against my new comrades in arms. I was quicker than the others, better at combat. Maria was pleased with me, though she put out that she

had to keep replacing the ones I destroyed. I was rewarded often, and that made me stronger.

(*Eclipse*, 263).

However, Jasper explains that “my (his) ability to control the emotional atmosphere around me (him) was vitally effective” (ibid.), along his more powerful qualities were the real motif behind Maria’s desires. In a parallel manner to Louis, “Maria told us (them) this was the way things were, and we (they) believed (Ibid.). Thus, Rosalie, Jasper, and Louis learn as Melmoth learnt before them, through the discovery of damnation. It shall be up to them to decide on what course on which they are to later act, that is, by holding on to their vampire supreme and animalistic mannerisms, or safer human path. All seem to decide equally, which eventually leads them to partake of a partner, as Melmoth wishes. However, Melmoth needs to pass his damnation on to another to be released, whereas the vampires find another of their kind without the necessity to transform. Edward is the exception, for Bella demands to be transformed, which awakens Edward’s refusal, for transforming Bella would contaminate his *raison d’etre*, which is his denial of his destructive character.

With these different stages of vampire transformation, Rosalie, as well as all vampires, develops a learning process and personality formation in human momentums of learning, as they experiment a new birth and personality acquisition as babies learn and form their personalities as human beings fully developed. According to Bandura and Walters (1963), biological attributes are not affected by social attributes and requirements, which constitute the environment. However, social input may contribute to the perception of what patterns are positively reinforced and therefore, hierarchically organized as primary ones; with respect to those socially seen as neutrally or negatively reinforced. Whereas Lestat considers his aristocratic background as a means to prey upon those he desires most, his equals; Louis faces

rats. Rosalie, on the other hand, focuses her hatred on men and her beauty. Thus, in Bandura and Walters's words, the environment can be manipulated in order to try to offer the possibility for major development. In vampire case, vampirism as predatory instinct as opposed to safe and satisfactory interaction with humans constitutes this environment, which is what guarantees the desired social influence (Aronson: 1972). That is the element which gives the vampires the feeling of belonging to a community, as Carlisle forms a micro-system of this in a family form, or the Volturi's form their systemic, closed society; which ultimately leads to the construction of their identity (Ovejero Bernal, 2010). However, interaction leads to endogroupal and exogroupal relationships with humans. The former conducts vampires to respect themselves and see others as mere food to be consumed by them; which leads to secret pseudoexistence and final destruction; whereas the latter provides overt social interaction with other vampire communities—Carlisle speaks to vampire communities as friends or family—and humans; and leads to satisfactory and enriching social co-inhabitation, which keeps their vampire condition safe and makes their existence everlasting, for they are able to build networks which make interpersonal relationships prevail (Bronfenbrenner, 1979).

4.2. The *Imitation Game*, or the acquisition of behavioural patterns.

Imitation constitutes a primary role when acquiring behavioural patterns of what is normatively accepted and what is deviated (Bandura and Walters, 1963). When observing the behaviour of others and the response generated, one is to learn from it by acquiring it, or by rejecting it. To this respect, vampire characters remain a class of their own separated from humans by means of several processes:

- Vampires belong to a spiritual realm as opposed to the humans, who are earthly and mundane. Their spirituality is addressed by means of various representations of the abstract realm of the unknown, religiously and culturally represented as the *soul*. The soul is the element which becomes objectively decided upon as subject to vampire influence, or demonic by abstraction; while human action is strongly influentiable by the vampire's superior capacity.

- Vampires represent the otherness, the existence of which is accepted by what kind of threat it poses to human safety. While spiritually powerful, its mundane existence cannot be proven, which leads to a cultural process of objective representation and existence, with full imagery and behavioural system, although strongly humanlike, for it is the human mirrored, and given separate and autonomous existence.

- Vampires are accepted to possess their own separate existence and their qualities are believed to be truly measurable and comprehended.

- Vampires are accepted to be able to learn and adapt in order to interact with humans.

According to these evolutionary steps, vampires become a class of their own through human abstraction. In other words, the existence of a class which is superior and able to perform almost supernatural deeds, such as prey on humans, or not age, or travel at hyperspeed, among others; is a cultural creation which leads to the acceptance of a cultural imagery having a separate existence of its own. This configures the otherness which leads to the assimilation of one class by another (Harris, 1983).

Once its existence is accepted, vampires display a duality of behavioural patterns. On one hand, traditional ones behave as animalistic predators characterized

by evil as their main quality. Little room is available for consciousness. This is the behaviour Lord Ruthven, Carmilla, or Count Dracula display. On the other hand, vampirelike characters such as Manfred or Ambrosio for instance, behave in a similar manner, whereas Melmoth or Montoni are tormented souls with spiritual and ethical dilemmas.

Similarly, Louis and Lestat; and the Cullens and the *Twilight* saga vampires; display similar capacity to consciously reason what role they are to adopt and consequently, how to behave both in their private and public spheres. They assimilate general human behaviour while retaining the deviated animalistic and predatory behaviour. Louis and the Cullens do so due to a conscious process of self-denial embodied as the inability to feed merely on humans. Lestat and the Volturi possess similar behaviours too, but consciously refuse to abide by them, for they assume they are superior and therefore, able and *allowed* to go beyond, and use humans as mere food, for they are superior to humans and that is authority enough. Nonetheless, such behaviour is to be kept secret, which denotes the vampires are aware of the fact that if they fed on humans, that would lead to unsustainability, which would cause predation among themselves, and cannibalism is not a guarantee to survive.

As a consequence, as human behaviour needs a code for conduct determined by different systems which reinforce their validity (Bronfenbrenner, 1979), vampires develop a code for *vampire morale* as a set of rules that determine what is to be accepted. This consists of a set of rules of which the Volturi are most superior judges; or the vampires Louis finds in Paris, such as Armand and his kin. They decide upon what becomes a vampire infringement to be severely punished, usually with the vampire's life; which is what drives the human situation of Bella in the *Twilight* saga as to be punished by the Volturi, or the existence of vampire children, both penalized

in the *Twilight* saga, and formerly in *Interview with the Vampire*. Both vampire codes as well seem to not accept the destruction of a vampire at the hands of another.

Such vampire code becomes a set of rules which adopts the role of a society's limit drawer (Foucault, 1981; Harris, 1983). This is the element that defines the objectively desired behaviour of the vampires. It basically reflects the human codes, which protect the young and punish murder of an equal as well. Nevertheless, these two codes form the dual and parallel existence vampires and humans lead. Society is formed by a duality of spheres in which humans and vampires live. Both are separate, but they interact in order to assure mutual existence and durability.

This process is performed by the development of empathy as a means to imitate behaviour (Mowrer, 1960). Not only by imitation do vampires learn how to act like humans in order to satisfactorily co-inhabit with them, while at the same time their true vampire identity is preserved; moreover, the vampires feel what humans feel and develop a capacity to empathize. Thus, while traditional vampires and vampirelike characters fail to develop human qualities beyond their power, postmodern vampires are able to possess full human spectrum. That ultimately leads to safer preservation, while fictionally; it is embodied by the birth of Renesmee, who is a vampire and human hybrid. The birth of this child embodies ulterior significance, as the child possesses the vampire talents and human good heart. While the Volturi seem to act in defence of their own class, Aro is shown he and his kind are to befall if they attempt to destroy Renesmee. Symbolically, they adapt through imitation and empathy to a situation which guarantees their own preservation, although Aro's selfishness is depicted as well, for his change of heart is due to Alice's vision of his own destruction. Once again, Aro adapts.

Furthermore, as Whiting and Child (1953) assessed, Aro's learning and adaptation, as well as other vampires's behaviour; is performed through identification. Instead of depersonalizing humans, they behave as identifying with them, which leads to depictions of human qualities, such as feelings, goodness of heart, sense of enjoyment without sadism, etc. As Rosalie and Jasper, Sir Varney's, and Louis and Lestat's learning process is that one of suffering; as Melmoth and Ambrosio's, who all partake of pain as the main behaviour force. However, they learn to drive their dark nature and those who do so, succeed in their ability to partake of the human world. If they fail, suffering and agony awaits them. This is why Sir Varney finally determines to suicide, whereas Rosalie and Jasper are able to form a family through a mate, as Melmoth comes to desire; Lestat gets almost killed, and Louis, while representing the aristocratic values of his elders, seems to adopt a standoffish attitude towards tradition (Butler, 2010: 183). Nevertheless, he continues with his existential quest so as to give himself a sense of who he is, both in the Old and New worlds. On the other hand, a sole force of selfishness and irrational destructiveness, which leads to their own destruction, drives Manfred and Count Dracula. Therefore, as Mowrer (1960) implies, emotional learning is what drives to the successful outcome, which is what the postmodern vampire comes to address.

On the contrary, those vampires which fail to positively display good emotions, also develop a learning process, for aggression and sadistic behaviour are learnt and adopted as proper. Lestat tries to act as Louis's mentor, but his tuition is that of pure evil in a way to satisfy selfish motivations, as when Lestat tries to have Louis kill Babette. That episode displays Lestat's selfish act of satisfying his selectivity when it comes to choosing victims. Lestat sees Babette as that which he can parasite, possess, and dispose of. The motif is that she belongs to a class, as he does. Louis, on the other

hand, fails to accept that situation and reason, which makes him refuse to kill Babette; and Lestat's tuition to fail. Or at least, Lestat fails to teach the same sadistic behaviour he has perfectly assumed as natural for a vampire. Jasper and Rosalie undergo a similar process, but it is under Carlisle's tuition that they come to displace their negative drive. On the contrary, Victoria, Laurent, and James form a diabolical trio which is featured by mutual tuition and transmission of sadistic behaviours when they prey, which leads to their destruction in three steps: on one hand, James is killed in *Twilight* so as to protect Bella; which leads to Victoria's vengeance along the four volumes of the saga, while Laurent is apparently a non-participant of that plan. However, he later joins the vengeance and is destroyed. Victoria, eventually, denotes the superior strength of an apparently socially submitted woman amongst patriarchal domination; but is able to gather an army through deceit by making the disappearance of a local boy, Riley, the vampire who gathers newborns to perform her revenge. However, Edward makes her true feelings and intentions arise before Riley, who hopelessly discovers her true nature, and is destroyed by a wolf. Victoria, blinded by her hatred and destructive sense of revenge, is finally destroyed, which demonstrates Bandura and Walters's (1963) vision of perspectives. Perspective is paramount when addressing how behaviours are assessed and later acquired through imitation, for the individual's emotional responses become meaningful if reinforce past experiences, the learning process of which is determined by the individual's own characteristics (85).

In addition, the vampire characters adopt a configuration of meaning to their nature and behaviour, whatever that may be; once experienced. That builds up their structure of otherness, for there is a feedback of similar behaviours among vampire communities. That reinforces the expectations as for what is expected of them as a class. That process happens at an individual level, but systematically defines the

collective, for the response is equal among them (Jung, 1969). Therefore, vampires act as such, but when they interact with humans, they morph their behaviour and their psychologies as well in order to, not only appear as humans, but to *be* humans as well. That, consequently, makes them feel empathy and sympathy for humans, and Edward, James, or Jasper, for instance; experiment affection and being enamoured. That happens at an individual level, but brings vampire psychology to a collective meaningfulness by becoming a code for morale. However, the Cullens display a social image of a family, although they really are like married couples. Nina Auerbach (1995) claims that the appearance of friendship provides Romanticism's promise of mutuality transcending hierarchies and bonds (19).

What is more, the vampires —and werewolves— of the *Twilight* saga heave with unsatisfied desire of both the sexual and primitive —blood and violence— and leads to denial on the moral basis, which helps the vampires leave their savage side hidden, and by doing so, they reinforce the human element of their character, making them human (Donnelly, 2011).

4.3. The origin of evil and fear. A profile on the predatory nature of the vampire.

Görres (2007) analyzes evil in a dual aspect, which affects man in a duality of spheres. On one hand, evil determines bodily sensations in terms of anxiety and a general state of uneasiness and alert, whereas on the other, evil affects the intelligence, which leads to a spiritual approach. Since the dawn of man, good and evil have been the two spiritual-ethical-moral principles which determined the course of human action as they imply the limits of freedom. As a consequence, man came to address both good and evil as real entities that had a proper and autonomous existence beyond

himself, and ultimately leading to man's creation of God and demons as culturally blossomed personifications of both opposite forces. The former is defined as absolute good and benevolence, which ultimately is to protect man from the evil forces tempting him and enhancing the imperfections of his deeds.

Vampires are able to dominate this realm, for they are of evil origin and they pursue the torment of man as a value and motif per se. In addition, they are superior to man, for the immortality they possess makes them hard to destroy, while humans's life is rendered fragile. Blood, the symbol of man's existence and spiritually powerful, is what the vampires need to exist, which reinforces the idea of evil upon man shaped as a creature which is superior and moved by the desire to destroy man as they devour the blood humans need to live on. That conception strikes deep fear upon human consciousness, for man is faced to behold what awaits if they die at the hands of such creature. To this respect, Greene (2010) argues that the origin of evil lies on the grounds of badness as an intrinsic quality of vampires's undeath and its state of permanent deprivation of human aspects which are desirable. Badness acquires significance as humans are able to act on the desire to obtain what is desired. However, death is the cease of that capacity to yearn, not only the capacity, but its ultimate fulfillment; which drives humans to avoid the idea of death. Hence, death is seen as a bad thing, for it is to be avoided. The vampire, on the other hand, is a death dealer which deprives man of their will as the vampire's is imposed, and the outcome is an unwanted death with a subsequent state of undeath in a vampiric form, which makes the circle close and repeat with others. Therefore, death becomes the symbol of evil as desires cannot be fulfilled nor replaced. Besides, awareness of vampire nature comes to an state of mind which makes the vampires be aware of the loss implied by

the desires left behind, as when Rosalie explains Bella she wanted to have a perfect life, with a husband and a baby:

I yearned for my own baby. I wanted my own house and a husband who would kiss me when he got home from work—just like Vera. Only I had a very different kind of house in mind...

(Eclipse, 139).

Rosalie's desire is shattered to pieces as the objects of desire—a husband and a baby—become two elements which are unobtainable in a satisfactory manner, for the latter rapes and violently tries to kill her, and her final transformation by Carlisle into a vampire makes her unproductive as a mother, for vampires are thought of as being unable to create offspring. That is one of the elements that transform Rosalie, not only into a vampire, but also into an evil and mean woman who bears neither affection nor empathy for humans, “especially men” (*ibid.*) are remembrances of what desires she left behind.

In addition, vampire evil is displayed by the fact they do not eat, although mythological creatures do eat the flesh of the living; but drink the blood of the living, which is a cultural taboo as a cannibalistic act. That leads to vampires and the state of undeath they have to be addressed as evil *per se*. Not only do vampires drink the blood of those victimized by them, but obtain real pleasure while doing it, which enhances the opposed feeling of disgust and fear amidst those living who see themselves as potential victims.

Zimbardo analyzes evil as a social construction of the otherness vampires come to represent. The vampire, as a social other, is whatever primal repressed by consciousness, be that may violence, death, and pleasure obtained by it. Zimbardo defines evil as “acting deliberately to harm, cause pain, humiliate, depersonalize

innocents, or use authority to have others do so on their behalf' (2007: 26)⁷⁹. This is what vampires precisely come to do, which is what Edward fears to do when transforming Bella. On the other hand, Lewis's Ambrosio is deliberately tempted by the devil, which makes him suffer on equal grounds. Walpole's Manfred acts so as well, caring for no feelings others have and hence, acts blindly driven by his selfishness, which brings about his downfall. Or the Volturi, as vampire royalty, who use their guards to impose their will through suffering and pain, are some clear examples of Zimbardo's definition of evil. Of course, Lord Ruthven, Melmoth, Carmilla, or Count Dracula are perfect candidates for such evil nature, for they seek personal realisation before, and at the expense of those innocent.

To this respect, evil acts as a hierarchical force that acts vertically. The vampires do not fight among themselves —horizontally—, except for postmodern vampires such as Anne Rice's or Stephenie Meyer's, who do so only exceptionally and as a pure necessity, which is judged vertically as the Volturi become the judges. Vampires apply verticality upon humans, to whom they are superior. They exercise domination and depersonalize humans to the point of both seeing them as food, and by obtaining pleasure by hunting and murdering them. This is the description of James, Laurent, and Victoria in *Twilight*, who act as conspicuous evil and mean vampires who obtain satisfaction only by preying upon humans. When the Cullens play their baseball game to which Bella is invited, the trio appears and amidst chat about hunting in the area, Laurent responds "of course (...) we certainly won't encroach your territory. We just ate outside Seattle, anyway" (331) and ironically laughs. It is odd to see how Laurent appreciates his vampire condition and laughs at murdering humans,

⁷⁹ Zimbardo's original quote is taken from his work translated into Spanish. Thus, translation is provided by the author of this thesis. *A. N.*

whom he talks in terms of “we ate” (331) and later calls Bella “a snack” (331). Later, the trio is defined through their nature and verticality of power:

“He’s no match for us, Edward. He won’t be able to touch her”.

“He’ll wait”.

Emmett smiled. “I can wait too”.

“You didn’t see—you don’t understand. Once he commits to a hunt, he’s unshakeable. We’d have to kill him”.

Emmett didn’t seem upset by the idea. “That’s an option”.

“And the female. She’s with him. If it turns into a fight, the leader will go with them, too”.

(Twilight, 335).

Both the Cullens and the foreign trio are defined by vertical authority, since Carlisle treats his vampires as a family, when in fact he maintains a microsystem of power through a domestic sphere; and Laurent is defined as the leader who will undoubtedly join the fight if necessary. Therefore, power bears the necessity of obedience and submission. The difference is that whereas the Cullens do not seek depravation and murder, Laurent, Victoria, and James do so, which denotes their evil side. As Tolkelson (2011) declares, submission is also performed by male-female imbalances that empower male dominance. James is defined as a “tracker” (334) rather than in terms of personhood, and Victoria as “the female” (335) rather than as a woman. She is later said to be with them “for convenience” (348). On the other hand, Laurent is defined as the leader, as Carlisle’s alter ego, who leads his family in a male prevailing structure, as if perpetuating the male-centric worldview of Garden of Eden, where femininity is erased and manhood left intact (Issow Averill, 2011: 225).

That is the first step for evil to define, depersonalization (Zimbardo, 2007). That element, along a vertical system of power is able to create an enemy which is defined by qualities which are not desirable. Thus, Bella becomes the snack which suddenly attracts the attention of the foreign vampires, which do not hesitate to

become alien and overtly hostile. On the other hand, the Cullens get ready for defence and as the book develops, they finally kill James, who uses Bella to make Edward suffer, and finally bites her, aware of the fact that is what Edward most fears (396). However, Edward is given the option to decide upon Bella's transformation: "See if you can suck the venom back out (...) It's your decision" (396-97).

Facing evil, Edward is able to decide, which addresses the issue of freedom and evil. This leads to the conception of one being able to decide upon what to do. Therefore, evil is an option, not an entity which exists per se. Edward decides not to transform Bella throughout the book, although that puts her in a problematic situation before the Volturi, who most certainly shall not tolerate a vampire-human relationship, for that would break the secrecy oath among vampires, exposing them.

Therefore, Edward later agrees to turn her into a vampire at the age of eighteen, but now he must face the fact Bella is to transform if he is not able to suck the venom out. That leads to vampirism defined by rather anti-supernatural laws. Whereas previous vampires define vampirism as a supernatural gift, the Cullens define the transformation as a rather more mundane element: venom. Thus, Edward is to suck it out and end Bella's suffering as an act of good-heartedness. The fact the power to transform Bella into a vampire is of venomous nature, vampirism—and evil of course—is defined through earthly nature. As a consequence, the enemy, evil is not supernatural, but earthly and immediate. The supernatural aspect of vampirism provokes those vampires who exercise violence not to feel remorse by murder, for their superiority becomes the ideology that makes their actions lack ethical consensus. On the contrary, the Cullens do feel otherwise, for, as Melmoth and Sir Varney; they are aware of the implications their actions have. Therefore, they fail to hurt humans, which leads to Sir Varney's suicide and Edward's attempt to suicide by exposing

himself to the Volturi in *New Moon* (2006). Before that, Carlisle himself and Edward explain Bella that Carlisle also tried to kill himself when he became a vampire by “jumping from a great height”, by “starvation” or by “drowning” (*Twilight*, 294) but failed to succeed due to his strength as a newborn.

This sense of remorse responds to fear as to what awaits both to the vampire and to the humans. This is why Carlisle still keeps a cross at the Cullens’s home. It is a reminder of the intolerance of his father. Thus, as a reminder, Carlisle neglects to not refuse to offer himself to whatever in need. More symbolically, it renders the traditional approach of the cross as a defence against vampires as unnecessary (Martínez Lucena, 2010).

Both vampires and humans are driven by a desire to analyze fear, to go deep in the abyss of the vampire’s nature (Fernández-Juárez and Pedrosa, 2008). As the vampires show remorse as a response to fear due to their role of predators and its morale; humans fear the same predatory element, but with an inversion of roles, for humans become the victims, that is, the food of the others (Pedrosa, 2008). That fear is fed through a collective representation and assumption of the characteristics the otherness may possess (Jung, 1969). By doing so, the elements which lie beneath fear adopt an objective nature of that to be beyond control. For vampires, humans become food as a consequence of a drastic process of depersonalization, which ultimately leads to address them as tools with no ethical nor moral corpus which would justify their use. In other words, vampires submit those equal to them to an inferiority, upon whom they can exercise control, with the cost of death. However, that act of life extinction lacks moral attitudes, for the vampire lacks need for empathy. Whereas Sir Varney, Louis, or the Cullens are deeply concerned by this, and Melmoth as well; the traditional forms of vampire fail to do so, for their lack of sense of empathy helps

them appear as respectable among those who later they victimize. Lord Ruthven, Sir Varney or Carmilla interact as equal humans before the social environment perfectly. So do Count Dracula or the Cullens, but some develop a sense of ethical respectability that others do not, which leads to fear, both for humans as well as for themselves. The reason beneath this is that they are aware of the fact that the price to pay is that of the extinction of an innocent life.

By turning life into mere food, vampires go beyond, for they come to classify life and existence in the world in a manner different to that of the social and moral majority of the living. Vampires interact and manipulate this fact in two levels: on one hand, they share the social façade of humans, which displays a conscious manipulation of the moral majority. On the other hand, they lurk in their world, where they parasite the moral majority as they transform those with whom they live into an item. The food metaphor once again display the otherness, for the food, the human, becomes the central element to the sides of which lie both the vampire otherness and death, and the human side, which is not able to ensure safety and survival. Nevertheless, as humans cannot consume the blood and flesh of another equal, vampires are able to do so. That is key when it comes to address the fear of death. Melmoth and Sir Varney are as tormented as Louis and the Cullens; but Lord Ruthven, Carmilla or Count Dracula — and of course, the vampirelike characters such as Manfred or Ambrosio— feel no remorse whatsoever. They do not process vampire consumption as a cannibalistic act nor an ethical dilemma. They are empowered beings with a capacity for selfish murder, and that in essence, becomes their source of evil.

This is a *doppelgängerish* scenario, in which the self of the living and the self of the vampire, although intrinsically one, become the cannibalistic taboo of the consumption of the self, which becomes a cultural deviation featured by the consumer

and the consumed as two in the same level and status (Pedrosa, 2008). The enemy and hunter belongs to the same species —human—, which strikes fear, but not in the same level of being eaten by a lion for instance. Being killed and devoured by a lion is fearful because it links with the immediate and uncontrollable face of death, but lions do not tantamount death at the hands of an equal, which can be uncontrollable and arbitrary as well; for murder is collectively condemned, even at war situations, where arbitrary killings are forbidden, pursued, and condemned. Vampires represent that fear of arbitrary and uncontrollable death, which is enhanced by the fact that it responds to other necessities which social life does not seem to explain. Vampires kill for blood consumption, and come to feel joy and fun with their human victims by seeing and treating them as toys. Such death makes the victim die with the spiritual agony of not being able to process it, for it happens due to the will of the otherness, not because of an illness or accident, which may help the victim cope and come to terms with it. That feeling of vulnerability is even graver than the physical agony death implies with vampire victims.

As Charon, the ferryman, is the figure which assures the passage to the Hades, or Land of the Dead, the living adopted a sense of continuity in a world where peace would reign. Paying his toll was the only thing to be feared. However, it was a rather mundane price to pay. On the other hand, Cer and Hades became gods to be deeply feared, for they related to violent deaths, which came to be judged and the corpses collected (Hansen, 2004). That provides no help to the victims of the vampires, and the vampires — Sir Varney or the Cullens, among others— themselves, for they know death is close at hand but humans do not attach any explicability to it rather than pure victimization, the agony of which makes vampires get off on. There is no continuity after dying except for a life in undeath, utterly doomed. Freud (1916-17) analyzed

these human response as deathwish —Thanatos— as opposed to lifewish —Eros—. Both instincts drive existence pulse, but the vampire represents the Thanatos which comes as arbitrary and comes to embody the ultimate stage of Thanatos, i.e. non-existence. It would be a stage where not only the self is dissolved; on the contrary, the self lives on in a life of parasitic quality. In Jungian terms, Freud depicts this consciousness as a collective unconsciousness which homogenizes any moral behaviour and regulation (1921).

This requirement leaves the vampire psychology to possess two possible developments. On one hand, remorseless condition of vampire life as a positive and desirable thing. Count Dracula and such vampires undergo this condition. Their superiority claims no responsibility other than murder. To this respect, John Draeger (2006) argues that it is in the nature of a vampire to act the way it does. Count Dracula carefully plans his move to London, he buys Carfax Abbey, and controls every move Harker makes while at his castle. He even enrages when his brides attack Harker, for it may ruin his plans. The attack and death of Lucy respond to a similar motivation. Count Dracula's actions, as well as Lord Ruthven, Carmilla, Lestat, or the Volturi, among others; are driven by a narcissism which neglects the value of human life. This is the scenario where Radcliffe's Montoni and Lewis's Ambrosio move as well, for temptation is what lies underneath and leads to personal repression facing succumbing to the frailty of personal desire (Clemens, 1999). On the other hand, Lestat and the Volturi have a morale of their own, they never attach to the moral codes of society; to the point of utterly neglecting them. As Lestat says, "Vampires are killers! They don't want your sensibility" (*Interview with the Vampire*, 78). As killers, "vampires increase through slavery, how else?" (ibid.). Lestat depicts the vampire's superior condition and therefore right to take what he wants.

On the other hand, Sir Varney, Louis, and the Cullens personify the denial of this feeling, which implies a denial of the self. The only moment of Louis turning a human into a vampire is that of Carlisle, which denoted by a pitiful attempt to save a life. As Carlisle transforms his other vampires and forms a family, Louis saves Claudia from a certain death and transforms her, which breaks the rules of vampire kingdom, as Armand lets him know later. Both become embodiments of male mothering without a female (Whitton, 2011).

However, Carlisle main attribute is that one of sympathy. His compassion has a hidden need to guarantee humans have a *mortal* life (Shea, 2009). That is why his job as a doctor makes sense and provides his life with meaning. Even when it comes to help Jacob after the battle, where a newborn vampire crushes his bones. Carlisle, aware of the fact that he may come to violate the treaty between vampires and werewolves, does not hesitate and trespasses his territory to go and help Jacob. If all were immortal, Carlisle would render useless, and he would not be able to help anybody. Nevertheless, Carlisle's compassion is a possibility to explore the idea of a human trait able to inhibit vampire violence (Terjesen and Terjesen, 2009). That even led Carlisle to never drink the blood of a human, as well as to teach others how to control their thirst and to live on their "vegetarian diet" (ibid.), which leads him to have a relationship based on social ethics of empathy, for a person can be good or evil, but not both simultaneously (Bettleheim, 1975).

Similarly, Radcliffe's Emily St. Aubert, Melmoth, and Sir Varney; true wanderers, are aware of the need they have to fight their identity as transgressor which are judged by patriarchal and social morality. That quest leads Emily to succeed, while Melmoth tries to make a female companion share his doom as immortal, which the reader comes to understand and empathize with; and Sir Varney commits suicide.

All face the fact they must balance out their existence and the extent of their sacrifice to justify their existence (Lapin, 1993) for the abuse of the vampire leads to a spiritual condemnation. Thus, as the first step, they exercise an act of self-justification of their decisions. As Louis and the Cullens decide to not kill humans; traditional vampires do so without a hinch of remorse. They simply think they have the right to do what they do because that is fair according to their nature (Kazez, 2009); or while any other feeling means contradiction, vampires must face a cognitive dissonance (Aronson, 1972). That implies that traditional vampires have no problem whatsoever to hunt and kill humans, which creates the evil narcissism and fear as a consequence; but postmodern vampires have an ideological fight in a psychological level, for their nature is to kill those whom they intellectualize as to protect. Both ideas are intertwined and opposed, which bring another level of evil and fear among humans. On one hand, their true nature is fearful, but the evil aspect is humanized and becomes less terriying, for the vampire actively seeks self-control to the point of sacrifice and denial.

4.4. Vampire attraction.

As Claasen (2010) suggests, the attractiveness of the vampire lies in its animality. Count Dracula is described by Harker as an old man with “coarse hands” and “hairs growing in the centre of the palm” (*Dracula*, 24). His face and hands possess overall features of a hunter animal, for he has a “very strong face”, “sharp teeth” and “long nails” (*Dracula*, 23). Therefore, the reader gets to see that, although an old man, he bears resemblance with the vampire stories he earlier read. Indeed, the reader knows what Harker does not, that Count Dracula is indeed a vampire who has carefully planned on his stay at the castle so that he can fulfill his long-term plans to

parasite London. On the other hand, Count Dracula possesses the respectability of being a nobleman, which is what features Lord Ruthven, Lestat and Louis as well. Besides physical beauty, their personality as well becomes magnetic, as Lewis's Ambrosio's, whose features quickly manifest attraction, for as when Ambrosio contemplates the portrait of the Virgin Mary, his qualities of "his profound melancholy, his rigid observation of the duties of the order", along his "sweetness" and "vivacity of the genius" (*The Monk*, 40-41) manifest the attraction he draws among those at the fraternity; whereas his youth and virtues when enhancing the Virgin, provoke utter identification with Ambrosio as a man of great talents. On the other hand, Carmilla is described as a woman who *dreams* of the General's daughter and later finds her:

"How wonderful!" she exclaimed, "Twelve years ago, I saw your face in a dream, and it has haunted me ever since" (...) "*I certainly saw you. I could not forget your face. It has remained before my eyes ever since*".
(*Carmilla*, 23).

This mirrors the attraction felt for Carmilla, for she draws equal feelings she claims to have:

"I saw you—most assuredly you—as I see you now; a beautiful young lady, with golden hair and large blue eyes, and lips —your lips—you, as you are here. Your looks won me".
(*Carmilla*, 24).

Most certainly, Carmilla is drawn by the image of sensuality before her, traditionally typical as golden hair and blue eyes; and the explicit address of sexuality is performed by the reference to the lips, which enhance the sexual nature of Carmilla. In reverse, it is her as well who draws equal attraction, which leads her to command and victimize the girl of whom she dreamt. For Carmilla, the General's daughter becomes a prize, an item to behold and cherish, as Bella becomes for Edward, which

is corresponded mutually in a give-and-take game. Bella explains the nature of her attraction:

Of course, it was much different from this perspective, as a vampire myself. But I doubted that even my human eyes would have missed the beauty here. It was a surprisingly sensual experience to observe Edward hunting. His smooth spring was like the sinuous strike of a snake; his hands were so sure, so completely inescapable; his full lips were perfect as they parted gracefully over his gleaming teeth. He was glorious. I felt a jolt of both pride and desire.

(Breaking Dawn, 392).

The animalistic features haunt Bella in a sensual manner, which mirror the act of hunting with an act of sexual possession. She has come to experience vampire animalism herself, and Edward manifests keen abilities as a hunter as much as he awakens Bella's innermost desires. It offers a contrast to how he describes himself when meeting Bella for the first time, where he addresses his animal nature as a threat, as opposed to Bella's desire:

“I'm the world's best predator, aren't I? Everything about me invites you in — my voice, my face, even my *smell*”.

(Twilight, 231).

Edward is openly aware of the attraction he draws, which might be interpreted as an animalistic trick to catch its victim, as the reference to the smell, which depicts his animal hunter aspect, or as he refers to himself, “the world's best predator”. Edward and Bella suffer from the same game of ambivalence, which denotes each other's role of predator and victim. Edward's problem is that the more intensely he refuses, the more attraction he draws. It is exactly the manner the journalist justifies Louis why he wants to become a vampire, completely failing to comprehend why Louis told him the story of his vampire life:

“If you were to give me that power! The power to see and feel and live forever!”

(Interview with the Vampire, 305).

The journalist is fascinated by whatever he does not have, that is, the power Louis seems to possess as a vampire. On the other hand, Louis yearned for somebody to comprehend his loss as the human being he was by becoming the vampire he is. Nothing was gained and suffering and damnation are the only things obtained, which are utterly neglected by the journalist, who is deeply attracted to what he conceives as a blessing, as a tool to satisfy desire (Auxier and Townsend, 2010).

In addition, as Margaret L. Carter (1997) suggests, it is this alien quality of vampire otherness which builds up the attraction. It is the same alien quality that would provoke the past readers a fear and despise as for the vampire, but modern fiction has defined it as attractive. The vampire act of submitting the living responds to a masochist pulse the living have and the vampire feeds, and that enhances the desire for it awakens. It is a romantic independence of not-conveying the acceptance of social status and standards. Thus, as Walpole or Le Fanu challenge domesticity, the vampiric evolution is defined as a domestication of fears (Senf, 1988). That taming of the oxymoronic nature of the vampire becomes paramount in the process of vampire humanization, for it undergoes a transition from pre-Stokerian romantic vampires to the modern humanlike vampires (Twitchell, 1981). The vampire's otherness develops into a subtle threat which is able to draw fascination upon its victims as embodiments of the inaccessible. The supernatural element lacks importance, for the vampire's supernatural abilities become mere accidents of a stronger magnetism. Victims are attracted to the vampire allure because their freedom makes them enslave themselves to vampire domination, and the role of vampire gifts is a simple enhancement of such attraction, which is featured by its romantic fail to adopt human morale, but to

manipulate it in order to mark the rebellion against it, which is the key to understanding why the postmodern vampire decides to fit in society as an outsider. Moreover, as the Cullens display a familiar image, they still maintain their own identity, as Rosalie's and Jasper's decision to maintain their real surnames instead of Cullen.

The vampire then is able to maintain its exogamic nature when feeding humans with its attraction. Surrendering to it becomes the stimulus necessary to trigger sensuality and a wish to partake of it (Carter, 1997). It is a systematic replacement of the supernatural allure to manipulate gothic conventions to liberate extra-rational qualities and to expose hidden and perverse pulses (Senf, 1988), which is why Bella and journalist Malloy are so enthralled by the tamable violence of Edward and Louis.

However, the characteristic that defines all vampires and vampirelike characters—from Walpole to Meyer—is dependency. Whatever act of rebellion, murder, love, or transgression is driven and motivated by being dependent. Lestat yearns for a companion as much as Melmoth does to share his existence with. Lord Ruthven and Carmilla act equally; and even Count Dracula, though savage and domineeringly evil, has three brides next to him. Later on, in London, he victimizes others by creating a dependency upon his victims, and later possessing them. Bella is no exception at all. While Carlisle's compassion is also to be seen as a need to keep the affiliation and company of others, Bella and Edward become mutually dependent. In addition, Jacob becomes the third to complete the triangle of mutual interdependence. Neither of them has autonomous meaning unless in relationship with what the others represent (Abeijón, 2005). Thus, the werewolves retain meaning as opposed to the vampires, and vice versa. Bella becomes the central element which keeps all pulsing forces equal. The Volturi act on similar grounds, for they also need

to remain meaningful as archaic power in a new world, and do so by becoming judges who keep their selfish individualistic interests together in similar distance through a network of codependency.

Bandura and Walters (1963) define dependency as the response which provokes positive interest among others (139). However, dependency and aggression become equal forces in the vampires's relationships regarding humans. As Louis refuses to kill a human being as much Edward does, the stronger the pressure becomes at the hands of Lestat and Bella-Jacob. Similarly, Carmilla develops a mutual relationship with her victim. Nevertheless, the vampires attain self-control, which is empowered by the ethical need to not kill humans. Traditional vampires seem to kill at will without any compassion; while Louis or Edward, among others; need to constantly exercise it. Oddly enough, Jacob becomes angrier and angrier as he phases and actively joins the wolf pack. His anger is what makes him change his shape and transform into a wolf, while still able to display tenderness. As McMahon (2009) suggests, they feed off the anxieties of bodily nature. This is also recalled by Erich Fromm (1941), who defines the dependency triangle of self-control as the image of man's freedom with an ulterior need to mutually guarantee it. This need defines the tension which maintains the equilibrium between Edward's capacity to control himself and Bella's increasing desire to challenge Edward's effort. The triangle becomes a relationship of love which becomes more sexualized as the plot progresses, for the vampires seem quite desexualized. However, the more the story advances, the more physical it becomes, which is denoted by Edward's acceptance of turning her into a vampire and his loosening of control; and Jacob's advance in becoming more overtly appealing, which in his mirroring mannerism, is also depicted by the fact that he fails to wear shirts and openly displays his chest, as the pack do as power display.

That happens in a patriarchal authority in crisis featured by the fall of traditional authority (Fromm, 1956), which is enhanced by a lack of need. As the Edward-Bella-Jacob trio seems to develop, there is no existential need to find identity beyond immediate life design and conception. What lies underneath is a concern regarding the self-alienated abject which needs to reintegrate (Bacon, 2013). However, vampirism becomes the definition of desire, and that awakens Bella as the object both Edward and Jacob need. Equally, the Volturi need and cherish the vampires with powers, such as Alice or Edward, or those vampire clans which appear in *Breaking Dawn* (2008). They are the otherness of vampire world's primary otherness. That is what Aro most desires.

However, the triangle formed by Bella, Edward and Jacob, or "erotic triangle" as Gelder (1994) calls it; is the imbalance of desire and ethics, which is finally solved by Bella and Edward's marriage and Jacob's imprint on Renesmee. Bella's death at delivery is the alternative universe which Edward is to confront while simultaneously giving himself to what he really is, a vampire with a bloodthirst; which ironically becomes his last resource to be able to retain Bella, as a vampire, as prior tried to refuse and deny to himself by never drinking the blood of humans (Leavenworth, 2011). This returns the balance to the notion of the self put at stake, and solves the tensions between vampires, wolves, and the Volturi, which in an additional effort, is able to save humans and satisfactorily rendering Bella's new roles as vampire, mother, lover and object of desire and protection of Jacob and the wolves. Such subversion is what is to guarantee the new immortality of the idea of love, which in itself is what attracts Bella to Edward.

On the other hand, Jacob's imprint makes him part of the vampire clan. Renesmee becomes the image of the new order as a hybrid of good omen and

wholeheartedness. Both human and vampire, she bridges the gap which separates both worlds, and Jacob's imprint becomes the new engagement to bring wolves and vampires back together in a new harmony.

This is the key element which supposes a step forward in vampire mythology and explains why previous vampires and vampirelike characters are bound to wander while unable to satisfy their needs for acceptance. Challenging traditional notions of the self, this engagement with various types of otherness prompt self-identification and reflection through the posthumous objective characterizations that others provide (McMahon, 2009). Eventually, as Erik Butler (2013) utters, this characterization is what is going to satisfy the innermost vampire desire for immortality, which is the initial feature of the vampire and enables the reader to partake of the vampire suffering as with Varney or Melmoth as much as they develop subtexts which drap fin de siècle social tensions which still resonate today (Leeder, 2013).

4.5. Pathology and vampires.

Vampire behaviour has been so far analyzed as an outcome of a *otherness* construction, along which there is a vampiric evolution which is characterized by the acceptance that the idea of modernity come from the other (Maalouf, 1998). Vampires address and come to terms with their murderous and predatory instinct as energetically as they try to reincorporate the human element they had previously lost with traditional vampires. As Jung (1969) explained, the psyche is not disassociable, and the vampire evolves from instinctive predatory impulse to a rational impulse with ethical outcomes which transcends vampire nature. Thus, will is tempted by desire and vampires need exercise conscious awareness and refrain so that they remain humanlike. Pathology is what featured traditional vampires, due to anger, revenge, or

narcissism empowering their behaviour; whereas postmodern vampires have reached ulterior awareness. As a consequence, rational thinking and behaviour seems to muffle the power of instinct; which is what Louis and Edward fight to master. Carlisle explains that Jasper is the newborn who has stayed with them for shortest; and still tries to control his thirst. This is why he attacks Bella at home when she nipped herself. Formerly, Louis makes equal effort in a similar way, both on moral grounds as much as subduing to the denial of his new self.

They develop vampire psychology beyond the mannersism of psychopathy, which are dominated by remorseless actions and lack of response towards the humanity of others (Leyton, 1984). Lord Ruthven, Count Dracula, Lestat, or the Volturi are images of Leytonian conception of psychopathy, for no empathy is shown towards human beings and their life, feelings, or sufferings are regarding as null. However, this psychopathic behaviour is provoked by an inferiority conception and fear, compensated by the superiority of their powers and ability to manifest sadism when victimizing humans beyond mere depersonalization. As a consequence, they compensate their inferior self by hiding in secrecy from the human world and blocking feelings of empathy, as Aro's manifesting capricious behaviour.

Furthermore, the murderous nature of the vampire —both modern and traditional— is related to the modern serial killer and its early manifestations. Vampire outcome is murder in terms of treatment of possession and destruction of a good upon which one exercises authority. Underneath, there is an existing fear to inability to adapt to a changing social environment. Thus, traditional vampires such as Sir Varney, Carmilla, Count Dracula, Lestat, or the Volturi, among many others; belong to —or form and interact with — an aristocratic class no longer valid in an industrial era. In other words, their inability to remain productive in Marxist terms is what derives in a

need to parasite the evolving society, and destruction is the ultimate display. Vampirism is hence defined, as Emile Durkheim (1897) pointed out, as an individual and race level suicide phenomenon motivated by an inheritance which renders unnecessary. On the other hand, vampire behaviour as suicide does not happen only as a metaphor; but physically as well, as Sir Varney and Edward. Whereas the former commits suicide in an altruistic way, moved by the desire to not kill innocents; Edward does so in an anomic manner due to the sensation that Bella being dead, the structures which hold Edward's world together seem to fail. Edward asks the Volturi to judge upon his life, while simultaneously expecting his deathwish to be granted. As it fails, he decides to expose himself to the public and is finally rescued by Alice and Bella. Sir Varney, on the other hand, throws himself into a volcano. As previously said, Carlisle tried to kill himself as well, although he failed and later learnt to live as a vampire by offering himself to the humans as a doctor.

The vampire's killer instinct is reinforced by the fact that their crimes are not anonymous. The fact that victims are randomly chosen, except for Lord Ruthven's and Lestat selective attacks of class, is what terrorizes the humans. The vampire becomes more significant considering the nature of their crime and the daily nature of the victims (Ressler and Shachtman, 1997). Van Helsing, Louis, and the Cullens perfectly see what the others are not able to see, although members of social authorities —Dr. Seward as a psychiatrist; Holmwood as an aristocrat to marry Lucy; or Charlie Swann as the local sheriff—. The victims and the violence exercised upon them is not understood, which helps the vampire keep its killer instinct intact and safe; whereas the humans become utterly exposed. This behaviour is a product of the primitive brain (Sarno, 2006). Although the vampire and the humans share the same brain, the latter fails to comprehend, once again, contributing to the vampire's enhancement.

Modern science addresses vampirism as a vampire behaviour from the perspective of Psychology and Psychiatry. Especially through the latter, vampire behaviour is seen as a personality disorder of narcissistic, identity, or abuse nature (Ramsland, 2002; Rodríguez Cahill, 2015). Ramsland (2002) analyzes vampires as individuals suffering from *Vampire Personality Disorder*. What formerly defined and studied as *evil* in previous chapters, now is more properly analyzed as narcissistic or antisocial disorder which leads individuals to attack victims until they drain them by biting or killing in other ways; and later moving on to the next source. Whereas vampire literature analyzed in this thesis depicts vampires the biting act of whom metaphorically addresses sexual drive which compensates desexualization; and economical parasiting of societies; psychiatric disorders of vampire personality include sexual compulsivities and mutilations which include blood as the main exciter. Parallel to this, it may be uttered that the vampire's sensual behaviour towards hunting ambiguously mirrors this behaviour, for victims do not only become food, but a source of pleasure as well.

When Count Dracula selects his victims, he looks for those with whom he may share a primitive kinship. They must be capable of the same type of savagery and attraction to a precivilized world as Count Dracula himself. This is why Renfield, Lucy, even Mina; and his brides are the selected ones. Bella also displays equal levels to Edward, and symbolically he is unable to read her mind, whereas others offer no difficulty. Thus, their civilized mannerism cannot prevent them to atavistic manifestations of power, anger, or defiance.

This also responds to a narcissistic motivations featured by:

- Ill-renderings of the self which constitutes a precarious construction of identity that has dubious limits between the self and the otherness.

- A fluctuating measurement as for the value of the self and how others value one.
- The lack of suffering due to an excess of pain.
- The unacceptability of the otherness as independent beings which leads to mind constructions of those unaccepted in a manner which fits one's fantasies.

(Rodríguez Cahill, 2015⁸⁰).

The vampires render their superior nature both on the fact that they attribute themselves qualities of greater value, which the humans lack. They would include hyperspeed, telepathy, command on weather and animals, mind reading, among others, the most important one being (quasi)-immortality. Such power is featured by selfish motivations which lead vampires to assess their value through these qualities and how they can use them to dominate humans as potential victims, rather than as sources for general well-being of the majority. In other words, they are what power they possess, rather than *who* they are. The manner in which these narcissism is to become overt among vampires depends upon how the excesses and lacks determine their evolution (*ibid.*). The Cullens come from a world of suffering, deceit and insecurity from which Carlisle rescued them. Carlisle himself is rescued by a father of great intolerance; and that determines their new development as vampires who never drink human blood. Equally, Louis comes to embody a similar need, for vampirism lacks to compensate the loss of his wife, and later, Claudia's. On the other hand, the other vampires perfectly assimilate their state of predation, and become hunters who develop no empathy. This is due to the fact that the victims are no longer seen as equals, but as mind fantasies of domination to be exercised.

⁸⁰ The original work is in Spanish. Hence, translation into English are provided by the author of this thesis. *A. N.*

Hence, Louis and the Cullens—and Sir Varney as well as he becomes more aware of his murderous nature— differ from the other vampires in these fashion:

- Superficial, agenda-motivated charm.
- Deceptive and manipulative behaviour.
- A view of their own needs as dominant.
- A lack of empathy.
- Poor self-control.
- Involvement in multiple short-term relationships.
- The appearance of an ordinary life that covers criminal behaviour.
- A low level or absence of feeling.

(Ramsland, 2002).

Sir Varney becomes increasingly aware of the real murderous nature he has and the price his victims need to pay. Equally, Melmoth bears similar suffering. However, Laurent, James, and Victoria form a relationship similar to that of the Volturi. Convenience is what determines why they hold on together, as when the Cullens discuss how to protect Bella from James and Victoria:

“He’s no match for us, Edward. He won’t be able to touch her”.

“He’ll wait”.

Emmett smiled. “I can wait too”.

“You didn’t see—you don’t understand. Once he commits to a hunt, he’s unshakeable. We’d have to kill him”.

Emmett didn’t seem upset by the idea. “That’s an option”.

“And the female. She’s with him. If it turns into a fight, the leader will go with them, too”.

(*Twilight*, 335).

Opposed to these manifestations of cruelty and selfishness, the Cullens are able to establish and develop relationships based upon love and affection, which also guarantees their safety from humans, never using them however. On the contrary, the only way the other vampires are able to relate is through psychopathic lack of empathy, malignant grandeur, remorselessness, inability to love, impulsiveness, and predatory outcome. This antisocial nature defines why they fail to interact satisfactorily with humans and necessarily prey upon them; as opposed to the Cullens's ability to partake actively of social life.

On the other hand, clinical vampirism includes an illness called *Rendfield's Syndrome*. Along porphyria, this syndrome helps define vampires upon rather more mundane grounds. Based on Stoker's character, the illness defines vampires as individuals who first experiment sexual excitation through blood, by injuries or by ingestion, at an early age. Later—in puberty—the person with Rendfield's Syndrome begins with autovampirism, that is, by drinking the blood of other animals as well as their own blood. An ultimate evolution typically includes the blood ingestion of other people, often accompanied by fetishistic and compulsive components of sexual arousalment (Ramsland, 2002).

Most certainly, vampire characters depict metaphorical imagery of this illness, however, they become more significant as blood images and behaviour patterns with purely literary value, rather than clinical explanations of human psychology deviations.

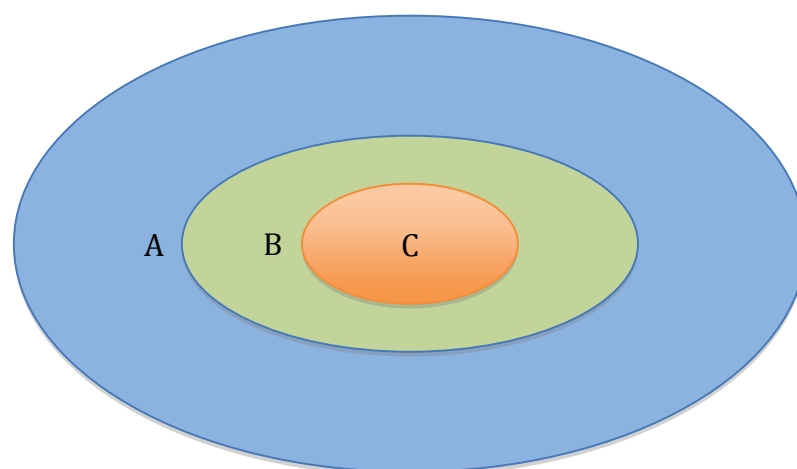
Chapter 5

The Construction of the Vampire's Whiteness.

5.1. Social and cultural construction of race.

When one speaks or analyzes whiteness in terms of racial or ethnic approach of part of the human species, and in the case of this thesis, of vampires as well; at first glance, it may look as a little awkward, for races of people have existed as such since the dawn of man. However, what is to analyze is the representation of whiteness as a political or economical resource as a means to obtain, and of course, retain; power. Hence, so to speak, society is *ordered/laid out* according to the “design” of the different spheres of life responding to the priorities of a white race becoming predominant and on top of a vertical hierarchy of the social, economic, political, or educational and moral principles which guarantee the preservation of this verticality with whites as the elite around which the meaningfulness of existence is defined.

What is herein to be explained is the manner in which whiteness is able to reach the key spheres of civil life from a microsystemic level of the individual to influence the mesosystemic, and ultimately, the macrosystem of society in terms of Bronfenbrenner (1979), who came to address learning in a categorization of three levels which determined concentrically the learning process and assimilation of different human qualities. That may be expressed in a system like the following:



A: Macrosystem of society.

B: Mesosystem of society.

C: Microsystem of society.

The individual is the centre of the learning and assimilation process in a microsystemic level formed by the immediate adyacents to them, who are mostly family and closest circles. In a microsystemic level, the individual acquires the first stages of social learning of whatever human category of race, friendship, language, or community, among others; through adoption of role models of the immediate family.

Nevertheless, the family forming the microsystem of the individual is homogeneized through the assimilation of neighbouring microsystems of other individuals and their families, which give validity to their own microsystemic conceptions by comparison to others. Therefore, different microsystems sharing a common mesosystem help the internalization of social, ethnic, or racial roles and conceptions of individual microsystemic formats due to the validity acquired through the abstraction of these microsystems into a superior stage of the mesosystem. Communities, immediate academical institutions like the school, neighbourhoods, and towns form the social categories where individuals become members of group nature homogeneized in structures which provide them identification as individuals while at the same time as social.

Similarly, the mesosystems are coordinated and defined through the macrosystem, which is formed by superior levels of State, Government, or law dictations; which define how other inferior meso-, and microsystems are to be organized. These macrosystem is the social articulation of individuals, who in the form of a social contract, in Rousseauian terms, form superior levels.

Nonetheless, this natural —or artificial— system creation born from a lower *micro* to higher *macro* direction of mutual relationship does not suffice equal influence. The lowest forms cannot guarantee the macrosystemic order to be symbiotic with each other, for the collectives ruling the macrosystem are given the prerogative of establishing ideology, racial dictation, economical order, and social outline through a system of social and interpersonal morale of religious and economical nature. From a microsystem and mesosystem level influence, the collective of individuals is influenced from a superior macrosystem, the influence of which is defined from top to bottom, although it was naturally created from bottom to top.

Whiteness, as any other category; is defined following this structure. Once in the macrosystem, the dominant position establishes the areas of influence in which whiteness shall give individuals meaning in society as both similar under the same racial factor and those different as the otherness (Battalora, 2013).

Whiteness was defined as a racial factor of designation for humans in the late seventeenth century (ibid.). Before the seventeenth century, people were addressed to through the color of their skin in a mere descriptive manner, not as racial representation of social, political, and economical ideology of distinct order. However, ethnic or racial feature of whiteness came to represent an idea of “sameness” belonging to a group, which faced the pluralism of economy and society (Greenberg, 1945).

Pre-modern England followed the models spread through European Christian rule, which adopted Catholicism as the thread which tied society together. Prior to the French Revolution, nations had a family model of the state where the king came to represent the patriarchal construction of the family in a social level. British, and later American; communities were engaged in parameters of definition through the British common law, which established that:

By marriage, the husband and wife are one person in law: that is, the very being or legal existence of the woman is suspended during marriage, or at least is incorporated and consolidates into that of the husband; under whose wing, protection, and cover, she performs everything.

(Salmon, 1979, qtd. Battalora, 2013).

Hence, the male heading role of the matrimonial engagement provided a patriarchal form of domination through a community conception of male centredness. All property ownership, economic responsibilities, custody of children, and the government of the wife's behaviour were husband's responsibility. Later on, in the nineteenth century American colonies adopted these regulations. The whiteness condition—or that of non-whiteness—of mulatto children was later addressed, as to be established as depended upon the mother's racial belonging, dramatically departing from the British common law.

In colonial slavery, eventually white British women's sexuality became the focus of relocation through the validation of African women as the cultural site of sexuality. English women were desexualized idols of motherhood as the commoditization of African motherhood as capital. The legal establishment of African women's non-whiteness as capital, and black communities as capitalist properties equal to labour in terms of property, defined the superiority of whiteness, embodied by the American laws, which made racial purity of whiteness to be separated from blackness and intermediate races—or colours—through percentages of color ancestry (Davis, 2006). Thus, a mullatoes of all shades were transformed into blacks for they were three fourths of black, for instance. Thus, Louisiana and other states passed laws forbidding mixed marriages in order to preserve racial purity of whiteness, and whatever mixed race was addressed as blacks, and placed in the slave position, even basing upon biological definitions of race, such as the percentages of racial definition

of mixed skin colours, namely after *Loving v. of Virginia* Supreme Court decision of 1967⁸¹, which defined multiracial population as biologically distinct from African blacks and Afro-American general population (Spencer, 2006). Consequently, by establishing biological documentation as a basis for the definition of race in biological terms, former status of whiteness as the supreme elite definition of class was supported by the definition of non-white blackness, providing uttermost support to former capitalist development of racial order, which finally respond to stereotypes by whites about blacks who remain mired in economical poverty featured by racial discourse (Ferber and Gallagher, 2006).

Later on, these laws shaped the meaning of Britishness and new Americanism to signify the white freedom and presumption of civil rights and citizenship, as laws came to label as “white” those classes of labour owners and privileged, while non-whites became separated by law (Battalora, 2013).

As Greenberg (1945) explains, whiteness as a racial feature came to represent the economically dominant classes formed by commercial farmers, businessmen and industrial workers. Aristocracy as a ruling class of former ages was, of course, included although they were not primarily capitalist producers. However, as heirs to the new capitalist order, their role as assimilated by the other three dominant classes. These actors related to the increase of international commerce and trade through the growing empire and the American colonies; the accumulation of wealth and proletarians definition as a class of industrial production which was opposed — although complementary to— the industrial ownership. Hence, unions became the next element of the capitalist production system; along the consumer mass, who

⁸¹ See Appendix 4 (<https://www.law.cornell.edu/supremecourt/text/388/1> (last visit on September 3, 2015)).

closed the cycle of production-trade-sale-capital surplus. Capitalism would then develop beyond racial barriers.

Nevertheless, whiteness was associated with the ruling class of former noble classes and new industrial and commercial owners of the highest level; while other whites or Jewish, for instance formed town or city level tradesmen; and immigrants of other lands —Poland, Russia, Ireland, and so on— and blacks became industrial workers or slaves in the American colonies, while privileged whites became plantation owners. Law reinforced the role of ethnicity in terms of religious and racial establishment of labour categorization within the capitalist framework. As a consequence, whites with privileged social elites became owners of capitalist surplus and grew increasingly distinguished from the production mass of non-privileged classes, which included both poor whites and the rest of ethnicities and races as belonging to a more or less homogeneous class labelled as “producers and consumers”, whereas elite white also remained consumer, but owner of industrial and commercial production as well. It is process of definition of whiteness categorization through the negation of the other, as not being (Carroll, 2011).

Modern capitalist society developed through a wage labour, factories, and cities, but also through the strengthening of racial discrimination. Dominant class racial order became the contemporary state and economy owner, and pushed the modernization of labour and market based upon the subordination of labour to the white elite owners. Former labour organizations became intensified with modern industrial development applicable to farming, industry, and commerce; and became institutionalized as white elite was able to obtain more power from macrosocial institutions of government, which fed back the alienation of non-whites —and non-owner whites— from the racial definition of economy.

As Brunnsma (2006) explains, the racial definition responds in a microsystemic level to the definition of the individuality and their identity, whereas, at the macrosystemic level, race is a matter of the collective body focused on the formation of structured sites of economy, politics, or ideology, among others; which is reproduced permanently in the form of a continuum, hence, forming the racial state as the articulation of economy and civil state.

5.2. Family roots of the creation of whiteness.

The status of whiteness as a valid racial category of social organization becomes paramount due to the familiar conception of the community that forms the nation or state (Laszloffy, Noveske and Rockquemore, 2006). As the individual acquires their identity once they start to adopt and assimilate the qualities of the immediate others as sharing those of oneself (Bandura and Walters, 1963; and Bronfenbrenner, 1979); the macrosocial level undergoes a construction of racial identity by portraying the state as the individual's abstraction and their immediate environment of the family's extension. Thus, the social construction of the communal identity becomes a projection of the individual.

As formerly seen, economy, politics, and social organization have inherited a racial discourse throughout the centuries, and that racial predominance of whiteness has provoked dedicated legislation, as well as moral, ethical, political, and economical identification of whiteness as the primary element of social arrangement. Hence, the individual partakes in a private sphere of the social and public prerogative of the necessary assimilation of both private and public to share the racial perspective in order to reconcile the formation of racial identity (McClain DaCosta, 2004). In other words, the individual needs to accept the social as equally valid extension of

themselves so that no disassociation of racial discourse becomes a threat to the identity of the community. This is how the vampire in literature poses a threat in racial terminology, for the eighteenth and nineteenth aristocratic vampire embodies the otherness of the traditional British aristocracy of the empire as the ruling white elite of a rich national past. The vampire, aristocrat as well is emphasized, not by the aristocratic depiction of Marxist capitalist clash of unproductiveness, but to the capacity the vampire has to become the racial other. On one hand, the aristocratic background of Walpole's *Otranto*, or Radcliffe's *St. Aubert*; can be identified with the white English medieval inheritance and social order where, through religion, nobility came to be arranged around the threading concept of whiteness. Jesus Christ and God had been depicted through the Aristotelian concept of theology and developed under the medieval theology as being white as pure of virtue. Therefore, by the analogy and identification of white as the colour of virtue, theology constructed a religious discourse of white as the external quality of internal virtue, which Jesus Christ came to ultimately represent.

This medieval construction of whiteness embraced monarchy as well as noble classes around the same idea of whiteness as if they formed an earthly representation of heavenly order. Therefore, whiteness came to address the concept of virtue and honour which noble classes needed to identify as social requirements, as well as private. In such a context, the familiar order was an extension of the necessary social order where virtue of any kind —moral, religious, economical, and political— was the main reference for social class.

This is how *Otranto* or *St. Aubert* families adopt meaning in racial terms. They represent the moral virtue of class associated with the white race of their social arrangement. Equally, *Ambrosio*, Lewis's monk; personifies the whiteness described as

he is a member —deeply admired due to his virtue— of the monastery in Madrid; for he represents the clerical background of medieval nobility. Embodiments of a social construction of whiteness of the church and noble classes, they are challenged and tormented by equally threatening doomed characters, such as the devil or the supernatural, which is represented by pale ghosts in the night; of equal racial nature. So to speak, the racial virtue of whiteness associated with the class background is threatened most dramatically by equal or superior elements of supernatural nature sharing racial content; for that help to emphasize the moral turmoil of the characters. This is why the supernatural element of the night is contrasted by pale ghosts, or why Ambrosio is tempted by Matilda, who is equally white as him, for she would reverse the religious virtue associated with whiteness, but appearing as what Ambrosio most desires. Equally, both Antonia and Elvira —Ambrosio's sister and mother, respectively— embody the familiar conception of whiteness described by McClain DaCosta (2004), which makes Ambrosio's destruction of his family mirror that of his morale's. In racial terms, as Manfred or Ambrosio destroy the familiar boundaries of their private and social moral spheres, they also destroy their racial identity as they surrender to their racial otherness, personified by the racially white-shared supernatural element.

On the other hand, Lord Ruthven, Sir Varney, Carmilla, Count Dracula, or Lestat and other vampires created by Anne Rice in *Interview with the Vampire* (1976); share the aristocratic inheritance of Victorianism. As aristocrats, they also partake of racial discourse of whiteness as the class symbol of social belonging. In Marxist logics, they render the unproductive parasiting element of economical production, while in colonial criticism, they depict the predatory element of racial dominance of

the empire, which is externally objetivized as white aristocratic depiction. Indeed, as vampires, they are described as pale beyond others:

Within stood an old man, clean shaven save for a long white moustache, and clad in black from head to foot; without a single speck of colour about him anywhere. (...) His face was strong—a very strong—aquiline, with a 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, as far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; (...) I had noticed the backs of his hands as they lay on his kness in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm.
(*Dracula*, 21-24).

This description quite associates Harker's surprise "Strange to say" (*Dracula*, 24) as the hair on the palms —great association of Count Dracula with werewolves— and his general outlook makes evident the Count has very distinct Jewish features such as the prominent aquiline nose and bushy hair in contrast with his "rather pale" skin and black clothes. The teeth are also emphasized as being very white and pointed; which emphasize his predator nature, for as a vampire, the teeth are his death tool. They are prominently white as significant in their nature of deathly depiction. Racially significant, the whiteness addresses the racial validity of whiteness as well as its oxymoronic vampire corruption of whiteness itself. This Jewish-like conception tantamounts that of Lewis's *Wandering Jew*, who is described in similar ways, but with some differences:

He was a man of majestic presence; his countenance was strongly marked, and his eyes were large, black, and sparkling: yet there was a something in his look, which, the moment that I saw him, inspired me

with a secret awe, not say horror. He was dressed plainly, his hair was unpowdered, and a band of black velvet which encircled this forehead, spread over his features an additional gloom. His countenance wore the marks of profound melancholy, his step was slow, and his manner grave, stately, and solemn.

(The Monk, 146-47).

Like Count Dracula, this Jew provokes “awe, not say horror”, for his strong outlook is equal to the “gloom” of his general image. The fact he is marked in the forehead the Jew covers is additional to the hair of Count Dracula’s hair on the palm. Both’s eyes depict hard character which emphasize the tremor the others feel.

Polidori’s Lord Ruthven is described also as a vampire with predatory qualities, for he watches Aubrey, who has a sister with great wealth. Lord Ruthven is first described by the narrator as secretly lying in wait while Aubrey fails to notice: “he watched him” (5). Aubrey is unable to penetrate Lord Ruthven, who seamlessly crawls next to him and inevitably deprives Aubrey of his sister and lover Ianthe. “Handsome, frank and rich” (4), Lord Ruthven was the Byronic aristocrat —Byron himself according to traditional criticism— “profuse in his liberality” (5) and able to witfully adapt to “idle”, “vagabond”, and “beggar”; which show the capacity of the vampire to adapt to his needs. These qualities successfully enable the vampire to parasite the aristocrats, of whom he is part; regardless of his “deadly hue of his face, which never gained a warmer tint” (3).

Once again, the vampire’s apparent whiteness is linked to his apparent virtue of class adjoined to aristocracy. However, this quality becomes the source of terror as victims feel mesmerized by the inner violence they ooze, for whiteness does not appeal to medieval conception of virginal purity; but to deathly haloes of vampiric corode. Whiteness becomes the contrasting element of virtue, which welcome vampires as the victims fail to see what awaits. Therefore, the predatory qualities of

the vampire become more significant, as the paleness of white skin strengthen the white teeth, strong complexion and dark qualities associated with their clothing, which become the looming evil.

Sir Varney's description is even more vivid, as the novel opens with the scenario of storm and darkness surrounding the doom of a beautiful virginal girl in terror observed by the vampire. In the middle of the storm and wind:

A figure tall and gaunt, endeavouring from the outside to unclasp the window, I saw it. That flash of lightning revealed it to me. It stood the whole length of the window.

There was a lull of the wind. The hail was not falling so thickly—more—over, it now fell, what there was it, straight, and yet strange clattering of sound came upon the glass of that long window. It could not be a delusion—she is awake, and she hears it. What can produce it? Another flash of lightning—another shriek—there could be now no delusion.

A tall figure is standing on the ledge immediately outside the long window. It is its finger-nails upon the glass that produces the sound so like the hail, now that the hail has ceased. Intense fear paralysed the limbs of the beautiful girl. That one shriek is all she can utter—with hand clasped, a face of marble, a heart beating so wildly in her bosom, that each moment it seems as if it would break its confines, eyes distended and fixed upon the window, she waits, froze with horror. (...) The figure is there, still feeling for entrance, and clattering against the glass with its long nails, that appears as if the growth of many years had been untouched. (...) The figure turns half round, and the light falls upon its face. It is perfectly white—perfectly bloodless. The eyes look like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the teeth—the fearful looking teeth—projecting like those of some wild animal, hideously, glaringly white, and fang-like. (...) But her eyes are fascinated.

(Varney, the Vampyre, 7-8).

Sir Varney's description is that of a vampire with no name. The vampire is as dreadful as the storm which captivates the night and haunts the girl. Even the narrator shares the fear and impotence of the situation, for the narrator is able to infer what

awaits the girl. No escape is possible from the vampire. Bearing no name, the vampire is the pure other, the evil lurking in the dark. The vampire shares attributes of predatory animals like the long pointed teeth and nails, which make the vampire the perfect predatory creature. In total darkness, finally the lightning exposes the vampire, whom the narrator came to doubt —“delusion” (7)—, but the lightning breaks out the white, pale, bloodless vampire; who contrasts the night and its darkness. On the other hand, as Lord Ruthven, Carmilla, or Count Dracula do, their eyes and image fascinate and mesmerize the victims. Although there is no escape, their fear paralyzed them, beholding the vampire fascinates the victim. This is the Gothic feeling of terror and horror as sources of the beauty in the darkest side, as Edmund Burke theorized upon.

Sir Varney’s first descriptions are those of apparitions caused by the lightnings in the dark. Equally, Carmilla is introduced as an “apparition” (*Carmilla*, 8) which causes terrible fright —“I was *awfully* frightened” (8)—, although able to provoke desire in others —“I did feel, as she said, ‘drawn towards her’” (25). And finally her whiteness is addressed as “languid” (27), which emphasized her slender body.

More modern versions depict Lestat, Louis, Armand, and the Cullens as the familiar site of vampiric whiteness. When Ann Rice’s journalist first meets Louis, the mysterious man to be interviewed, the journalist is described as being “distracted” (8) by the “still figure” (8). Once again, the vampire is able to control the emotions of the possible victims. Shortly after that brief moment, Louis is finally introduced:

The vampire was utterly white and smooth, as if he were sculpted from bleached bone, and his face was as seemingly inanimate as a statue, except for two brilliant green eyes that looked down at the boyintently like flames in a skull. But then the vampire smiled almost wistfully, and the smooth white substance of his face moved with the infinitely flexible but minimal lines of a cartoon. “Do you see?” he asked softly.

(*Interview with the Vampire*, 8).

All these vampire description, which are representative of many more that appear in the novels; depict the white element of the vampires. Heirs to the traditional aristocratic vampire of past Victorian era, the vampires depict their whiteness as the key contrasting element of vampiric predation. Racial discourse accompanies the familiar description of aristocratic social encounters, and by doing so, the vampire is able to hide behind the social acceptance as an equal.

Contemporary vampires, such as those in the *Twilight* saga, are also representative of the vampiric whiteness as a racial definition of economical and social power and dominion. However, the discourse is redefined due to the changing scenario of the vampire. The former aristocrat embarks the contemporary capitalist life of modern society, and the vampire needs to share the civil spheres of humans. Thus, the redefinition of whiteness as the capitalist economical symbol of race makes the general trend of vampire formation to follow the former conventions of aristocratic white vampires, which are described as contemporary white vampires of economical elite. This is why the Cullens are able to possess great fortunes, for vampire attributes include new definitions through powers of mental nature, such as mind-reading — Edward Cullen—, or clairvoyancy —Alice Cullen—, besides more traditional vampire powers or gifts (Ramsland, 2002).

Bella, as her human kin do, also beholds Edward, Emmett, Jasper, Rosalie, and Alice at school when first laying eyes upon them. She is surprised by their appearance, which is of superior qualities of beauty or physical strength as for the others around them. Following the vampire tradition, they are also described to be pale, with great strength, but distinguishing masculinity and feminity in modern forms of adolescent nature:

They were sitting in the corner of the cafeteria, as far away from where I sat as possible in the long room.

There were five of them. They weren't talking, and they weren't eating, though they each had a tray of untouched food in front of them. They weren't gawking at me, unlike most of the other students, so it was safe to stare at them without fear of meeting an excessively interested pair of eyes. But it was none of these things that caught, and held, my attention.

They didn't look anything alike. Of the three boys, one was big—muscled like a serious weight lifter, with dark, curly hair. Another was taller, leaner, but still muscular, and honey blond. The last was lanky, less bulky, with untidy, bronze-colored hair. He was more boyish than the others, who looked like they could be in college, or even teachers here rather than students.

The girls were opposites. The tall one was statuesque. She had a beautiful figure, the kind you saw on the cover of the *Sports Illustrated* swimsuit issue, the kind that made every girl around her take a hit on her self-esteem just by being in the same room. Her hair was golden, gently waving to the middle of her back. The short girl was pixielike, thin in the extreme, with small features. Her hair was a deep black, cropped short and pointing in every direction.

And yet, they were all exactly alike. Every one of them was chalky pale, the palest of all students living in this sunless town. Paler than me, the albino. They all had very dark eyes despite the range in hair tones. They also had dark shadows under those eyes—purplish, bruiselike shadows. As if they were all suffering from a sleepless night, or almost done recovering from a broken nose. Though their noses, all their features, were straight, perfect, angular.

But all this is not why I couldn't look away.

I stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful.

(Twilight, 16-17).

As Sommers & Hume, Goebel, and Chau (2011) analyze, Bella's approach to the description of the vampires's beauty is through the commercial attributes of contemporary pop culture. The masculine vampires are seen as muscular and physically strong boys, which awake the homoerotic desires of adolescent idealizations of boyfriends. On the other hand, the girls are described as more different, although they also share qualities of beauty, which make them equal to

models of fashion magazines; which pose a threat to the self-corporeal image of adolescent bodily insecurity.

Those with powers, Edward and Alice, are described as dark haired, skinnier people, for their powerful gifts of mental nature do not require physical superiority. On the other hand, those lacking mental powers are described as muscular types — Emmett and Jasper—, and tall blonde beauty —Rosalie—, once again, responding to the adolescent nature of their beauty.

Although very different, Bella sees them like the other, for they sit further apart from the rest, and fail to eat in the cafeteria, although as students, they are supposed to do so. However, they play with the food by “picking a bagle to pieces with long, pale fingers” (17). As Sir Varney played with her victim, the vampire plays with the bagle, the socially constructed form on non-human blood diet. However, their description as vampires does follow the trend of former vampires, that is, strong creatures able to prey. They also depict more modern depiction of Jewishness Melmoth or Count Dracula, or even Sir Varney’s; for their height, blackness of clothes and eyes with contrasting paleness and aquiline look, is transformed into a modern discourse of adolescent idealization of pop culture body perfection, although those black eyes, pale appearance, long nails, and nose description as “angular” bring to mind the former Jewish qualities, though the former antisemitic discourse of racial whiteness morphs into a more blurred description of pop-consumerism fashion quality of diluted Jewish flavour. Besides, their otherness is also affected by the physical distance they display, and closed community focus they imply, for as Bella describes, they do not talk to others.

This transformation responds to a redefinition of Gothic with less traditional forms of weather violence attributions. Former storm and supernatural night of

lightnings Sir Varney dwells in, is transformed into the rainy Forks of contemporary North America. Nevertheless, as Bella says, it is “sunless” (*Twilight*, 16), which comes to tantamount traditional dark, gloomy-weathered Gothic of the night. Bella is fascinated and attracted by the sight, as former vampire scenarios, but she also depicts a quality of vampire nature: whiteness. Bella refers to her as very pale, “albino” (16). As Lucy Westenra’s white skinned beauty sets her doom as a future vampire, so does Bella’s white skin. As the saga develops, her (non-accidental) whiteness forecasts her vampire transformation and generation of a hybrid multiracial offspring of a new order, portrayed by Renesmee, who shall be the future merge of humans and vampires, as well as Indian-werewolf imprinted; which describes the new multiracial approach to white power. However, this last element shall be adequately analyzed in subsequent chapters.

This is a discourse which defines whiteness as a racialization of kinship (McClain and DaCosta, 2004). Hence, whiteness becomes a key element when defining membership of a community through family identifications. Its members presume it is usual to “look alike” —as the Cullens do before Bella when she says that “they were all exactly alike” (16)—, which is interpreted as being the phenotypical marker that provide the community of meaning through cultural share.

This is why Edward and Jacob —the vampire and the werewolf— become opposed others. One’s paleness contrasts the other’s marked Indian darker skin. Responding to racial ideas of kinship, whiteness of the vampires and Indian/werewolf’s darker skin difference is made explicit. The familiar racialization of whiteness becomes implicitly measured against the other racial forms as the “abnormality” of familiar difference. This is why Jacob lives with his kin in a reserve. This also accents the whiteness as the superior economic and political attribution of

racial arrangement of society, for it is the Indians who are forced to remain in a reserve, while whites —and vampires— enjoy free common open ground. Racial discourse is constructed upon conceptions of kinship as notions of family based upon notions of race (McClain and DaCosta, 2004). As whites, the American society allocates Bella and those around her as different from those who do not have a total ancestry of whiteness. This is why those possessing any African background are racially, and legally, defined as black. Hence, Laurent becomes the otherness of vampire otherness itself, for he is black, while the Cullens are white due to their European Anglo-Saxon Protestant origin of their family patriarch, Carlisle. Despite Rosalie or Jasper being American natives, they are to be addressed as allocations of Carlisle model whiteness of a family definition; although there are other family allocations where Jacob, and other vampire clans of *Breaking Dawn* (2008) describe. Jacob belongs to an Indian tribe, which is enclosed in the reserve as the non-white other —and certainly, as the non-white human/vampiric other— by the white capitalist political power; but the vampire clans provide new racial distributions of familiar discourse, for they represent the vampiric other in a future cooperative diluted whiteness, which is mostly represented by Carlisle and Renesmee, the former due to his capacity for compassion and justice; and the later due to her hybrid nature of human-vampire-werewolf triangle equilibrium. She becomes the redefinition of whiteness as the multiracial version of the new postcapitalism, where white supremacy identity based on Enlightenment mainstream value of racial purity based upon biology or science does render invalid (Ferber, 2004). As whiteness is described through biological discourses of racial purity, so are the Jewish; whom white supremacists describe as non-white (ibid.). This is how vampire literature comes to depict Jews as vampires as well as corruptors of race whiteness; while mostly acquire value as

capitalist predators, either as human categories, or as elements of racial and ethnic mobility (Gallagher, 2004), which awakes medieval and later conceptions of Jews as wanderers, depicted in gothic vampire literature.

Whiteness is confronted by vampires as a process of assimilation or separation of racial discourse. As described, the vampire appears to be separated from the humans as the other, even to the point of hiding and preying, as Varney is described when he hides in the dark, with nothing but his sadistic finger clattering as a sign of his feline act of playing with the victim, and the brief light out of the lightnings as unique revelators of his presence. Similarly, Count Dracula remains enclosed in his castle, as Ambrosio is in the monastery. Melmoth, or Emily St. Aubert share their prison in the format of relentless wandering; which encloses them as well. The otherness becomes the racial discourse of non-assimilation, although Anne Rice's *Interview with the Vampire*, and Stephenie Meyer's *Twilight* saga develop a new discourse of vampire otherness as assimilation of whiteness with other races beyond mere vampire-human relationship of blood victimization. Louis and the Cullens develop a discourse where their racial whiteness of traditional aristocratic background of capitalist nature —Louis was a property owner of a plantation with slaves, and the Cullens possess great economical wealth— as being able to cope and satisfactorily interact with humans, their otherness without sacrificing them. It is, as Ferber and Williams (2004) say, the expansion of whiteness through interracial discourses which thrust the boundaries of civil spheres; hereby represented by the vampire whiteness expanded by Renesmee, who is a multiracial hybrid embracing humans and vampires, as well as the future Indian offspring, as she is imprinted by the Indian werewolf Jacob in a forecasting mating relationship which may be likely to bear mixed racialized descendancy; therefore, being able to demolish the barriers of “traditionality”,

“comfortability”, or “success” as the definitions of monoracial whiteness discourse (Childs, 2006).

5.3. Racial construction of Gothic.

As Tomislav Z. Longinovic (2011) explains, Stoker voiced in *Dracula* the pathological fixation of Eastern Europe as a cultural vision based upon the intersection of local and global discourses of violence. The Count is a reminiscence of the past and its bloody memory that defines a refusal to yield to modernity imputed to the countries of the West modernity based upon the Enlightenment and the development of a modern empire articulated through the capitalist system of economy and industry. The Count, a former warrior depicts himself when he explains Harker that he belongs to a great and important race of voivods, he dubs his current situation as belonging to “the great races (as a) tale to be told” (*Dracula*, 35). His past has become his own prison at the castle, which governs a land unaware of the development away from which it is, and the Count himself is as much of a prisoner as Harker is, although this latter does realize so: “the castle is a veritable prison, and I am a prisoner” (32).

This castle is an extension of the whole land of Transylvania, and the Count as the descendant—who he pretends to be not to reveal his vampire nature— of the great rulers of the past Harker beholds while looking at Count Dracula’s portrait, and the Count establishes a discourse of disassociation as he expresses that the man on the portrait—himself—is a past glory from whom he comes. While Harker represents the modernity of the growing English empire, the Count embodies the land of the superstition and Eastern past. As truly diverting, the Count reveals his state of otherness as he claims that “we (they) are in Transylvania; and Transylvania is not

England. Our (their) ways are not your (Harker's) ways, and there shall be to you (Harker) many strange things" (26-27).

This discourse of otherness is created through the blood narrative of Count Dracula's voivod past, as a regent and warrior. This alterity depicts the vampire as the beast within, enslaved to the undying, bloody past as a fetish underlying the Count's intentions to parasite the modernity and white aristocratic elite of the empire in England. As true to the Count's past as a defender of the faith against the infidels, a Dracul, he shares his condition of white aristocrat equal to the English whiteness; but he belongs to the past Eastern past however. The vampire becomes an image of the violence to advance civilization, where the past beast has no other choice but to feed himself on the blood of his racial equals (Longinovic, 2011).

This imagery of racial whiteness becomes extensive to both Count Dracula, as the Eastern foreigner; as to the native vampires such as Lord Ruthven or Sir Varney. As the vampire embodies the Eastern colonization by the West modernity, there is no difference between Count Dracula, or Istrian Carmilla; and English Sir Varney and Lord Ruthven. The empire transcends the national boundaries as it expands British racial, political and economical values; and the vampire does equally as he partakes of such expansion. The empire feeds on the population of foreign lands as the vampire does; although both create the reverse idea of whiteness, for while one assimilates the racial others to transform them into a mass submitted to the white vampire; the latter assimilates pale looking vampires who share racial otherness through a blood discourse.

Contemporary global capitalism transcends the former British empire as Harker's Victorian rationalism transcended Count Dracula's medieval past. Economy transformed the white military colonial expansion into an economical expansion of

white capitalism, dictated by whiteness as the top value of economical development. As the vampire is able to hide from the law, so does the capital. The vampire lurks in the shadows and permanently feeds on the living and their social order relentlessly; and capital becomes global as a means to avoid imprisonment within legal boundaries which may put a stop, or at least a restraint; to its predation. This is how the Cullens were able to make their fortune. The powers of Alice to see the future help the vampires to knowledgeably invest their money. They are able to obtain the maximum profit from the system. Metaphorically being so pale and beautiful as Bella described them, their paleness of skin tantamounts that of their economical behaviour. They squeeze out most of the racial organization of economy. Their common whiteness becomes parallel as their vampire nature is defined by it, and helps them articulate the economical vampirism of a yet as white capitalist outline based upon legislation dictated by whites. In other words, white capitalism made by white vampires of capital.

This is how Gothic flourished in Britain and the United States between 1765 and 1850, and later, up to this day. Modern conceptions of race as a biological division of humans into separate groups characterized by distinctive, non-overlapping physical and moral attributes were adopted through the Age of Enlightenment then (DeLamotte, 2004). The idea of race existing biologically has long been discredited by scientists and race developing out of an evolutionary continuum lacks of scientific background; but it has articulated the vampire as a species of human otherness, for as races look different, the vampires do look different as well. Eighteenth century racial speculations derived into empire constructions of white supremacy, for other races were seen as lesser, and therefore, economical, and colonial exploitation was carefully justified. The empire brought about the modern capitalist economy and industry

through the use of massive labour at the service of a white minority who owned the capital. The vampire came to represent the articulation of that force, white as descendants of former aristocrats and new owners of commerce and industry. The capital was defined as white; and it dictated white vampires tormenting white aristocrats who were racial prey. Evil was depicted as white, for it pursued the destruction of white families. This is how Ambrosio's torment comes at the hand of the white devil embodied as a woman, or why Otranto Castle is haunted by ghosts — depicted as white apparitions—, for instance. White evil torments white ruling of capitalism to this day, for Meyer's vampires also display white predominance. Gothic villainy progressed from religious and national categories —Eastern Count Dracula, Melmoth and Carmilla, among others— to the metonymical association of black as the gothic environment of evil—the night, storms, etc.—. Vampires are not black, but blackness surrounds them: Count Dracula's clothes are black, and Sir Varney lurks in the shadows as he sadistically torments the beautiful girl until he finally kills her. Blackness is the element that defines the hidden knowledge the vampires are able to articulate in order to successfully prey upon the living. It is the knowledge that those living are not able to obtain. Metaphorically, it renders as the capitalist drive which makes some outsucced others, as the Cullens do. Race then, becomes nothing but a trope which helps to drive the gothic discourse in racial terms (Anolik and DeLamotte, 2004).

The vampires display the relation between civic liberty in terms of race as white citizens and metaphorical black slaves in private spheres (Henry, 2004). Harker and Bella, as well as the narrators of the novels analyzed in this thesis; do react shockingly as they behold the whiteness of the vampires and other samples of the supernatural evil. However, the vampires are able to address this racial whiteness as

they resemble the social and economical class of those who dwell in public social ambiences. However, as equals of social and political class, they are inassimilable immigrants—for even if native, they unceasingly wander around both idle and hunter— (Hudson, 2008). As the gothic novels analyzed the display of white aristocrats and clergymen, the evil aspect overtly appearing as social embodiment of a woman—the devil in Lewis’s *The Monk* (1796)—, blind white patriarchal order—Manfred, Montoni, Holmwood, etc.—, or white vampires; responds to the necessity to convey the equal validity of otherness as the racial self which can be accepted by the community evil needs to feed on. Being white, the vampires seamlessly wander around their victims. On the other hand, their darkness of vampire or evil nature is privately displayed. Evil comes to Manfred and Montoni in their thoughts, and the narrators are the only ones to see the dark aspects of evil the vampires possess but that nobody seems to notice while in public environments. Evil is displayed when facing the victim, and the external whiteness is overshadowed by the interior black evil made overt.

This represents the spheres of public and private domain of the developing racial model of liberal capitalist citizenship (Henry, 2004). As the vampire hides its black evil under a white surface of respectability and social success of class; the racial discourse of civic and capitalist disfunction is revealed (ibid.). As the vampire reveals their racial ambivalence in terms of white skin and black soul; capitalism develops equal discourses of racial nature, for being defined and regulated by white legislations responding to former white aristocracy and ruling classes transformed into contemporary white economical elites, capitalism offers the same racial discourse of cannibalistic nature. In other words, as the vampires show their whiteness of appearance camouflaging internally hidden black evil that makes them prey upon

white human equals to transform them into vampire slaves. Capitalism acts like vampires, for it requires increasing resources it creates in order to survive, without which, it would inevitably collapse. The former colonial master and slave racial dicotomy of white and black is mirrored through the vampires's capitalist behaviour. Whereas the capital exercises great violence against multiracial or non-white communities, the vampires exercise violent predation as well. White racial supremacy of vampires resembles that of white capitalism. On the other hand, white victims of capitalist voracity are described as helpless. As Edward describes Bella, his power on her might render her totally powerless:

“Everything about me invites you in — my voice, my face, even my *smell*⁸². As if I need any of that!” Unexpectedly, he was on his feet, bounding away, instantly out of sight, only to appear beneath the same tree as before, having circled the meadow in half a second.

“As if you could outrun me,” he laughed bitterly.

He reached up with one hand and, with a deafening crack, effortlessly ripped a two-foot-thick branch from the trunk of the spruce. He balanced it in that hand for a moment, and then threw it with blinding speed, shattering it against another huge tree, which shook and trembled at the blow.

And he was in front of me again, standing two feet away, still as a stone.

“As if you could fight me off,” he said gently.

(*Twilight*, 231).

Bella, the helpless white “albino” (*Twilight*, 17)—as she refers to herself— is utterly attracted to Edward, as capitalism is able to thrive human emotions of success and belonging. However, she is “the helpless” (Hudson, 2008). Edward, the great capitalist force, might destroy her at will, but he is unable to exercise on her the violence he exercises unto others.

⁸² Italic script is kept to respect the original by Meyer. *A. N.*

Although the vampire acts as the racial infestation and slavery of the weak and unwary through the contamination of blood, they also disrupt racial and national certainty (ibid.). Furthermore, the vampires threaten to expose racial differentiation of social, economical and racial categories as illusions. This is why Sir Varney's introduction makes the narrator wonder if the sight is real or not —“ there could be now no delusion” (*Varney, the Vampire*, 7)—, or Edward's manner to address his vampiric nature is to fantasize as if bitten by a radioactive spider or affected by kryptonite (*Twilight*, 79). In a similar way, Anne Rice's Louis is first interviewed by a journalist who fails to take him seriously —“I'm really anxious to see why you believe this (...) but I thought vampires didn't like light” (*Interview with the Vampire*, 7)—, to which Louis reacts by condemning the interviewer's mistake with a “No”, said the vampire abruptly. “We can't begin that way” (7). All the barriers are blurry as the truth is being dealt with. Racial definition as a valid social and economical aspect needs constant reinforcement so that the vampire acquires meaning. The nature of vampire whiteness obeys the same racial discourse of the capitalist community the humans form and that the vampire shares. If barriers are too distinguished, effectiveness is lost; which derives in the ideological construction of the race to be constantly reproduced so that it becomes real. This is why neither the journalist nor Bella are able to first believe they are before vampires. Former gothic literature gave the supernatural and Victorian vampires the same treatment. Ambrosio faces the devil as a woman, not the devil himself. Carmilla and other vampires appear as social equals. This is why they are never doubted upon, for their belonging to a world of racial uniformity makes them real and unnoticeable as vampires. Thus, racial discourse of vampire whiteness becomes elaborated through the permanent union of

public and private spheres of the vampire as otherness; which is reproduced so that it is able to sustain the illusion that it is natural and factual (Hudson, 2004).

5.4. Social class and “choice” conceptions of racial identity and assimilation.

Previously, while analyzing racial formation of city design; the fact that race plays a paramount role was discovered, for there were legislation of financial nature which enabled white middle class families to move into better positioned areas of the city by accessing legal and tax advantages, while whites who do not have families, and other races were left out of those legislations and placed in developing suburbs in construction. This leads to a racial construction of cities and the formation of identity through social and economical perspectives that favour whiteness as much as as disfavours other races. By slowly moving the non-whites and whites who are not middle class and who do not have families, out to suburbs which are developing; whites have access to proper education means which are enjoyable through the lack of concurrence between families, for it is removed from the districts where these families live. Those moved out face harshness when trying to partake of proper education, for economical means guarantee inferior levels in schooling design, and this leads to a generalized lower level of overall marks; which generates an imbalance of opportunities for students who wish to access higher educational levels. Finally, it is this, along with the creation of class-oriented business relations that are going to guarantee that those white students with high educational levels are going to enjoy greater and better job opportunities.

This renders into a racial redefinition of non-whiteness. According to Korgen (2010), whites remain defined as the traditional middle-class heir of former British colonial and European citizen; but blacks and other ethnic minorities —who have

become non-minorities, such as Hispanic, Asian, etc.— who are working class and live in poor neighbourhoods came to identify themselves as biracials, rather than monolithic blacks, or any other mono-formatted race. On the other hands, white and other middle and upper class young adults came to address themselves as being whites or whatever they were, based upon familiar conceptions of background; and also transcended race and labelled themselves as “humans”. It can be seen then, that higher economical class rendered as the transcending of racial labelling, although it yet remained; and humanized race beyond color.

The vampire characters followed equal trend: whereas former traditional gothic aristocrat, be that may vampire, or vampirelike human; did address meaning as such through their aristocratic background represented as the vampiric otherness of racial nature; contemporary vampires like Louis and the Cullens determine their vampire natures by opposing the vampires they face. Louis faces Lestat and Armand’s Parisian vampire cohort through his humanity. He is also a new type of aristocrat, redefined as a colonial land and plantation owner in the New World, which differs from the European aristocrat due to his worker aspect. He embodies the developing capitalist owner-producer, whereas traditional English aristocrat lacks productive capacities. That is why the vampire becomes the predator other, for it preys upon those who prey society in an analogous manner. Louis becomes the evolution of nineteenth century capitalism, where family lineage as a class reassurer does not guarantee class preservation, while money does. Stoker’s American Quincey P. Morris is the Victorian representative of the Louis described by Anne Rice. It is the challenge British white aristocracy must face in order to successfully face the end of colonial expansion through capitalism. Louis, as the new type of aristocrat version in the New World, renders the former values of aristocratic class whiteness utterly invalid and no

longer productive as a social value. This is expressed by Louis's existential quest, which leads him to Armand. While Santiago and others do fear him, Armand truly argues he is facing an equal. This search renders the former values of the supernatural obsolete. The former supernatural of the seventeenth, eighteenth, or even nineteenth century; does not explain vampires as the creatures who represent darkness as a demonic force. As Armand accepts, God or Satan play no role, it is mere random and evil selection of superiority in terms of vampires becoming top of the food chain:

“But if evil is without gradation, and it does not exist, this state of evil, then only one sin is needed. Isn't it that what you are saying? That God exists and...”

“I don't know if God exists”, I said. “And for all I do know... He doesn't exist.”

“Then no sin matters,” he said. “No sin achieves evil.”

“That's not true. Because if God doesn't exist we are the creatures of highest consciousness in the universe. We alone understand the passage of time and the value of every minute of human life. And what constitutes evil, real evil, is the taking of a single human life (...).”

“Then God does not exist... you have no knowledge of His existence?”

“None,” he said.

(Interview with the Vampire, 215-216).

Former aristocracy rendered the value of whiteness through the religious discourse of Aristotelic definition of divinity and medieval construction of whiteness as the natural order of God and society. This, however, lacks value for Armand, who abandoned the meaningfulness of religion as a social sense maker, which so much means to Louis. This lack of religious demand for existential discourse that may explain the origin of both man and vampires, is futile. Hence, religious symbology fails to affect vampires. In addition, it leads to the definition of evil by Armand as the act of murdering while being aware of it. As Santiago claims, killing an equal — Lestat— is the only vampire rule not to be broken and means penalty of death:

“Crime!” he said. “Yes, there is a crime. A crime for which we would hunt another vampire down until we destroyed him. Can you guess what that is?” He glanced from Claudia to me and back again to her mask-like face. “You should know, who are so secretive about the vampire that made you.”

“And why is that?” she asked, her eyes widening ever so slightly, her hands resting in her lap.

A hush fell over the room, gradually, then completely, all those white faces turned to face Santiago as he stood there, one stood forward, his hands clasped behind his back, towering over Claudia. His eyes gleamed as he saw he had the floor. And then he broke away and crept up behind me, putting his hand on my shoulder. “Can you guess what crime that is? Didn’t your vampire master tell you?”

And drawing me slowly around with those invading familiar hands, he tapped my heart lightly in time with its quickening pace.

“It is the crime that means death to any vampire anywhere who commits it. It is to kill your own kind!”

(Interview with the Vampire, 224).

This extract depicts Santiago’s addressing of the vampire with non-human qualities, as a mere element upon which rights are exercised. The vampire is permanently conceived as a class defined by its closed nature, and murder of humans is never seen as a crime, except for Armand, which is what truly makes him superior to those whom he leads. Humans are mere food for the others; but when it comes to vampires, Santiago does see equality of class. Therefore, just one solution is imposed: death. It does possess meaning for vampires, for if killing humans is not a mere murder, but a source for food; it acquires meaning with vampires. The only solution for such crime would be death, for there is no further punishment beyond death for a vampire, except for inescapable burial while undead. Hence, Claudia is killed and Louis imprisoned in a coffin for the rest of his eternity. Armand, as the true master facing the only equal, decides to save him, but not Claudia, nor his own cohort of vampires.

Louis represents for Armand the future beyond the decadence of the European situation of obsolete social, political, and economical order. His vampires represent that decay of Europe undergo, as America becomes the new capitalist development. Louis defines that meaning, and is key to Armand, in order to provide himself of valid meaning.

This is the same value that the Cullens represent, as opposed to the Volturi and the rest of vampires who act as mere predators. Carlisle addresses his humanity as the element that defines him as a vampire, and teaches so to his family. From a mere cohort that Armand came to have as an aristocratic representation of his kind, Carlisle forms a family of contemporary modern definition. He works as a doctor, and his “siblings” become students as representations of Western contemporary family forms of traditional moral majority format, defined by a father as the head of the family, a mother, and children.

The Volturi impersonate obsolete aristocracy, completely old-fashioned and stuck in medieval values of class conceptions. They fail to share social spheres with humans and choose to preserve their kind in secret, with secret values and cults; as if they had become a sect in sociological terms. Carlisle does step forward and becomes the social vampire who merges with humans by interacting with them, while at the same time, he gets hold of his vampire whiteness as a racial symbol of his (hidden) capitalist behaviour.

Armand defines evil as an act of social choice, as well as Carlisle defines his vampire nature as a choice. He decides to turn his family to vampires due to his humanity and good spirit in order to grab his human qualities and face eternity with the company of a family. This is how he comes to choose white people to form his

white family. It is a racial discourse of “election”, rather than biological or economical literature of class formation.

The werewolves of the *Twilight* saga symbolize the multiracial approach of the new America in the color-blind era (Brunsma, 2006), where whiteness becomes diluted into redefinitions of blacks and whites, along other racial and ethnic groups; through discourses which come to bridge racial gaps of monolithic assumptions of color in favour of biracial or multiracial discourses which define the transformations of society caused by capitalism. This is addressed by the native Indian approach of Meyer as the native land and the vampires’s foreign origin. The Volturi reside in Italy —true gothic taste—, and Carlisle is defined as British. Carlisle does form an American family and remains nomadic so that humans do not notice of their everlasting non-ageing. Nonetheless, they partake of former British aristocratic whiteness represented by vampire paleness, which oddly enough, Bella also displays as a foreshadowing development of Bella’s vampire role. Nevertheless, different races defined by Europeans like Carlisle, or native American non-whites like Jacob and his Indian clan in the reserve —true definition of capitalist predation of economy and social class as much as land—, and Bella as the new American born white middle class girl. Renesmee becomes the multiracial symbol of the development of capitalist and racial whiteness. Born from a human and a vampire, Renesmee becomes the hybrid of species, who possesses all strengths and qualities of humans and vampires; while bridges native Indians as well through the imprint of Jacob.

This discourse redefines whiteness as a racial element to be evolving, and not as a fixed category, which was the manner in which former vampires and vampirelike creatures of Gothic literature conveyed race in terms of aristocracy. The Cullens, and Renesmee redefine the discourse of whiteness and confront the former element of

whiteness as an aristocratic value in the final battle of *Breaking Dawn* (2008), where the Volturi plan the death of the Cullens. As supreme justice, the Volturi exercise medieval ruling of their kind regardless of other ethical or moral questions. They truly embody all sense of justice, which sees the werewolves, or mating with humans as a true crime of racial and class nature. Bella, as a mother of a hybrid baby who looks abnormal due to her quick ageing, poses a real threat to the Volturi's —especially Aro's— sense of class as a monolithically unified and homogeneous thing. As Gallagher and Chito (2010) argue, societies with social hierarchies with whites on top need to address their own belonging to a group through the assimilation of physical features as an homogeneizing element, as well as other cultural, mythical, or ideological resources which provide racial union. Renesmee is the future the Volturi fail to see, and as Alice shows Aro, shall mean their own destruction. This is why Aro decide's to retreat and spare the lives of the Cullens, Bella's, or the wolve's. By accepting Renesmee as the future of their kind, he selfishly spares his own life.

This “choice” factor the vampires display is a reflection of the psychology of choice related to social class and race performed, especially in contemporary American society (Fhagen-Smith, 2010). The American society failed to identify themselves as belonging to an unique racial status during the 1990s census. Challenging the formerly analyzed “one drop rule”⁸³, the government allowed to identify people as multiracial in terms of letting them choose more than one racial election. That decision was made on a legal basis after the *Loving v. Commonwealth* —aka *Loving v. Virginia*⁸⁴— decision mentioned before, which overturned laws against racial marriages. Multiracial activists mostly belonged to middle and upper

⁸³ The “one drop rule” , used in the nineteenth and twentieth centuries to determine racial identity, negated personal determination of race in favour of more simplistic solutions of people labelling. The rule mandated that people with a minority/majority racial heritage be identified as a member of the minority community (Fhagen-Smith, 2010).

⁸⁴ See Appendix 4.

classes, and that rendered as those defining as multiracial, rather than white, or black, or any other, to be also middle and upper class with mostly high levels of education. This led to the shaping of social and racial behaviour according to class related to race. The vampire characters such as the Cullens follow this trend. Whiteness is defined as an evolution of former aristocracy whiteness to define it through social class in new capitalist terms. Truly to Fhagen-Smith's analysis, Carlisle, as a doctor and great wealth owner; defines himself as a vampire through more human qualities than the other vampires around him. His vampire background helped him to accumulate capital and shape himself as closer to humans than mere former predatory vampires. These, as Anne Rice's Parisian vampires, or Victorian vampire characters, become a mock of themselves as class representatives of race as they act as predators who must ultimately escape once discovered—as Lord Ruthven, or Count Dracula—, or even further, as the Parisian cohort of Armand, who metatextually act as actors playing vampire roles in a decadent era.

Whereas this decadence of class and race sets their doom, Carlisle and his family, and Louis are able to succeed, as they accomplish to address their race and class representation as something more than past heritage, but as an evolution of it and subsequent adaptation to the needs of racial and class redefinitions of contemporary capitalism.

As the order formerly established with Lestat as Louis's master, and the Volturi as the rulers of the vampire kingdom, this accomplishment of the slaves outranks the master, and reverses the whole racial and class discourse of the vampires. The slaves have become the new masters through a wiser adaptation of vampire roles, and as socially middle and upper classes become more independent (Fhagen-Smith, Childs, and Burke and Kao, 2010), the Cullens and Louis also develop independence

as they need no other authority but their morality. The quest for their own identity as vampires in racial and vampiric nature adds up to the cultural identification beyond social class, which helps them redefine whiteness as a racial element not necessarily linked to social class and power (Bailey and Khanna, 2010). Nevertheless, the racial element of contemporary vampires is important as a capitalist shape, but as an evolution of it, not as mere synonyms, which is how former aristocratic vampires and vampirelike characters defined race, as exchangeable elements that required each other. In other words, class and race helped defined each other as mutually dependent, whereas contemporary definitions may help the vampire address race or class as evolutions of one another in the shape of new formations of race whiteness in the New World as diverting from those in the former British Empire and Victorianism (Childs and Twine, 2006).

5.5. Redefining multiracial and white identities. Vampires versus werewolves.

Stephenie Meyer's *Twilight* saga places a new scenario with regards to the definition of vampire whiteness. As a partial depart from former vampire forms related to white aristocracy in a capitalist era; Meyer maintains this ideology through the embodiment of the Volturi, the vampire aristocracy which follows a similar spate than those former aristocrats. The Volturi embody the past inheritance of aristocratic values of nobility based upon a code of (vampire) honour and conventions of class that respond to the establishment of a past and outdated form of medievalness in the contemporary twenty first century of today.

True to class, the Volturi display clothing which denotes the refinement of past formats, reinforced by language and body mannerisms mimicing past patriarchal forms of authority, which today result in odd and obsolete. This reflects the vampires's

need to remain hidden, where they can exercise their form of authority in a subverted form of social display. Edward, when thinking Bella died in *New Moon* (2006), decides to expose his vampire condition to the humans as a motif to bring to light the existence of vampire world; which is the way Edward thinks he can obtain his deathwish to be granted, for Aro restlessly wishes for him to join the Volturi. Edward, as a vampire who belongs to the New World of twenty first century American capitalism, possesses the power of mind reading, and becomes a true asset in both vampire and capitalist meaningfulness for the Volturi, for he may be the tool which may enable the Volturi to redefine their obsolescence in order to fit the current world of today. Thinking Bella is dead, Edward wishes to die, but knows that Aro shall only grant his wish to die if Edward violates vampire secrecy by exposing their existence in the public sphere. By doing so, the possibility for the Volturi to bridge their European medieval past with current America would no longer exist. In order to favour the development of Bella and Edward's love tension and later development of Jacob's character as a werewolf involved in a triangle-shaped love story —and racial discourse—, Meyer momentarily solves the problem by making Alice and Bella stop Edward from his exposure attempt. This leads to the Volturi's acquaintance with Bella, which shall help the plot develop until the final transformation of Bella, the birth of Renesmee, and final vision of their own deaths as Alice shows Aro how the final battle is to unfold. Aro learns that his decision shall provoke the new racial and capitalist reflection of Renesmee is to render his world unnecessary, which shall bring about his own death. Thus, he decides to retreat back to their home of seclusion in Italy, where they can still be meaningful, while aware of the fact that Renesmee is the product of a new order above former mannerisms.

Meyer develops this idea through the redefinition of human-vampire-werewolf tension and resolution through Renesmee's birth. Bella is the average adolescent image of contemporary America, who responds to the divorced parenthood and search for a new identity. Forks embodies the new frontier away from Phoenix, where she shall struggle to search for the new self she urges to possess. On the other hand, she encounters Edward and Jacob, two forms of otherness which appear to be mutually exclusive, for while Edward represents the former shape of patriarchal inheritance derived from the Old World —Carlisle is the patriarch and belongs to Britain in his origins—, Jacob represents the Indian background which belonged to the native Americans, exploited and displaced by European colonial forces, which Carlisle represents.

As Natalia Molina (2014) explains when tackling the Mexican inheritance in the United States, the Indians, as well as the Mexicans, were placed in closed forms of communities separated from the whites, who really form the social hierarchy as the portrayal of w.a.s.p.⁸⁵ superiority. As opposed to *ghetto*, which conveys negative notions of dirty, dangerous and disrepaired neighbourhoods (8), Jacob and his tribe of Indians —the Quileutes— are placed in reserves, where they have access to education and they are able to keep their customs in a communal form, although they can also share common public spaces with Bella and other whites, who do not have any restraint as far as public domain of space is concerned.

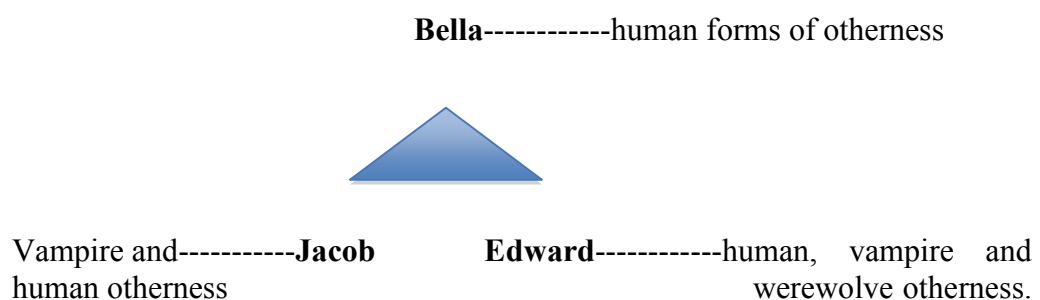
Hence, Jacob is defined through his Indian background and true native construction of racial discourse as different from white w.a.s.p.-s, which responds to former actions of exploitation and land extraction by the whites. The reserves are the places where white authority placed Indians, and helped them rejoice upon and

⁸⁵ w.a.s.p. is the acronym meaning “White Anglo-Saxon Protestant”, which is often described as the embodiment of whites in America. *A. N.*

preserve their racial past and cultural inheritance. However, as much as Indians were able to maintain their identity, they were deprived of access to public space, both physically and in terms of education, economy, or law.

Jacob represents the native America and its racial discourse of non-white heir of the promised land, which Bella and her racial background of whiteness came to rob and parasite. On the other hand, the Cullens, as vampires, are the white forms of European descendancy that came to rape the land and truly feed on the natives. Nevertheless, the Cullens develop their new definition of whiteness as opposed to the general white discourse of race embodied by other vampire forms by redefining their diet of non-human consumption of blood and equal share of land, although clearly established in borders, for the vampires and werewolves are to not trespass their corresponding territories. Both the vampires and the Indians however, develop a discourse in which both are to take care of humans, due to the fact that they know other foreign revenants may prey upon the humans in Forks.

This is a discourse which helps Meyer link racial backgrounds, rather than segregate them, which is how Jacob and the Quileutes are described to be in their reserve. By doing so, Meyer makes the previous otherness to divert into multiple levels of otherness:



Bella is the key adolescent element of the *Twilight* saga's love story in contemporary forms of romantic adolescence literature. *Twilight* (2005) depicts Bella as the outsider who needs to define her identity by contrasting herself with the human others, which embody the force opposed to which she shall define her new self. Jacob and Edward are the otherness for each other, both as anthropological and mythical duality of werewolves and vampires. They both define themselves as predatory creatures which need the humans to survive. Thus, humans become the other for them as much as they are the others for the humans. Based upon a racial discourse of whiteness defined by Bella, Jacob-werewolves becomes the racial other for Bella in the human aspect, as the embodiment of native Indian non-whiteness and werewolf otherness. However, Jacob and his tribe define themselves by addressing the other humans as the whites, and often Jacob's peers call Bella "vampire girl" (*Eclipse*, 213). When Jacob's father tells Bella and the other Indian new wolves of their origin and vampires, he refers to vampires through their whiteness: "his white lips were covered in her blood" (*Eclipse*, 225), or even by calling them "creatures" (*Eclipse*, 226).

On the other hand, Edward and the Cullens refer to Jacob and his kind in terms of wolves, although Jacob is addressed by Edward and Carlisle by his name. This is because Jacob is the third element of the triangle between Edward and Bella, and that brings him forward as an equal, although he is the other for Bella and the vampires. The wolf element is the representation of color Indians display as a cultural and class identification of themselves (Molina, 2014). For the Cullens, the werewolves are the immediate form of otherness in a dual mode: on one hand, because they are werewolves, they become the force reminding them of the otherness defending humans from vampire prey, embodied by a "truce", as expressed by Carlisle in *Eclipse* (499). On the other hand, the Cullens define themselves as a family, and truly

showcast that in their public image; and the Volturi and other vampire forms become the otherness for them as a separate form, dominated by human hunt and instinctive predation, as well as vampire order in the Old World. The Cullens accomplish in the form of a diet, the definition of their racial discourse of whiteness as an evolving element away from Volturi's class whiteness as still nature.

This triangle formed by Bella in the centre of two opposed pulsating forms of vampire-werewolf format develops into the familiar shape of matrimony of multiracial nature. As Carolyn Liebler (2010) analyzes when tackling the development of native Indians in North America and their increase of population; Jacob—the true native Indian— reflects the pattern of Indians in North America as becoming multiracial beyond blood percentages of white and Indian, commonly analyzed in the 1910s. Racial assimilation becomes the tool defining whiteness as a changing form of white as multiracially shared new race. In other words, whereas former whiteness is defined by social class, Meyer's attempt to solve the love triangle is to include a multiracial format which lies beneath the bridging of humans, vampires and werewolves in a new balance which defines these relationships as a new order. Mirroring the tendencies to include biracial Indian children as whites in the 1950s and 1970s (Liebler, 133), Renesmee remains white and Jacob's imprint does not alter the future offspring of both as non-white. Nonetheless, this offspring shall be vampire and human hybrid, and as much as safekeeping Jacob's Indian race ancestry, it reasures the future offspring Jacob and Renesmee may have shall be white predominantly in racial terms, although it is to be understood as a (hidden) multiracial format of whiteness. As Liebler (2010, 138) explains, former 1980s and 1990s racial discourse of Indians and race was defined in three manners:

- a. American Indian race and only American ancestry; aka “single American Indian” or “Indian American”.
- b. American Indian race and a non-American Indian ancestry; aka “American Indians of multiple ancestry”.
- c. A non-American Indian race and an American Indian ancestry; aka “American Indian ancestry”.

Jacob, on the other hand, follows the establishment as of 2000 of the label “multiple-race American Indian” when considering Renesmee’s racial origin. This multiple racial nature of both Renesmee as human and vampire hybrid form of racial whiteness, and future Jacob and Renesmee’s offspring’s racial whiteness. Therefore, whiteness becomes the predominant race but formed of a multiracial format which mirrors the evolution of racial discourse beyond the Volturi and other Gothic forms of contemporary society of the twenty-first century Capitalism.

This fashion responds to the definition of racial “other” of American Census policies of the 1980s and beyond, to accommodate the racial desire to address oneself as “biracial” and “multiracial” as those who fail to identify themselves as whites, blacks or any other monoracial forms of identification (Daniel and Castañeda-Liles, 2006), which also denotes the idea of color blindness and race avoidance as the means to avoid addressing non-whiteness as “alternative” ideology emanating homophilic desires (Korgen and O’Brien, 2006), which shall finally bring back the Indian race to the foreground of racial discourse as non-lessered forms of race inferiority (López, 2005b).

5.6. Louis and Carlisle Cullen, or the neoliberal supreme sense of postcolonial white metaracial justice.

Stephenie Meyer's *Twilight* saga represents the development of a new type of vampire as the continuum of Anne Rice's Louis as the breaking point from former vampire forms, which followed the models of Enlightenment and Victorian racial discourses in Marxist and Colonial terms. The vampire, as representative of capitalist and colonial expansive ideologies of race and class, displayed as white aristocrats preying upon those who were equal to them, as well as socially lower-ranked classes, which represented the working mass of capital production.

However, Louis established a breaking point from these idiosyncrasies of the Enlightenment and Victorian times through the fact that Louis, as a plantation owner and self-made capitalist in the American colonies; failed to be addresses through former categories based upon lineage as a rite of pass to a social elite. On the contrary, he conveyed the development of the American capitalism, first through an economy based upon racial discourses of slavery, but with a sense of racial justice, for whereas Lestat—heir of former European class and race values as the decadent aristocrat he is, truly worthless beyond his vampire nature as a social and class predator— treats others, a priori regardless of class, although prefers those akin, with sheer lack of empathy; Louis does pose humanity for those victims. This leads him to develop as diet based on limited or no human blood, as later; Meyer's Cullen family develops.

This change of diet becomes the trigger and characteristic of the attachment to humanity these vampires experiment. As Jean Kazez (2009) analyzes, the so called “vegetarian diet” —the refusal to consume human blood, and alternatively develop a diet of controlled hunt for animal blood— becomes the sign of moral and ethical approach to human equals, although vampires are defined by their top of the food

chain predatory nature. Such new vampire morale that renders humans as an item, or tool, with no other role than mere food; is altered through the vision of human needs, rights to not be exploited, and feelings of suffering or pain, to be considered as worth to be borne in mind by the vampire. Humans are not only food, but beings with the right to be alive and not extinguished at will by the vampire.

Louis and Carlisle develop this new conception, and leads them to more transcendental state of mind. Whereas Manfred, Montoni, Sir Varney, or Count Dracula, among other vampirical forms analyzed in this thesis, display self-consumption due to the satisfaction of immediate needs of selfish nature; Louis and Carlisle do possess other concerns beyond mere immediate satisfaction. Louis is constantly aware of his need to find a necessary origin to his human and vampiric existence. Vampirism, as Lestat displays it through his vanity when hunting humans, is mere evil with no transcendental origin through God or Satan. Evil becomes a human quality that need not be explained through any theology. It becomes a quality responding to lack of empathy (Zimbardo, 2007). This fills Louis with a deep emptiness at a human level, and transforms his vampire gift, as Lestat calls it, a prison.

Carlisle, on the other hand, is completely aware of this human aspect behind the origin of evil. This is why he needs to constantly remind himself and his family that it is a choice of personal nature to help humans, werewolves, or vampires. His compassion becomes the key element of metaracial justice. Races are the embodiment of humans, vampires and werewolves. Nevertheless, he grants his help without asking for something in exchange. He does so in order to feel himself of valid use and to attach himself to the humanity from which the Volturi and other vampires long ago departed.

The travels Louis performs through Europe in order to gain meaning of existential nature do not succeed in filling his void, and ultimately leads to the loss of Claudia, the only element that gave some meaning to his existence. Armand clarifies there is no God nor Satan which provides vampire nature of origin, and learns it is a matter of choice. In his case, the loss of Claudia through Santiago's revenge leads him to *decide* upon the unleashing of the fury repressed within. Thus, he kills Armand's cohort and establishes his superiority regarding those he killed and decided upon Claudia and him. Armand, witness of Louis's revenge, becomes the slave to Louis as the new master, who once again, *decides* to abandon him and return to America.

Equally, Carlisle, British born, abandons the Old World and settles himself in the New. He and Louis become the vampire development which mirrors the evolution of capitalism and the racial discourse behind it. In a postcolonial sense, they become independent beings that need no other master but themselves, and come to treat both vampires and humans as equals. As Richard Dyer (1997, qtd. López, 2005a), whiteness remains but it no longer means "a passport to privilege". Former vampires as aristocracy representations did possess racial discourse of privileged class, but Louis and Carlisle address whiteness as a racial element of more human nature, deviated from aristocratic predation into more equalitarian capitalist behaviour of racial literature.

Both vampires, Louis and Carlisle, do display an ambivalent racial approach in terms of capitalist development. On one hand, their vampire qualities enable them to accumulate great wealth in the most predatory aspect of economy. On the other hand, they fail to prey upon equals and develop a discourse of humanity that yearns for otherness to be blurred. Whiteness does not render the institutionalization of European colonialism any more (López, 2005a).

Both Claudia and Bella become the construction of human-vampire royalty as a construction, which come to represent the feminine embodiment of the state, or at least, the dubious debate of former patriarchal masculinity (Roberts, 2005). True heirs to former aristocratic vampire formats, Claudia and Bella become the American homegrown royalty of whiteness. They are the white face of a new capitalism, which come to break away from the former patriarchal establishment of iron codes of social and racial behaviour. Both possess an ambivalent discourse of traditional lover origin of courtly love, where vampire nature is seen as the unobtainable. Both Louis and Edward develop equal visage, for their love is put to the test, and challenged by vampire normative regulation. While Claudia succumbs under vampire forms of injustice shaped as Santiago's revenge, the Volturi claim their say as for Bella. Thus, she must submit to vampire patriarchal regulations; but fails to obey blindly to her father or Edward. She needs to establish her persona as a valid subject of exercise, and not mere item at vampire hands. Claudia's and Bella's attitude towards love with courtly tints and certainly, idealized romantic nature; does nothing but reinforce the representation of conformist gender and racial ideal through the public's perception of this romantic love relationship as a fairy tale (Bacchilega, 1997; Bottigheimer, 2004; Roberts, 2005; McClimans and Wisnewski, 2009), where the female element becomes the center of a love triangle which idealizes her as an unobtainable image of idealization as much as submits her to patriarchal order.

Louis and Carlisle are the balance upon which the outcome of this love is finally proven valid. Roberts (2005) claims that the "wedding" becomes the element that idealizes the social construction of this love through racial whiteness public discourse. Claudia, although unmarried to Louis due to no representation of vampire construction of love as an institution; leads the life of a lover; and Bela does

analogously so. Louis undergoes a scent of homoeroticism regarding Lestat and Armand, which suggests certain forms of homosexuality, or asexuality; although he quivers towards a heterosexual normative form of lover relationship with Claudia. Edward, through his attempts to control his desires, displays equal asexual pulses, which compensate Bella's overt sexual impulses.

Therefore, there is a give-and-take relationship of love construction. As Louis is divided into Lestat and Claudia in opposed love pulses, Bella is equally divided into Edward and Jacob. This forms a triangle which needs to be redefined so as to fit contemporary forms of matrimony of Western whiteness. Thus, Claudia tries to kill Lestat and possesses Louis for herself, and Bella finally is transformed into a vampire, which is prior predicted through her marriage ritual. Jacob is hence; rendered as an outsider, which seems to convey the final conception of matrimony as a dual element, not triple. However, neither Lestat nor Jacob is truly eliminated from the couple format. Lestat submits to Louis's newfound superiority through his independence and establishment as the post-Lestat form of vampirism; and Jacob imprints on Renesmee, which enables his partaking of the couple, but as an adjoined element to a new balance between humans, vampires and werewolves. Once again, the Volturi's conception of colonial discourse of racial nature becomes invalid and needs to submit to the new order which is directed by Carlisle as the patriarch, who in the form of letting his "son" Edward marry, and as a doctor, lead Bella's delivery of Renesmee; establishes a superior order of metaracial justice through compassion and humanity. By doing so, he permits the new order to be able to possess a "home", a point of origin from which it may develop. "Home", as a motif, possesses the form of familiarity that conveys justice and safety is a form of tenderness, while at the same time it draws attention to the racial neutrality of space (Yancy, 2012).

Truly enough, the new balance that Louis and Carlisle establish transcends traditional conceptions of whiteness and become diluted into other formats of formwe whiteness into more multiracial forms of justice, where the binary oposition of white and non-white does not pose a racial discourse, but the subversion of the structures that preserves it, thus becoming the constitutive foundation of subjective identity (McClaren, 1998, qtd. Hawley, 2005).

Chapter 6

Images of Vampire Masculinity.

6.1. Defining the identities of masculinity.

6.1.1. Archetype and masculine identity.

As Elisabeth Badinter (1992) points out, masculinity is defined through the social construction of man's preconceived superior status of his lack of need of woman motivation. While man is biologically defined as XY, and secondary to the primitive nature of XX as the primordial human condition; there is a social construction of an archetype in the public communal subconscious mind, which implies that manhood is, at the same time, built over an "effort" of psycho-social and cultural nature that is not demanded of a woman. In addition, this social construction of masculine identity is deeply affected by the character of gender itself, historically changing and politically fraught. In a clear Foucaultian spate, sociological studies have been analyzing this issue as a fundamental biological matter, which later is addressed as an approach of medical or sexological nature with intertwined forms of social control, such as clinics, prisons, factories, or psychotherapy; which have come to redefine the sphere in which masculinity is tackled with beyond its mere biological rendering (Connell, 1995). Thus, gender is not something that *is*, but something conceived as to be *done* or *accomplished*. This challenges former conceptions of Darwinian origin that defended secondary sexual characters as an strategy of natural selection favouring usually male, such as means for fighting to access members of the other sex. Animal horns may be weapons to ensure one male's superiority over others and its subsequent breeding and rear with females (Zuk, 2009). By doing so, the vampire is clearly favoured as a masculine depiction, and its teeth as a primary weapon, perform animalistic selection of the fittest.

During the twentieth century, masculinity has been attempted to be analyzed through a "science" of masculinity after three main projects. One was based upon the

clinical knowledge acquired by therapists coming mainly from Freudian theoretical backgrounds. Secondly, based upon social psychology and its definition of “sex roles”; and third, based upon the innovations of anthropology, history and sociology (ibid.).

Psychoanalysis debated masculinity as the initial continuity between normal and neurotic states of life, which underwent processes of repression and the underlying power of the subconscious mind, which allowed will to manifest in a variety of forms spanning from mainstream behaviour to pathological and predatory, savage mannerisms. The traditional gothic vampires and vampirelike villains display both these social embodiment. On one hand, Walpole’s *Manfred*, or Radcliffe’s *Montoni* are monsters with no capacity for empathy towards others but themselves. Evil lurking in the gothic castles is a reflection of the torment they signify and lay upon those around them. The gothic night and tempest mirror the spiritual solitude they have, which is what sets out to perform their ultimate downfall. Later vampires, properly shaped in traditional popular format of vampire depiction; also possess this selfish attitude of personal satisfaction as the main need. However, this narcissist behaviour is depicted in the predatory form of a vampire drinks the blood of the living whom he preys and torments, as Sir Varney did in a sadistic manner as Rymer’s novel opened.

Let us bring the passage to the foreground:

A figure tall and gaunt, endeavouring from the outside to unclasp the window, I saw it. That flash of lightning revealed it to me. It stood the whole length of the window.

There was a lull of the wind. The hail was not falling so thickly—more—over, it now fell, what there was it, straight, and yet strange clattering of sound came upon the glass of that long window. It could not be a delusion—she is awake, and she hears it. What can produce it? Another flash of lightning—another shriek—there could be now no delusion.

A tall figure is standing on the ledge immediately outside the long window. It is its finger-nails upon the glass that produces the sound so like the hail, now that the hail has ceased. Intense fear paralysed the limbs of the beautiful girl. That one shriek is all she can utter—with hand clasped, a face of marble, a heart beating so wildly in her bosom, that each moment it seems as if it would break its confines, eyes distended and fixed upon the window, she waits, froze with horror. (...) The figure is there, still feeling for entrance, and clattering against the glass with its long nails, that appears as if the growth of many years had been untouched. (...) The figure turns half round, and the light falls upon its face. It is perfectly white—perfectly bloodless. The eyes look like polished tin; the lips are drawn back, and the principal feature next to those dreadful eyes is the teeth—the fearful looking teeth—projecting like those of some wild animal, hideously, glaringly white, and fang-like. (...) But her eyes are fascinated.

(*Varney, the Vampyre*, 7-8).

The wind and the storm are the external *doppelgängerish* portrayal of how oppressive and cruel Sir Varney really is, which increases the reader's empathy towards the helpless girl. In Freudian terms, Sir Varney is the pathological state of masculinity, which is defined by the predatory narcissism leading him to express his superiority as an aristocrat—in social class and economical way—in the form of sadistic torment and final murder of the girl. Craving deep in the vampire's pathology, Sir Varney applies slow tempo to his torment over the girl's forecoming death, for not only does he watch her, but makes her suffering be slow and steadily augment through the clattering of fingernails, and permanent hiding in the shadows. The reader is absorbed by this depiction of true gothic taste and accomplishment as the narrator describes that the occasional lightnings make the threat real, not imagination nor fantasy; but real, for the narrator finally does perceive the vampire really *is* there; and his narrative creates the effect of the reader feeling equally helpless, for there is nothing to be done to save the poor girl.

The reader partakes of the helplessness of the victim, but this becomes the sadistic joy of Sir Varney. In a pathological state of masculinity, physical strength may be used to subdue the girl in an immediate form of overt violence; but Sir Varney fails to do so. His enjoyment is derived from the sadism he exercises. In a feline state, he plays with the victim and exercises true violence in a psychological manner. Sir Varney's social respectability as an aristocrat hides the masculine image of the contemporary psychopath—more appropriately called “sociopath”—, able to inflict pain and torment, until finally, killing the victim becomes the real joy in an antinatural act of depriving a person of their life.

Traditional vampire characters, Sir Varney, Count Dracula, or Lestat, among others; follow this trail of masculine depiction. Their external appearance of aristocrats presupposes social respectability out of them, which is what they expect in order to successfully kill their victims. This implies some wit in social interactions, which helps them escape from the prison of their vampire existence, or physical prisons, such as Count Dracula's castle; until their victims finally die at their hands. Vampire bite becomes the cultural creation of killing as the representation of the desire to free themselves from isolation (Moffat and Schott, 2011). Nevertheless, contemporary vampires such as the Cullens, do show an awareness of the importance of their actions and the torment they may cause upon the living. This is why Carlisle is able to regain his humanity and act empathically and sympathetically towards those whom he may prey upon.

In the years after the Great War, Freud developed the concept of super-ego, as the unconscious stage where internalized prohibitions from the parents that later on are channeled as culture being master over desire, especially aggression. This would become the patriarchal construction of culture, whereupon the masculine and the

femenine are balanced in the mind as an embodiment of patriarchal oppression of the feminine self and its social representation of women as inferior beings (Connell, 1995). This Jungian conception of the feminine archetype explains why women are the feminine victims of the vampire. Men, no matter aristocrat or not, are the vampire's "equal" in terms of patriarchal construction of social spheres, and women become their "possessions", which is why the vampire becomes a predatory being. The masculine discourse of the vampire's aggression against the feminine ownership of the patriarchs is built over the social reproduction of the psychological need to possess the Oedipal femininity, which is the ultimate level of destruction for patriarchal masculinity. The balance of the masculine identity becomes a predation of the mind and of the body. In capitalist terms, the destruction of the feminine at the hands of masculinity destroys the capacity to create in various levels. On one hand, the masculine archetype becomes utterly useless due to the incapacity to reproduce itself through generations, for the feminine motherhood is destroyed by the vampire. Thus, when Bram Stoker's Lucy becomes a vampire, or Anne Rice's Claudia becomes so; they become non-reproductive women, which only leads to the cannibalistic reproduction of more vampires through their bite. Steadily, this system would imply necessary destruction of the vampires themselves, for they would have no means to survive. It is why contemporary vampires address the need to remain secret and in low numbers. Analogously, it is the resourcefulness of Capitalism, which needs increasing resources in order to survive. The lack of economical flow would choke capitalism to death, as the vampire would do so if savage predation had no limit.

In another level, the masculine construction destroys the feminine element of personality, traditionally an embodiment of compassion and sympathy, or love. Traditional vampire literature comes to describe vampires feel no valid sentiment of

affection, just mere use of women as prone victims and selfish satisfaction through blood. This enables the psychological killing of the mother figure of the natural birth the vampire has. Vampires are born through unnatural acts of evil nature. Then, the vampire displays death as the unnatural mother that brought them to life. This is why the state of undeath renders so frantic and the frenzy the vampire displays when attacking is so ill natured. It is the death of concept of the feminine motherhood the vampire reinforces as the evil masculine drive. However, there is no motherhood and compassion, which is what may refrain predatory desire. This is why Stephenie Meyer's Cullens are the counterpoint to this idea. Carlisle, true compassionate, retains the idea of family and treats his vampire kin as a functional family at the sight of social spheres. The discourse of masculine strength and feminine's submission is sweetened through the familiar depiction of the vampire family, which is what makes them finally become the fruitful bearers of Renesmee. As a proper unnatural act of a dead vampire being able to pregnate a woman, Renesmee is eventually born and becomes the outcome of the new patriarchal discourse of diverted traditional masculine archetype, as she embodies the best of all worlds in the novel. Exceptionally good-hearted, she possesses vampire powers and human strengths, which make her the birth of a new order, and a new discourse of masculine identity through the redefinition of the feminine self.

6.1.2. Constructing a male vampire.

Masculinity is defined as the possibility to lose whatever feminity is able to create. In other words, whereas feminity is defined as a close synonym to motherhood and the capacity to breed, masculinity expresses the power to make this happen. From medieval conceptions of Aristotelian notions of woman as the "imperfect animal",

lacking soul and gifted with a semen which was unable to generate offspring without man's semen; femininity is defined through as whatever possible; and manhood as that which may be lost. This cultural creation of man as the being which may lose reinforces the conception of masculinity as power that needs to be displayed (Valcuende del Río, 2003). Whereas feminine passivity as a motherhood embodiment is required as the necessary feature of a woman, the male need exercise power and dominion in any walk of life, which may lead to show aggressive and forceful behaviours, as the vampire naturally does. Physically gifted as a stronger being, there is nothing a mortal man, or woman, might do to defend themselves against the vampire, as Edward Cullen explained while showed Bella how useless her efforts might be trying to protect herself:

“As if you could outrun me,” he laughed bitterly.

He reached up with one hand and, with a deafening crack, effortlessly ripped a two-foot-thick branch from the trunk of the spruce. He balanced it in that hand for a moment, and then threw it with blinding speed, shattering it against another huge tree, which shook and trembled at the blow.

And he was in front of me again, standing two feet away, still as a stone.

(Twilight, 231).

As Valcuende del Río (2003) says, the masculine as dominant is an ideal model, which mirrors Bella's idealization of Edward as the unobtainable love eternal and idilic; but unreachable. Born out of internal acquisition of roles and communal archetypical constructions of gender, males are required to display their power in politics, economy or matrimony. Man needs to permanently be ready to display this power. Equally, the vampire is that creature ready to prey upon anybody in sight. Their superior skills and powers, or force, depicts this idealization of man as a powerful being. No other male, nor female, is to become a threat. This is why Santiago

explains Louis and Claudia there is no rule but to never kill an equal; rule which the Volturi also maintain as valid through their masculine depiction of power as they impersonate justice to the maximum level. This is the warning that Santiago states, both threatening Louis and fearing Claudia, as formerly explained:

“Crime!” he said. “Yes, there is a crime. A crime for which we would hunt another vampire down until we destroyed him. Can you guess what that is?” He glanced from Claudia to me and back again to her mask-like face. “You should know, who are so secretive about the vampire that made you.”

“(…) It is the crime that means death to any vampire anywhere who commits it. It is to kill your own kind!”

(Interview with the Vampire, 224).

This depiction of power responds to the necessity to address power as the main tool to render masculinity as the social image of psychological construction of the self. As Kimmel (2005) states, man is a being of power and with power, with a desire that may be reproduced in the most violent forms. Most certainly, vampire sadism and toyful playing, as Sir Varney, or Lestat; definitely addresses this notion. Ultimately, the rite of vampire bite reproduces the necessary acquisition of vampire masculinity notions as powerful, as the social model of androcentric nature culturally promoted and made explicit. This rite, as other rites of passage; make gender roles and models become accepted as the “natural order of things”. This is why Lestat so desperately needs to teach Louis to become a “real” vampire through possessing other humans, as he does, rather than feed on animals. Killing a human, and furthermore, killing another aristocrat, makes Lestat feel powerful beyond limit, but Louis challenges this image as he refuses to kill humans on moral grounds. Therefore, Lestat insists that Louis need accept the truth about vampire nature, which is nothing more than being a killer:

“You are an intellect. I’ve never been. What I’ve learned I’ve learned from listening to men talk, not from books. I never went to school long enough. But I’m not stupid, and you must listen to me because you are in danger. You do not know your vampire nature. (...) You’ve given it up. You no longer look “through a glass darkly”. But you cannot pass back to the world of human warmth with your new eyes”

“I know that well enough”. I said. “But what is it that is our nature! If I can live from the blood of animals, why should I not live from the blood of animals rather than go through the world bringing misery and death to human creatures!”

“Does it bring you happiness?” he asked. (...) This is insanity, Louis. This is vain. And what truly lies before you is vampire nature, which is killing.”

(Interview with the Vampire, 77).

Lestat’s need to teach vampire behaviour reproduces the gender imposition of increasingly urging to teach and exercise maleness, that is, to learn how to manage power, dominate other human beings and their will, and to dominate whatever aspect which may threaten masculinity through vulnerability. Most certainly, Lestat sees Louis’s feeding on animals as a weakness, and that may lead to their death. On the other hand, the Cullens never do kill humans, but protect them from other vampires, as a means to both preserve humans, as much as that enables them to preserve themselves. Therefore, their nature of superior masculine discourse becomes threatened by hunting humans, for that may expose them. Therefore, sparing the lives of humans in the form of an animal diet and compassion towards others becomes the redefinition of power, and thus, of the traditional masculine image.

The masculine construction implies a fear of femininity. As the evolution of the Oedipal murdering of the father in order to possess the mother, maleness needs to later break away from the symbiotic relationship with the feminine element of the personality. Hence, whereas traditional psychoanalysts believed women accepted femininity earlier than men, the female element became an obstacle to man that

needed to be overcome (Badinter, 1992). “Real” masculinity, as that which has been traditionally conceived as the mainstream image of man, as powerful and lacking feminine elements or weaknesses; is to be accomplished through separation and individualization beyond detachment. By doing so, man shall accomplish the strength, independence, hardness, cruelty, misogyny, and perversion that are associated with masculinity (ibid.). It is the depiction of traditional gothic villains, spanning from Manfred in Walpole’s *The Castle of Otranto* (1764) to Stephenie Meyer’s Volturi, who are deeply cruel and malevolent, fail to care for others but themselves, even to the point of self-destruction, such as Count Dracula, among others.

Therefore, there is a moment in the construction of masculinity that the femininity of the mother needs to be exterminated. Traditionally called “the betrayal of the mother”, becomes necessary so that the masculine element becomes independent and detached from the mother when building personality and identity. As the Jews perform circumcision after the baby is born, there is a conception that it provides a new birth as a man through the foreskin withdrawal and exposure of the penis. However, the baby still is not able to procreate, but its virility does ensure its capacity. This is the irony in Maturin’s Melmoth and Stoker’s Count Dracula as embodiments of antisemitism, for they are displayed as creatures totally deprived of their capacity to create life. Melmoth desires a female to partake of his damnation, but is unable to accomplish that in an effective manner. On the other hand, Count Dracula does not possess a sole bride, but three, in true depiction of medieval conception of usury as the main Jewish feature. At the same time, Dracula’s three brides respond to the nature of the masculine socialization of desire through promiscuity (Kimmel, 2005); but cannot have fruitful descendancy, for he is dead himself, as the brides are as well. This depiction of the Count as an aristocrat and as a foreigner implies his

inferior social entity that is finally manifested in his empty masculinity (Mathews, 2013). Even Holmwood, Morris, or Seward show equal inability as men, for they try to conquer Lucy, but are treated as toys by her. Even when Lucy is to marry does she get killed, which makes Holmwood become a true social failure as a man. Therefore, nothing is expected from them but more death. It is an image of masculinity as totally powerful, however stale and infertile; which has no other choice but to prey and generate undeath, but castrated as men. Thus, in a discourse of white masculinity as the embodiment of mainstream discourse of masculine image and accomplishment, Melmoth and Count Dracula truly fail as males, which undoubtedly sets their doom.

The betrayal of the mother implies pain inflicted to both the man and the woman, which is what torments Louis and Carlisle, or Edward. They fail to become completely detached males of no feelings. On the contrary, their behaviour is defined through culpability and on Edward's side, even dependance on Bella, which might come to suggest a non-resolved Oedipal issue. The fantasy of killing the mother as the growth of personality requirement is transformed in gothic literature as the killing of women at the hands of evil villains such as Manfred or Montoni; or vampires such as Count Dracula. The vampire defines their self through this reenactment of murder in the form of a vampiric act. However, contemporary vampires such as the Cullens display a conflict when doing so, for the feminine element of their potential human victims becomes the corruption of their identity as vampires as evil slayers, and leads them to preserve humans and protect them as synonyms of the cherishing of their lost reproductive motherhood, as Rosalie most certainly wished:

“My parents were thoroughly middle class. My father had a stable job in a bank, something I realize now he was smug about—he saw his prosperity as a reward for talent and hard work (...) I yearned for my own baby. I wanted my own house and a husband who would kiss me when he got home from work—just like Vera.

Only I had a very different kind of house in mind...”
 (...) They left me in the street, still laughing as they
 stumbled away. They thought I was dead. (...) Carlisle
 found me then. He’d smelled the blood, and came to
 investigate. I remember being vaguely irritated as he
 worked on me, trying to save my life. I’d never liked Dr.
 Cullen or his wife and her brother—as Edward
 pretended to be then. It had upset me that they were all
 more beautiful than I was, especially that the men were.
 (...) I remembered being horrified that the pain didn’t
 stop...”

(*Eclipse*, 137-143).

Rosalie displays the traditional image of successful masculinity as defined by Ervin Goffman (1963)⁸⁶ as “married man, young, white, urban, heterosexual, from protestant background with university education, full-time worker, good-looking, and well-built” (15). She comes from a middle class urban family and was to marry an equal man. However, this marriage transformed into her death after rape —also true masculine depiction of male power through aggression and later death—. Rosalie is the embodiment of masculine discourse’s destruction of the feminine, and becomes resentful as a woman, and as a vampire, for her motherhood is destroyed. She never had the choice of not becoming a vampire, for Carlisle, as the patriarchal head of the family-to-be decided on her behalf. This is of paramount importance, for Rosalie urges Bella to not choose to be a vampire. Female choice becomes the element that defies masculine discourse through the question of one’s deciding upon becoming a vampire as a statement of one’s identity (Bassett, 2011). Rosalie could never have that possibility due to her role as a woman and wife in the most passive subject of social environment of matrimony as a political and economical affirmation of manliness. Bella, on the contrary, does belong to the contemporary world of the twenty first

⁸⁶ Qtd. In Valcuende del Río (2003: 15).

century, and Rosalie addresses Bella's possibility to choose as the new grounds against patriarchal ruling to which she was forced to subdue.

Familiar environment built by Carlisle is nothing but a vain depiction and attempt to substitute the maternity destroyed. He displays himself as the patriarch of the family, but he fails to be a real father figure, for he represents the consequence of industrial capitalism's need to move the father figure from household to the industry and the market. That eradicates the fatherhood element of the family as the vital element to reproduce familiar balances of Western depictions of socially well functioning familiar roles of fatherly masculinity (Kimbrell, 1995). Thus, Carlisle demonstration of maleness is through betraying the traditional masculine discourse and providing Rosalie and other vampires with a compassionate and sympathetic discourse of masculinity, which does address its femininity with the opposition to the traditional male through its countertype (Mosse, 1996), while at the same time rejecting the traditional powerfulness associated with previous vampires's masculine impersonations. Ultimately, this "symbolic wounds" become the representations of men's desires for the power of procreation by women (Badinter, 1992).

6.1.3. Homophobic depiction of maleness.

As Mosse (1996) explains, the construction of modern masculinity was linked to the new bourgeois society associated with the development of capitalism at the end of the eighteenth century, thus, breaking away from former aristocratic conception of class and caste as depiction of honor as a closely linked idea of manliness. Medieval chivalry and war, from which Manfred, Montoni, Count Dracula, or the Volturi are descendant of as medieval lords; provided males with a social image built out of violence and family-nation constructions of honor and domination. Duel, as the fight

before witnesses came to be the idea of class and honor defense without which no man might be called so, for reputation and dignity were to defend that way. Therefore, courage and heroism were necessary ingredients for man, and that implied no emotional side, but purely analytical. Chivalry, in any case, was an ideal to be aimed at, not an entity to be defended through violence. In addition, physical beauty contributed to the idea of idealized manliness defending idealized love and idealized ladies, whom deeds of honor were offered. Indeed, contemporary vampires are undead, but most certainly are described as desirable due to their beauty (Christensen, 2013).

This ideal was transformed as aristocratic values became capitalist and bourgeoisie became productive. German speaking countries retained honor as the symbol of manliness, and therefore, family caste was paramount when gathering wealth as a symbol of masculinity. Even marriage obtained such economical conception, for money granted marriage among equals, or prevented economically default and asymmetric marriages.

Modernity brought about physiognomical conceptions of masculinity, and therefore, physical appearance became another key element when addressing masculinity. Beauty was as important as other qualities, as Edward tells Bella when he states that “ everything about me (him) invites you in” (*Twilight*, 231), and it evolved until masculine identity was defined in a mainstream.

Capitalism derived in a definition of masculinity as the “self-made” man (Kimmel, 2005). This conception renders in a construction of masculinity as homosocial competition in the marketplace, where former conceptions of aristocratic landownership become obsolete in favour of financial reward in the market, whereby caste and class no longer possess meaningfulness. This is how former Victorian

aristocratic vampires come to prey upon aristocratic equals, so as to absorb class that is utterly unproductive and sterile in market terms of contemporary Capitalism. Hence, the former European aristocratic values migrate to the New World and its capitalist development, as Lestat —former European aristocrat who emigrates— finds Louis due to the Old World's decadence, as later Armand and his Parisian cohort display; or the Cullens, who are modern American residents who fully develop there away from their European ancestry.

Lord Ruthven, Sir Varne, or Count Dracula, among others; depict the obsolete nobility which bears no ability to reproduce in the modern society, and therefore, Louis as a plantation owner, or Carlisle, as the son of a preacher; need to move on. Louis rids of Lestat and travels to Europe, away from which he finally moves once Claudia is dead. He fades into modern day America as a newborn vampire learner who has accomplished to become a “real” independent vampire. Carlisle, equally, has managed to become humanlike by becoming a family man and obtaining respectability in the community through his deeds and through his wealth, obtained through secret and privileged knowledge by Alice, who foresees the behaviour of finances and economy. Both Louis and Carlisle depict the capitalist person of the 1980s Reagan era, where capitalism and financial markets obtained the major development as predatory economy of the free-of-regulation economical predation.

This discourse of masculine construction is based on capitalist oriented conceptions of male roles defined beyond sexual basis. Whereas formerly masculinity may be defined through sexual roles, now manliness is addressed as a social role or conception, which is therefore subject to change as societies evolve. Former internalized sex roles shall be modified by expectations and norms (Connell, 1995), which even implies the use of gay or other diluted masculinities's —and of course,

feminism— as the forms of otherness that mainstream masculine discourse needs to attack (Kimmel, 2005). This homophobic discourse is built upon four main elements, which are described by psychologists Robert Brannon and Deborah David (1976)⁸⁷:

1. “No Sissy Stuff!” Masculinity is the relentless rejection of femininity. Vampires —except for Louis and the Cullens— never show feelings of mercy, love, nor compassion. No humanity is shown by the true man (Iturra Redondo, 2003; and Ormrod, 2011).
2. “Be a Big Wheel”. Masculinity is measured through power, wealth, and status. All vampire forms, both aristocratic and contemporary non-aristocrats are shown as wealthy and powerful beings.
3. “Be a Sturdy Oak”. Emotions are always held under control. Once again, with the exception of Louis and the Cullens, all other vampire and vampirelike creatures display utter lack of sentiments, which derives in pure evil through sadism and violence. As Cantero (2003) defends, man must learn to reject femininity, as man cannot share the same social existence. Example of this is when in *Twilight* (2005), Alice tells she does not know who created her. It is Edward who knows it was James who did so and later abandoned her. Closely linked to masculinity as a “Big Wheel”, Carlisle exercises power when he is said to save *some* lives, which leads to the saving of the superior and not the mediocre (Boe Stolar, 2013). In addition, as Bella often displays overt desires to be sexually intimate with Edward, he refuses, even to the point of physically pushing her away. This defies Edward and Jacob, who need to save Bella. Neither is he able to love her,

⁸⁷ Qtd. In Kimmel (2005:30-31).

and Edward must transform her in order to love her, which shows the disfunctional sphere of emotions both Edward and Jacob show (Gilmore, 2009; Jenson and Sarkeesian, 2011; Jennings and Wilson, 2013).

4. "Give 'Em Hell". Depict manly daring and aggression. Nothing stops the vampire from obtaining what they desire. This is shown when vampires fight against each other, as when Louis decides to kill Santiago and the Parisian cohort, or when the Cullens fight to defend Bella from Laurent, Victoria, and James. This suggests the male are fierce when defending the self and the kin, and most especially, women (Gilmore, 2009).

These four elements define masculinity as the lack of any feminine element in the personal and social spheres. In true capitalism fashion, as money possess no emotion and finances lack sentiment, real man undergoes a homophobic construction of self-denial in the form of rejection of otherness of any kind, built upon the relentless competition threatened by failure, which is a reproduction of Freudian conception of fear as the father's power that terrifies the boy when trying to possess the mother (Kimmel, 2005).

Hence, the homoerotic desire the vampire shows, as in the case of Lord Ruthven with Aubrey, and Lestat with Louis, or Armand; the need to suppress that desire to possess the mother and therefore challenging patriarchal authority. Besides, that desire is cast as feminine desire, so masculine discourse shall attempt to eradicate it completely. Homophobia becomes the principle upon which masculinity describes its fear to be deprived of its maleness and exposed as feminine. The fear to be outpowered by the otherness is what defies the Volturi through the character of Bella and Renesmee. Both the human and the hybrid —and the wolves as racial trade—

become the elements challenging vampires's masculine order, which is why the Volturi decide to exterminate them, for they do not only endanger them as a species, but as to how they built their kingdom, as the reenactment of medieval patriarchal hierarchy.

6.2. Gothic reflection of masculinity as the patriarchal narrative of Darwinist Imperialism.

Patriarchy is most definitely defined by the division of human beings into sexes, as seen before, which requires the biological discourse of cromosomal Y — male— as distinguished as a separate entity from the female X. Based upon this primary biological distinction of male and female as the main genre division, although this cultural division as an impersonation of dual discourse of sex may address other sex dubbings, such as “indetermined” or “intersexual” third sex, or *hijra*, as known in India; the patriarchal organization of both private and social capitalist spheres are constructed through the mechanisms of oppression against women, which are seen as a possession of the male, and as displays of power (Reynaud, 1981). Manliness as a social conception undergoes the social status of superiority as macrosocial extensions of domestic life, where he is perceived as the source of the family wealth and household guarantee, in the forms of family creation and income, which shall enable access to education, nourishment and future social projection. From the microsocial sphere of patriarchal family construction, the macrosocial level of society is conceived as a nation or state level projection of the same familiar environment, which provides access to man to ulterior spheres of economy, law, government, or other areas of vertical dominion and influence.

Throughout history, the discourse of patriarchy evolved from classical conceptions of citizenship, whereupon Greek and Roman men were the ones who accessed public dominions of power, such as the senate, or the army. Later on, as prior to the classic world with the ancient civilizations with men ruling the countries; the Middle Ages developed the concept of chivalry and nobility with ideas of blood lineage, caste, and honor; which made their way into capitalism and its contemporary forms of modelled forms of contemporary Western forms of capitalist patriarchy, with featuring man as the main and most important being having a greater influence upon law passing governments, economy, and of course, warfare as the main supplier of masculine power depiction through killing, be that may at the hands of males or females. The army becomes the main sphere where rites of passage of childhood to adulthood happen through mostly acts violence where sentiments of belonging and communal acceptance of the individuals as “complete” men blossom.

The birth of patriarchy is not, by no means, a unique and monolithic phenomenon. No sole form of patriarchy ever existed, and there have been theories of matriarchy attempting to shed light upon its origins. However, anthropology, ethnography, or linguistics do not merely but describe the mechanisms through which patriarchal discourse is constructed. Therefore, it is a descriptive task of the ideological patterns rather than a normative approach to the presumed patriarchal organization of societies. The Judeo-Christian civilisation described patriarchy through the primitive myth of the Creation, where God —heir of Aristotelian conceptions and therefore socially constructed as a man— first created Adam “in his own image” (*Genesis* I: 27), hence God must be male, and later created Eve out of one of Adams ribs, which directly establishes her as submitted to Adam. This myth establishes the foundations of modern patriarchal ideology, where being human and

being a man are addressed as being synonyms, although both Adam and Eve are two separate beings:

And so the Lord God put the man into a trance, and while he slept, he took one of his ribs and closed the flesh over the place. The Lord God then built up the rib, which he had taken out of the man, into a woman. He brought her to the man and said: “Now this last—bone from my bones, flesh from my flesh!—this should be called woman, for from man was this taken”.

(II: 21-23).

Male and female sexualities are constructed in the heterosexual form of intercourse within patriarchy through the description of his penis as the “foot” image, and the vulva with the “heel”, where the head of the penis crushes into the vagina, completing the heterosexual rite of sex as the mainstream patriarchal form of intercourse where man is provided active role and female remains passive and subdued (Reynaud, 1981):

I will put enmity between you and the woman between
Your brood and hers. They shall strike at your head and
you shall strike at their heel.

(III: 15).

Later on, responding to the formation of the “self-made” capitalist man as the supreme form of masculinity described before, the Bible describes Cain, who after murdering his brother —establishing the roots of aggression as the masculine identity ritual of vampires killing equals—, abandons the grace of God and seeks his own fortune, wealth, and share of power. In the way, he comes to possess a woman and builds the city of Enoch, after the name of his son.

These narrations describe the distinction between man and woman, which helps build the discourse of patriarchy through mythical elements of religion and its social, political, and economical projections during the Middle Ages and later

centuries. This social construction of masculinity spared a domestic role for women, while men partook of public spheres (Lamphere, 2009). Despite the cross-cultural variability of men's and women's roles, the pervasive asymmetry between the sexes defines activities as conceived to be opposed as for man's and woman's duties, where authority is laid upon the male's. Domesticity encounters institutionalizations of power through public displays of governments, military, and economy; which are conceived to safely keep the domestic environment of woman as an offspring breeder and rearer. Nonetheless, the woman is the organizer and leader of the household, which certainly grants her a power over the masculine role of man at home. However, it is the public sphere of masculinity the one which adopts more predominance, for although women also visit public markets, cafes, or educational institutions; it is when men do share these spaces that women render invisible, and it is that the force that establishes masculinity as the superior image.

Traditional gothic literature related the female characters as totally submitted to patriarchal will and ruling. Donna Heiland (2004) argues that Walpole's *The Castle of Otranto* (1764) is constructed through Manfred, heir to an usurped kingdom, and his will to control the women who may affect his line of succession. His wife, Hippolita, his daughter Matilda, and his daughter-in-law-to-be Isabella threaten his conception of authority and lineage. Supernatural interventions intervene as confronting roles against Manfred, and finally, the kingdom returns to the rightful heirs.

Manfred embodies the state and familiar power, which he exercises with profound strength. Manfred's power is derived from an illegit act of his ancestor Ricardo poisoning his master. Hence, Manfred needs to exercise violence to retain his power, as when peasant Theodore sees the helmet's resemblance with the helmet that killed Conrad, which unleashes Manfred's wrath and attempts to kill Theodore.

Women are an extension of his power and violence as a tool to retain it. At the end of the novel, Manfred mistakingly stabs his daughter and this incestuous penetration ends his rule.

In a similar spate, Radcliffe's *The Mysteries of Udolpho* (1794) displays equal destruction of masculine nature through the character of Montoni, also an illegit heir to a kingdom, who exercises any form of power against the women threatening his position. Emily, the true heir, suffers Montoni's violence as much as her own family's, from which she decides to depart and seek for her identity beyond patriarchal normatives. Lewis's *The Monk* (1794) depicts a similar scenario of destructive masculine identity. Ambrosio, the abandoned baby raised by the monks at the monastery in Madrid, possesses all virtues associated with masculinity: beauty, intellect, and social position. He is admired as a man of great qualities. Nevertheless, his maleness is challenged through his sexual desires, which make the devil deceive him in the form of a woman, who corrupts his masculinity and virtue, until his death and acceptance of the devil as his true master. Ambrosio exercises the violence of male discourse against himself, and that provokes his downfall, but not without killing his real family first, the existence of whom is thwarted from him by the devil as Ambrosio is led to kill them, and later die himself. Masculine discourse establishes once again the stage for self-destruction. Necessarily does masculinity destroy itself, for the destruction of the feminine aspect of their personality renders them corrupted and incomplete, which also denotes their inability to successfully exist.

Vampire characters like Lord Ruthven, Sir Varney, Count Dracula, or even Carmilla, do become male roles of destructive patriarchal scenarios. They are noblemen of great beauty, social caste and access the circles of feminine passivity and corruption of heteronormative values. Even Carmilla, which is predominantly a lesbian

depiction of patriarchal world, acts on equal ground. Feminine domesticity is how the vampires penetrate patriarchy. In true capitalist meaning, the vampires relate to foreign otherness as the way they violate Englishness and the aristocratic patriarchal confinement. By possessing the domesticity of the women, they inflict power upon other male discourses. The vampire creeps as if it were a snake into the household upon which English aristocracy resides, and infects it by snatching their female possession and transforming them into vampires. Hence, vampire masculinity renders utterly absorbing and parasites other discourses of masculinity, or femininity. As metonymic images of capitalism, the vampires become the predation of white masculinities over the other forms of racial and gender discourses. Capitalism dominates the public and private spheres of patriarchal existence. Both of them are intertwined as financial power establishes the order in which society is organized. The vampire then, is able to wander around both spheres with total freedom as they parasite them. Feminine discourse has no power over the vampire's capacity to exercise his masculinity in either sphere, as they become the top of the food chain, and their victims become nothing but an asset to be possessed. This is how Edward articulates his discourse towards Bella. He needs to possess her and to transform her into a vampire if he really wishes to love her, while at the same time, he knows that is the only way to get rid of Jacob (Wakefield, 2011). Bella becomes the transaction he requires to see himself as complete in his vampire maleness, it is the immediate hold of the body that provides Edward with his patriarchal power, without which he is totally weak and tormented (Kemp, 2014). Edward, as representative of masculine capitalism, requires aggression in order to survive, creating an environment of threat of change against which he needs to fight in order to retain his masculine self. This is why he refuses to transform Bella, for that would certainly pull him under. His

meaningfulness as a male derives from the preservation of Bella as the image of the woman she is wanted to be, not the woman she is. Bella challenges Edward's conception of masculine identity by penetrating his sphere of manliness through overt sexual desires for intimacy, which Edward physically rejects. Bella is the threat against his patriarchal discourse, and she must submit for him to feel free. By refusing to open himself to her in sexual intimacies, he shields from the feminine challenge against his maleness. As vampires need to remain secret and not exposed, Edward physically separates from Bella, and withdrawal from the public sphere is sought so that the Cullens can freely exercise their patriarchal forms, as when they accept no visits, or try to play baseball games in the forest while storms. Furthermore, the Volturi seclude themselves under an ancient building, where they fail to access public spheres, but in secret exercise their public power over the private and public spheres of vampire kingdom. Nevertheless, the Cullens differ from the Volturi by their display of the capacity to interact with humans in a non-predatory manner so as to mimic their lost humanity (Groper, 2011).

Bella only finds sense by conforming to the oppressive framework of Edward's masculine standard (Miller, 2011). Edward cannot reverse himself to be human like Bella, so he refuses to accept her desire to change into a vampire. Through this discourse, Edward wishes to prevent patriarchal normative from changing, and Bella needs to remain within its constraints. By doing so, neither Jacob, nor any other vampires, James, Victoria, nor the Volturi—the supreme vampire form of patriarchal heteronormative justice—; shall pose a threat against this.

As capitalism expands all over the world in an imperial manner submitting full nations to financial regulations, Edward microcosmically does so with Bella. He displays behaviours of jealousy, control, unrealistic expectations, guilt, and

emotionally ambivalent responses. All these are patriarchal needs to reaffirm himself as a man through the emotional control of the feminine discourse of Bella. In order to do so, he prevents Bella from visiting Jacob, or endures their mutual dependency by disappearing in *New Moon* (2006), among other moments of pure possession of Bella. Perhaps the most brutal example is when Renesmee is to be born, that Edward prepares a full abortion without considering Bella's thoughts, nor feelings about it. Their yet non-born baby poses the ultimate threat against his patriarchal conception of family order. Bella is to become a mother, and the offspring is something he may not control without risking to destroy it. Tantamounting self-destruction, he sets out to exercise full control over Bella and thinks of getting rid of the baby. This is how patriarchal power seems to depict self-realization and identity search in the most destructive manner (Shachar, 2011). Bella's self needs to be lessened in order for Edward accept it. Bella is permanently obsessed with her unattractiveness, whereas Alice, and especially Rosalie; are seen as utter beauties beyond human reach:

The girls were opposites. The tall one was statuesque. She had a beautiful figure, the kind you saw on the cover of the Sports Illustrated swimsuit issue, the kind that made every girl around her take a hit on her self-esteem just by being in the same room. Her hair was golden, gently waving to the middle of her back. The short girl was pixielike, thin in the extreme, with small features. Her hair was a deep black, cropped short and pointing in every direction.

And yet, they were all exactly alike. Every one of them was chalky pale, the palest of all students living in this sunless town. Paler than me, the albino. They all had very dark eyes despite the range in hair tones. They also had dark shadows under those eyes—purplish, bruise-like shadows. As if they were all suffering from a sleepless night, or almost done recovering from a broken nose. Though their noses, all their features, were straight, perfect, angular.

But all this is not why I couldn't look away.

I stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful.

(*Twilight*, 16-17).

This demonstrates how Bella internalized a discourse of self-criticism as a manner to undervalue herself and her identity if not accepted by male authority (Shachar, 2011). As Ashley Donnelly (2011) claims, Bella, as finally becoming a vampire, fully transforms her identity and conforms into the patriarchal normative imposed upon women, and transforms into a mother and wife of vampiric otherness. She is finally othered.

Cindy Hendershot (1968) argues that feminine nature cannot be mastered by the masculine power. This is how Bella, the former adolescent increasingly subduing herself to Edward, becomes a vampire with astonishing powers and strengths. She is also a mother and retains traditional discourse of patriarchy, but she does reveal herself in an otherness that grants her a new role within the traditional patriarchal discourse. She shall partake of the vampire masculinities's innermost secrets and their access to capitalist development. She becomes one of them. There is a new world where she may belong, while previously she was a mere bystander. This is how Edward is able to face the new Bella, as a newborn vampire, to be superior to him, as she unleashes the animal within, which is how Darwinian Victorianism addressed sexuality and other social spheres, such as politics, or economy. True to imperialist nature of economy and capitalism, as the British Empire did conquer other lands, so do the vampires through their conquering of the male discourse of aristocratic masculinity and power. Stephenie Meyer's Bella, now a vampire, becomes the new embodiment of imperial conquer, for she was able to penetrate and successfully come out of the patriarchal constraints of Edward, though she transforms into a new feminine discourse of maleness which shall assure the vampire survival and preservation from their former patriarchal order, as Aro is shown in the final battle of

Breaking Dawn (2008), where he is shown the superiority of Bella and Renesmee, while he and his kind —former discourse of masculinity— are destroyed. Thus, rather than opposing to this redefinition of masculinity through Bella's transformation into a vampire and the birth of hybrid Renesmee, former discourse impersonated by Edward, or the Volturi —heirs to former vampire forms— makes way to such new establishment of masculinity and its tame of female spheres.

6.3. Racial approach to masculine identity.

Racial discourse of masculinity, as Carolyn Dinshaw (2008) analyzes when discussing queer approaches regarding manliness, needs to address essentialism when it comes to the social construction of racial masculinity, along biology, materiality, and gender relations between materials and bodies (85). Therefore, traditional patriarchal masculinity may shift into various other forms of masculinity. In the case of this thesis and its research of vampire characters as white males representative of white capitalism, masculinity has undergone a great evolution from aristocratic masculinity values to contemporary redefinitions of male discourses. These redefinitions deal with man's fear to be exposed and humiliated (Gilmore and Leverenz, 2008). Such fear of humiliation embraces both the private and the public spheres of men's activities, especially politics and economy. In a private environment, sexual behaviour and matrimony as the socially accepted form of political impersonation of family creation is where man addresses the heteronormative patterns of sex, which enhance the sexual bond with a female —*his* (white) wife— of his choice. As formerly stated, social description of masculinity is generally described as related to whiteness, urban citizenship, superior studies, good look, or a steady job; and this feeds off a racial construction of masculinity through the ideology of "vigour", as in the Renaissance,

which leads man to permanently see himself as if he were in battle. As man needs to display courage, value, and power so that he is accepted as such among other competitors, racial discourse favours man to fight his whiteness as synonym of his own masculinity. As Gilmour (2008) suggests, man comes to see the world in binary terms, his whiteness is opposed to the otherness as non-white races and ethnicities; man is opposed to the woman, and power is opposed to humiliation. Therefore, the management of the energy involved when pursuing man's aims is paramount, for masculinity is built upon the optimized use of resources (Harris, 1983). This is why vampire powers and superhuman strength embodies the masculine management of energy. As Bella describes, vampires can do whatever inaccessible to man effortlessly:

He reached up with one hand and, with a deafening crack, effortlessly ripped a two-foot-thick branch from the trunk of the spruce. He balanced it in that hand for a moment, and then threw it with blinding speed, shattering it against another huge tree, which shook and trembled at the blow.

(Twilight, 231).

Or descend the walls headfirst as a lizard, as Count Dracula does to Harker's horror and amazement:

What I saw was the Count's head coming out of the window. I did not see his face, but I knew the man by the neck and the movement of his back and arms. In any case I could not mistake the hands which I had had so many opportunities of studying. (...) But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, *face down*, with his cloak spreading out around him like great wings (...) just as a lizard moves along the wall.

(Dracula, 39).

These are merely two examples of how vampire characters are thought of as having great strength, which does indeed cause amazement and repulsion at the same

time. However, this strength becomes an image of man's power exposition that makes others suddenly become inferior to them. In capitalist terms, this strength is the reason why workers are exploited, for the value of that which they produce is greater than the wage they earn (Marx, 1867). The vampire is the exploitation force that feels no remorse when preying upon those with whom he interacts, precisely due to the same reason, for they are nothing but possessions the blood of which they have the right to drink. They represent the predatory executives of Wall Street in the 1980s, whom were required to make as much money as possible in the shortest time possible, to prevent from economical imbalances to generate the inflational effect that instantly rendered the value of that money lessened, or utterly destroyed (Harris, 1981). This capitalist behaviour spared no expense when accumulating wealth at any cost, and utterly destroyed whites, blacks, and other minorities alike from the 1980s to this day. However, white wealthy elites did not suffer the same fate, for it was them who had the access to the governmental management of bill passing and financial defense. That is what the vampires come to represent, the predatory system which parasites society in favour of the (white and economically) fittest. This Darwinian conception of *fittest* is constructed through the battle of males in the financial world, where information and access to power spheres is essential, qualities that vampires do embody. The Cullens are the most evident example, for their wealth is to be given credit of privileged information, which was, perhaps, the most important trait American, and later globalized, capitalism has displayed from the 1980s to the contemporary twenty-first century of today.

David L. Eng (2008) establishes that the racial masculinity of liberal white males as the dominant image is built through the construction of former black slaves and slavery system of economy turning into modern day forms of hispanic, black, and

Asian immigrants as those modern day exploited racial or ethnic groups. This shift in the economical submission of others to whites is based upon Enlightenment conceptions of man as a rational being, rather than an emotional one. Hence, it is the capital that establishes the productive relationships between whites and other groups, which leaves little ground for emotion. In other words, capital works through emotionless efficiency, and consequently establishes the spheres that each race is to occupy. This has even provoked legal regulations in order to not permit massive immigration from Asian countries, due to the danger of overpopulation of cheap hand labour, which would inevitably provoke economical instability. Thus, in 1882, the American government passed bills to regulative controlled Asian migration, in addition to 1875 laws banning the entrance of Chinese women. Contemporary Western world —mostly the United States, but Europe as well— depicts similar behaviour, especially after the “invasion” of Japanese products in Western markets, which caused great economical crisis during the 1990s, and later “Dot Com Bubbles”, also residing in Japan, but quickly moving to America through the devaluation of the dolar. This view of economical perspectives satisfied the white masculine discourse as to conceive Asians as feminized and emasculated forms of race. In addition, blacks were seen as reenactments of former slavery connotations of racial inferiority.

This helped the construction of white male vampire image as the predominant one. On one hand, their paleness becomes a hyperwhitening process of racial nature, which emphasizes the nature of whiteness beyond their state of undeath. Vampires are not white-pale because they are dead, but because they are undead forms of white masculinity and its social power to construct racial discourse on a white canvas. The transformation of former aristocratic vampire forms into contemporary masculine vampires requires a construction of new stereotypes beyond biological sex and

gendering, but moving into evolutionary cognitive discourses of model constructions. As Bandura and Walters (1963), Bronfenbrenner (1979), or other social psychologists debate, roles are developed through reference organizations and acquisitions through experience. Role modelling does need of social interaction, but also relies upon cognitive approaches to gender definition. Thus, as formerly said, rather than one *being* a man, one *learns* to be so. This is the significance of Anne Rice's Louis and Stephenie Meyer's Bella. Both are newborn vampires in need of tuition on *how* to be a vampire. Their approach to vampire existence is not defined by being, as Lestat repeats when saying that the nature of a vampire is killing (*Interview with the Vampire*, 77); but by experiencing, as Bella does when transformed and attending her first hunt in *Breaking Dawn* (2008). However, both cases display a masculine figure exercising tutorship. It is the man —Lestat, or Edward— who has the power to teach and from whom the newborn must learn. This process of learning relies on hunting as the primary tool for blood obtention, which does reinforce the idea of aggressivity as the primary behaviour of masculine gender and, although socially regarded as unacceptable, to be exercised due to the vampire's need to preserve their life. This helps masculine stereotypes to be perpetuated through the discourse of masculine aggression conceived as efficient and necessary, or even natural (Gowary, 2008). Furthermore, this behaviour transforms Bella and comes to really free her from the social and gender constraints to which she had to submit while human. Nevertheless, the adaptation to Edward's masculine form of vampire existence has a liberating effect upon her as a woman (Stewart, 1975).

As Barry S. Hewlett (2009) suggests, Lestat and Edward do not bond with Louis and Bella respectively due to their primary need to obtain affection and mutual satisfaction, but due to the necessity as masculine vampires they are to establish bonds

through vigorous play. It is when Lestat and Louis prey upon humans that Lestat really tries to bond with Louis, for that would make him a reflection of himself. Louis would be a *doppelgänger* of Lestat, another self for him, and that is why Louis's refusal to feed on humans becomes so frustrating to Lestat. Louis is able to negate whatever Lestat is not ready to accept as a man, for that is to make him weaker. Similarly, after the development of the *Twilight* saga, the final moment of Bella's transformation is the final element that defines Edward's ultimate bond. Bella was something his masculinity needed to cherish as much as to protect and possess as a capitalist owner. Nonetheless, once Bella is transformed, she is taught to hunt like a vampire, and this puts her in the same level as Edward, for it is through the vigour or hunting that Edward is able to truly bond. At the same time, Bella's transformation becomes a reaffirmation of Edward's masculinity and the patriarchal normative he stated. Therefore, the masculine discourse becomes the predominant ideology of white masculinity.

6.4. Vampiric violence, or the male construction of violent behaviour.

6.4.1. The male discourse of violence.

Despite the recent advances made by studies of gender, masculinity, feminism, or psychoanalysis, which lead to the better and more appropriate comprehension of the genderized subjectivities determining the nature of violence and masculine identity, there is still a conception of "normality" when accepting violence and aggression are certain types of basic male behaviours (Bonino, 2000). Masculinity discourses and the values of strength, power, physical beauty, or necessary competence, are still addressed as the examples of generalized behaviour, autonomy, maturity, or mental healthiness. Evolutionary Psychology and Biology still try to explain, or accept, this

violent behaviour as a sort of biological paradigm of manliness, as if it were something necessarily bound to the human condition (Dinshaw, 2008), and not as a behaviour which is learnt and acquired through the observation of other male and female behaviours displaying violence as a valid tool when it comes to obtaining that which is desired. Violence, as social psychologists such as Bandura, Walters, Zimbardo, or Aaronson; and anthropologists and sociologists such as Gilmore, Harris, Adorno, or Kimmel explain; is something learnt in the social sphere of human interaction, although it certainly becomes a means to adapt to an alien world.

Prehistorical societies used violence to hunt their food, but there is no biological evidence that suggests violence was the manner in which they organized their tribes or clans (Dinshaw, 2008). The role of culture has come to shape the male personality through violence as societies evolved into larger entities of steadily increasing forms of social, political, economical, and legal organizations; where governments established codes of law that preserved the use of violence as a legal fact, for example, through death sentence, the organization of physical warfare, or through the contemporary 2.0 and 3.0 war systems, which include cybernetic and financial warfares at world level. As Foucault (1981) and Harris (1983) state, war becomes the ultimate resource of state power to reproduce the validity of one's cosmovision through the desire to impose, in the most brutal manner of mass destruction, their values upon the others, who become subject to ideas of social, racial, economical, or justice inferiority; which comes to justify violence as a social discourse of necessity to prevent the corruption of the self. This is how Stephenie Meyer's *Twilight* saga comes to be resolved: a war between the Volturi's ruling of old patriarchy, and the Cullens's new normativity with Bella as the new discourse of patriarchal renewal through Renesmee's significance as a hybrid bonding humans, vampires, and wolves. Meyer

decides to establish a violent depiction of vampire patriarchalities battling each other through an image of warfare that shall justify its violence implicitly by making the reader take side with Bella, while at the same time erasing the popular Jacob-Edward fan division created with the development of the saga. The public comes to forget this vampire-wolf animosity and commonly support the fight against the Volturi, for they wish to banish Renesmee and Bella, both the symbol of blossoming new order in America, and the motherly figure of this new nation child. The fight becomes the metaphor for a nation construction of new male identity accepting its femininity. Nevertheless, it is violence the element that builds up this discourse. In order to not depict the saga as a brutally accomplished freedom of Bella and Renesmee, Meyer uses a final trick, consisting of Alice's exposure of that violence to Aro, which shall see the fall of his kind and his own demise. Therefore, the image of violence is rendered as a mere dreamlike illusion, for it is hardly fair to accept one's validity through the use of brutal violence, especially when Renesmee is still a baby. In addition, throughout the saga, vampires construct a social discourse of whiteness, and the wolves were depicted as the racial other, in this case, the Indian ancestry. The final battle exposes the destruction of the native Indian conception of American nativeness, currently accepted as native citizenship; and that would establish a great conflict in the public's mind as how justifiable it might be to sacrifice one's native citizenship as social construction of national identity when trying to set free that white —Renesmee, Bella, and the new vampiric-human order— race formerly oppressing them. Besides, Jacob, as the new alpha male in the wolf pack, imprints on Renesmee, which would lead to the likely death of the fatherly masculinity that has been achieved. No matter what point of view Meyer may have adopted, the resolution of the saga through the

use of masculine violence to protect the women would have most certainly pose a great threat to Meyer's success and acceptance.

By establishing the warfare as a narrative tension instrument resolved with Alice and her mental trick; there is the acceptance of violence as a non-normative requirement of masculinity. However, as former vampire villains show, violence becomes the way in which they exercise power upon their female victims, and it is the means used to destroy them. In other words, in response to the violence used by vampires or vampirelike characters when trying to impose their power upon those females threatening them, as in the case of Manfred, Montoni, or Dracula for example; the same violence shall be used against them. Manfred suffers the action of stabbing his own daughter, or Lucy Westenra is beheaded by Holmwood and Van Helsing. So to speak, in a psychoanalytic vision, penetration through the knife, and the ultimate beheading indeed, does become a symbol of phallic masculinity trying to destroy life as energetically as they cannot create it. The metaphoric penetration with knives, or beheadings as well as the final destruction of the vampire due to the separation between body and mind-soul, helps patriarchy impose and reinforce the discourse of violence as a destructive powerful source for masculine reaffirmation.

Gothic literature came to analyze this conception of domestic violence as the representation of masculinity construction through the creation of narratives that made this violence overt. Domestic violence against women did exist as the normalized behaviour of a man (Bonino, 2000), but these conceptions were rooted deeply in the mind of both men and women as social constructs of masculinity. However, this violent discourse, rendered as mental normality, was lurking underneath the skin of social collectivity and made invisible, until gothic literature came to analyze it through the villains.

Alsina and Borràs Castanyer (2000) claim that the construction of masculinity through violence is the manner in which man comes to measure woman. To this respect, virility becomes something that needs to be permanently assessed, with an underlying desire to express violence and power as the male accomplishment of identity, force being its manifestation. Violence may be transformed into defensive, or malignant, as with vampires, who use their violence to kill those the blood of whom they wish to possess. This malignant violence lacks one's preservation as an objective motivation. Furthermore, the principle it acts upon is pleasure, as the vampires show when killing. So to speak, it is the pleasure of hunting, where the prey becomes senseless, if not because it is the means to obtain the hunter's thrill. As for this emotion, very often violence needs a trigger, and this is often impersonated in the figure of the other as the motivational element that provokes the necessary use of violence (Brancato, 2000; Aresti, 2010). All too often, it is the women who become the target of this violence, where no negotiation is possible, which transforms violence into the accepted discourse of masculine authority (McElhinny, 2009). This is why Edward rejects Bella when she refuses to accept his saying, or gothic villains exercise the imposition of their violence against women.

6.4.2. The shaping of masculinity through violence.

As Amorós (1997, qtd. Bonino, 2000) established, the first articulatory element of violence as a meaningful tool of masculinity is the proposal of equality and gender reciprocity. When men define themselves as superior, they cannot be addressed to as "normal", for when masculinity implies supremacy, dominion, and dehumanizing indifference towards others, man faces a conflict. Secondly, gender beliefs incorporate ideals to masculinity through gender normativity, for example, by dubbing as men

those who are born with a penis, or by presupposing male stereotypes as those valid to be necessarily accepted.

When masculinity is being constructed, there are two main ideologies that act as core discourses which come to create violence as a positive tool, or at least, necessary. The first element is the individualism of modern society. This requires man to build his masculinity ideal as self-sufficient, self-made, with little or no need of others, free to desire and to gain knowledge, and most important, ready to exercise power to retain his rights. This is what the gothic villain embodies; sheer power is what they crave, to the point of bridging their own destruction. The vampire needs to remain sole —later constructed on the grounds that if in large numbers, humans would know of them and they would have problems. Being a vampire means being alone, as Melmoth came to discover, or as Louis refuses to be, although that is how he eventually lives. No companionship is possible. Even the Cullens remain isolated, and although socially a family, they are dysfunctional at that level. Patriarchal notions render too strong and condemn them to solitude.

The second ideology bringing about violence as a necessary builder of masculinity is the eradication and extermination of the different other, which created the ideal of warrior and conqueror. Count Dracula certainly is the perfect embodiment of this ideal, for even his own name, “Dracul-a”, comes to depict his origin as a voivod and warrior belonging to Pope and Emperor Sigismund II’s “Order of the Dragon”, an ancient society which was created to fight the infidels and every enemy of Christianity. Besides, Harker addresses that when the Count speaks of the man on the portrait in the dining room at the castle, he speaks as if he witnessed those past days. Dracula is “the heart’s blood, their brains, and their swords” (*Dracula*, 35), which fits

the formerly explained psychoanalytic image of phallocentrism. What Harker fails to know is that the man of the portrait is the Count himself. The passage reads as follows:

Midnight.—I have had a long talk with the Count. I asked him a few questions on Transylvanian history, and he warmed up to the subject wonderfully. In his speaking of things and people, and especially of battles, he spoke as if he had been present at them all. This he afterwards explained by saying that to a *boyar* the pride of his house and name is his pride, that their glory is his glory, that their fate is his fate. Whenever he spoke of his house he always said ‘we’, and spoke almost in the plural, like a king speaking.

(*Dracula*, 33).

The Count finds his own value as a man through the need to regain his past as a warrior, which is why he “we Szekelys have a right to be proud, for in our veins flows the blood of many brave races who fought as the lion fights, for lordship” (*Dracula*, 33), for he defended his land against the “Austrian and the Hungarian” (27) and his native soil “has not been enriched by the blood of men, patriots or invaders” (27). It is his past as a warrior that builds his own ideal as a boyar, as a voivod. It is violence which makes him display before others as the great warrior he is, and fills him with the pride that Harker, due to his Victorian age of reason, fails to understand. As the Count constructs his masculinity through violence, it is only natural that he shall develop equal violence as a vampire, for his vampire masculinity self becomes an extension of his warrior masculinity.

The Volturi are described as another aristocratic elite, equally violent and merciless, which is how the Volturi define themselves most clearly:

“Of Course,” Carlisle answered. “We would certainly be prepared to take full responsibility for Bree.”

Jane’s expression was torn between amusement and disbelief.

“We don’t make exceptions,” she said. “And we don’t give second chances. It’s bad for our reputation.

Which reminds me..." Suddenly, her eyes were on me again, and her cherubic face dimpled. "Caius will be *so* interested to hear that you're still human, Bella. Perhaps he'll decide to visit."

(*Eclipse*, 512).

After the battle, Bree, the sole survivor of the newborn vampire clan created by Riley and Victoria, is left alone before the mercilessness of the Volturi. They do not respond to Carlisle's wish to accept her, and Jane decides upon it as a death sentence for Bree, who, despite being a young girl, conveys no feeling from Jane's vision of emotionless justice. Thus, Bree is killed without anybody being able to prevent that from happening.

Close to the warrior idea, masculinity is created through the modern conception of competitive sport. In a civilized context, sport transmits the individualized and collective idea of masculinity as to being able to repudiate the other with any individual and collective means. The Cullens do exercise, as shown in *Twilight* (2005), when Bella is taken to the forest to play a baseball game with the family. This displays an ambivalence of masculine discourses: on one hand, depicts the competition as the stage in which the various members of the family need to outplay each other, which exposes their masculine skills to the maximum. At the same time, this provokes the masculine idea of competition to be built as a socializing act of communal nature, for it happens in a familiar environment. Hence, violence, while regaining masculine identity, is able to establish bonds of affection in a group.

Lastly, the belief of male being superior to female is what constructs the discourse of masculinity through matrix ideologies. The female becomes the idealized image for the man to obtain through competition or warfare. The female possesses value, not *per se*, but for the complementary role it adopts as the goal of the masculinity's focus of the female as the aim to be possessed. This reinforces the

discourse of male being the active agent in front of a passive female, in an embodiment of non-symmetric roles favouring the male, ultimately leading to the monopolization of the public through the hierarchical organization of masculinity and its prominent values.

6.4.3. Classifying hardship of masculinity.

Bonino (2000) establishes a hierarchy when outlaying the problematic aspects from which masculinity suffers when elaborating the subjectivity upon which maleness discourse is built. These may be the following:

1. Male malaises:
 - a. Disorders related to overinvestment on success-failure.
 - a.1. Disorders provoked by imperative search for success or control.
 - a.2. Disorders due to virile failure sentiments.
 - b. Self-sufficiency pathologies with restricted emotional elements.
 - c. Disorders caused by body overinvestment.
 - d. Hypermasculinities.
 - e. Pathologies due to transitional masculinities.
 - f. Pathologies derivated from non-traditional sexual orientations.
2. Disorders related to indifference towards oneself or others.
 - a. Pathologies emanating from aggressive or indifferent self-sufficiency.
 - b. Disorders due to excessive obedience or rebellion against authority or hierarchy.
3. Abuse of power and violence (disorders and masculine ill-treatments).

- a. Abuse of power and gender violence.
 - b. Abuse of power and intragender violence.
 - Hierarchical and generational.
 - Violence among equals.
 - Abuse of authority and political power.
 - Pathologies related to paternity and breeding responsibility.
4. Disorders due to excessive recklessness.

Male malaises are those disorders which cause pain at a psychological level and are egodistonic, that is, are perceived as alien for the self. They become sufferings due to the global notions of masculinity —body, control, power, economical power, etc.— adopted in an obsessive manner to obtain one goal. They also display virile failure of presupposed values one may have, especially when it comes to sexual behaviour and disfunctions. This may cause a narcissist wound causing depressive or hyperreactive states.

Other maladies involve emotional restrictions derivating from excessive value of self-sufficiency and invulnerability, which may lead to homophobic, dependent states of emotion towards women, or emotional parasitism. Equally, the body can channel these feelings through excessive masculine behaviours and hyperexposures of them, such as risk, strength, overconsumption of alcohol and drugs, or aggression. They are originated by the doubtful questioning of masculinity. In a parallel way, non-traditional expressions of sexual behaviour or identities, such as homosexuality, bisexuality, or celibacy, may cause suffering upon oneself, or its projection unto others.

Some other pathologies relate to narcissist resolution of masculinity through self-centeredness and indifference, even aggression, towards others, especially women. Subdued to external hierarchies and authorities, indifference is turned from others to oneself, which leads to psychosomatic disorders and obsessive states of neurotical masculinity, or even sociopathological behaviours with hyperindividualistic models of masculine transgression, which of course, are related to power, in terms of violence, cruelty, and oppression.

Oppression and violence may also be intrageneric and directed to equals, such as cases of bullying, mobbing, or even induction to drugs and violence. This may happen at an individual level, or collective, through institutions like schools, prisons, or recreational institutions where communal expressions of violent behaviours can be manifested.

These pathological states of masculinity behaviour depict clinical states of humans as if they really were non-fictional vampires. Traditional gothic villains herein contained do possess great narcissist behaviours, which relate to themselves as the centre of all attention throughout narratives. Patriarchal discourse embodiments like Manfred, Montoni, Lord Ruthven, or Count Dracula, among others, portrait a discourse of masculinity manifested through the narcissist and egotistical exercise of power towards women —or in homoerotic way as in the case of Lord Ruthven and Aubrey, and Lestat-Armand-Louis relationships— as a manner to reaffirm their own maleness. Masculine discourse is constructed through the use of individualism as the manner in which the vampire addresses the others. Even if Count Dracula *possesses* three brides, or Lestat looks for a companion, or the Cullens form a family, they really are disolute and dysfunctional as companions, for the other is nothing but a necessary means to reassert their masculinity through the need for the possession or use of

others, which leads them to act mainly as individuals. Their inability to establish emotional links with others does not but strengthen their necessity to appear as men who lack feminine aspects of sentiments, thus, they feel no remorse, no love, no affection, nor any other feeling of bond.

Even when they seek to victimize a human, they do not speak in terms of “personhood”, but in terms of inanimate property, as when Count Dracula says about Harker that “How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me!” (*Dracula*, 43), dehumanization comes before the ultimate blood consumption and death, for as Zimbardo (2007) explained, the male needs to dissociate their “opponent” from their humanity and emotions that make them equals, in order to obtain power over them and pleasure after exercising violence. Stephenie Meyer’s Edward equally treats Bella when it comes to disposing of her humanity, for he does not hesitate to treat her as a mere object, or possession, when she fails to accept his patriarchal restraints.

Vampires require a dehumanizing process to be defined as vampires. Lestat permanently tries to talk Louis down by addressing his need to consider vampirism as a superior existence, which may lead to see humans as mere meaningless creatures at their disposal. Contrary to Louis, who needs to hold on to his humanity, Lestat refers to it as a flaw and summarizes his masculine discourse of power to killing:

“Does it bring you happiness?” he asked. (...) This is insanity, Louis. This is vain. And what truly lies before you is vampire nature, which is killing.”
(*Interview with the Vampire*, 77).

Killing is the unnatural act of supreme violence motivated by masculine discourse manifested to its peak. Traditional villain characters of Gothic express little suffering about depriving humans of their lives, but vampires seem to construct their

masculinity through the savage element or murder as imperative, where feelings of compassion fail to obtain significance. Thus, Louis, or the Cullens, especially Carlisle, develop a diverted form of masculine discourse, for they do bear in mind humans as emotional beings, for it is that element which challenges their male individualism and comes to address why their bonds are mere functional motivations to face solitude, as Melmoth ethically claims when wondering about cursing his damnation upon a woman as an exchange for his loneliness; and not true bonds of affection, which is what may really form their family appearance into a feasible reality.

This dilemma is what constitutes the depressive states of Sir Varney, Louis and Edward. They are fully aware of the fact that their existence requires a human price in the form of death as the necessary trade. Their grasped humanity does not comfort them, on the contrary, it becomes a source of profound torment. In true masculine behaviour, this sadness and melancholy is expressed through the hiding of suffering, dissociation, and emotional projection. They stew in their anger, frustration, and depression. This relates to how they cope with pain, and it is through the destruction of the others. As vampires, they express their frustration through the killing of other humans and animals, both of whom are innocent. They did nothing to deserve death, but it is how the vampires come to express their gloominess. Louis encounters the additional death of Claudia at the hands of the Parisian cohort of vampires, while realizing that Armand failed to stop it, for it is Louis the companion he wished to have, and Claudia served a dual purpose for him: on one hand, allowing Santiago and the rest of the vampires to kill Claudia would satisfy the rule of not killing other vampires: "It is the crime that means death to any vampire anywhere who commits it. It is to kill your own kind!" (*Interview with the Vampire*, 224); and on the other hand, Louis would be free, for Claudia is certainly the feminine element defining Louis's

dependent masculine self. Armand establishes this dual objective and wittingly acts upon it with no means to stop him from accomplishing his goal, Louis. However, the plan does not succeed, and enables Louis to regain his strength by redefining his masculine self as truly emotional, although once unleashed his wrath.

Sir Varney and Edward develop some deathwish attitude of masochist male role, for the former tries to commit suicide once accepting his parasitic existence leads to neverending pain and suffering. Ironically, once daylight touches him, his suicidal ending becomes a new beginning and the pain is revived again, for he needs to kill humans to drink their blood, and that leads to more suffering. Edward defines his existence as empty until Bella is found, but knowledge of his need to vampirize her to fully love her agonizes him, and in *New Moon* (2006), he develops into self-destruction through the violation of the vampire rule of never exposing themselves before humans. Edward knows through Carlisle's suicidal attempts that he cannot kill himself, so he asks the Volturi to kill him, who do not do so due to his powers. The Volturi define their masculinity through the exercise of power as the vampire supreme justice, and Edward becomes a desirable asset they do not wish to lose. Thus, both Sir Varney and Edward need to be externally destroyed. In a narcissist pathology of self-hatred, the former jumps into a volcano, but the latter is saved by Bella at the last minute. Nevertheless, Sir Varney, Louis, and Edward develop a discourse of self-guilt as an expression of masculine depiction of emotional torment.

6.4.4. The household as the domestic sphere of masculine violence.

Masculinity and violence are mostly exercised in the household environment, which traditional Gothic of Walpole's *The Castle of Otranto* (1764), Ann Radcliffe's *The Mysteries of Udolpho* (1794), Rymer's *Varney, the Vampyre or the Feast of Blood*

(1845-47), Le Fanu's *Carmilla* (1871-72), or Stoker's *Dracula* (1897) show the domestic violence through the oppressiveness described as the households's main characteristic. Equally, Lewis's *The Monk* (1794) happens in a monastery, a place of presupposed peace and quiet, but the contrary. Walpole and Radcliffe set their narrative in the context of middle or high-class families placed in great castles, and Stoker portrays his Count in a castle as well. All these dominate great lands and become a visual threat; to the extent of becoming the images of death and oppression their owners gobble and later spit out at their women.

The household became the impersonalization of the woman's work outside home in the country or industry, and the conception of its violation —as well as woman's— became an issue to be tackled with. Hence, regulations and bills were passed in the Parliament throughout the eighteenth and nineteenth centuries to protect women from male anger and arbitrary power. Ideologically, women's position was that of the class itself, besetting on all sides by aristocratic license and lower-class violence (Ferguson Ellis, 1989). Consequently, gothic narrative espoused home as a fortress, and as a castle in the cases mentioned, where home was nothing but a corrupted discourse of male power from which women needed to escape, as in Radcliffe's *Udolpho*, or later Meyer's *Twilight* saga.

The home in the Gothic is no longer a functional home, but a prison. The fortress becomes the microcosmic shelter where man exercises his power through patriarchal exercise of women as items to be dominated. At the same time, the same fortress becomes a prison for the patriarch as well, for Manfred, Montoni, or Count Dracula cannot escape from its barren enclosure. It is the same violence that defines them that simultaneously limits their existence as gothic villains. Not until Harker comes to Castle Dracula is that the Count is able to flee to England to parasite

Victorian conventionalisms away from his Transylvannian castle, as wasted and dead as he is. All these villains are retained in the past that once had meaningfulness, for that was when their true identity was originated. Walpole's and Radcliffe's narratives relay upon the inheritance of a kingdom once possessed, and Count Dracula is the survivor of a dead warrior past, merely reminded of by the portrait hung and the gold acquired after the battles. Nothing else is truly meaningful when forming their identity.

On the other hand, other villains such as Melmoth, and vampires such as Lord Ruthven, Carmilla, Lestat and Louis, and the Cullens, are fully nomadic. Their main identity is as wanderers who fail to create a steady and permanent home. Melmoth as a Jewish depiction, and Carmilla as a female searcher, become wandering beings who need to relate to nomadic nature to find an identity. Louis comes to travel due to the same reason, whereas Lestat travels for the same reason that Lord Ruthven does, pleasure and idle existence shaped by emptiness. By doing so, the characters are able to break away from the domesticity that encapsulated them, and others such as Manfred, Montoni, Count Dracula, or Ambrosio; and try to find their identity, as they are able to confront the domesticity of patriarchal violence impersonated in the form of a house, castle, or monastery; all of whom are of gothic taste. These forms of home depictions fail to suggest familiarity or tenderness, but act as the strongholds from which life cannot escape. Death surrounds the household and establishes the development of the villains, be them may vampires or not, through the discourse of domestic violence and destruction of femininity.

At the same time, as the Cullens come to suggest, the household becomes a prison resembling that within established by the state of vampirism and undeath. Nothing fruitful is to be expected, but a gilded cage similar to the Volturi's lair in

Italy, where they have no other choice but to rejoice in the image of self-built identity of violence and wasted normativity of barren nature that keeps them trapped in their prison. This discourse of self-inflicted domestic violence transforms the powerful vampire into the weak being that constructs the discourse of self-preservation—the vampires need to be hidden so that humans do not expose and exterminate them—the element which justifies why they really are trapped.

Violence articulates through the emotional manipulation (Torkelson, 2011), as when Jacob kisses Bella, although she did not wish to be kissed, and therefore, punches him. Her reaction is to ask him whether he is finished, and his is a smile. Although she addresses his reaction as an assault, his action is not faced with consequences. Additionally, she downplays his action. Equally, Edward manifests deceptive language as when he manipulates Alice, or tries to emotionally talk Bella out of visiting Jacob. As Torkelson states, women are “the natural sexual prey to men and love it” (2011: 213). As an extension, Bella’s life is utterly dominated by Edward’s desire of possessing her through his masculine dominion (Issow Averill and Strong, 2011).

As Kimmel (2005) states, this acts of violence do not happen because men need to exercise violence upon women, but because this act is culturally and personally rewarding as a means to channel the frustration caused by the denial of manhood. Nevertheless, in vampire literature, there is a feminine subversion in a voluntary manner to male power. Vampire victims do fear death and pain, but also experiment some type of ecstasy, which suggests some psychoanalytical image of sexual masochism and sadism, for vampire existence becomes something to be desired, and not as the damnation of being undead and doomed to lead a pseudoexistence. This is the ultimate resource of patriarchal deceit against the

feminine element of necessary vampirical masculinity and its selfish, narcissist, and to some extent, pathological, satisfaction.

6.5. The vampire as the embodiment of masculine capitalist economy and power.

Anne Rice's Louis and the Stephenie Meyer's Cullen family establish a departure from the traditional aristocratic vampire model of coercive existence as far as humans are concerned. Whereas traditional vampires display their behaviour as purely evil and with little regards towards the liberties of others, these two contemporary depictions of vampire characters show the element of voluntary choice as a landmark. Both Louis and Bella decide to be vampires, as they are given the choice. Especially in the case of Louis, it is easy to presume that Lestat chose him due to other expectations than mere food value. Thus, when he offers him to be a vampire, it is presumable that should Louis have turned down the proposal, he would have been transformed either way. Lestat had previously decided to do so, which is what motivates his observation of Louis and final illusion of choice. On the contrary, Louis does exercise his will when saving Claudia from a certain death after her mother died. And at the end of the novel, when the journalist asks him to be transformed, Louis rejects the idea. So to speak, the narrative evolves as a discourse in which Louis's will to decide is the main course of action. He decides to bond with Lestat and Claudia, and to later break away from Lestat to travel to Europe in order to regain his lost identity. Once again, utterly jaded and devastated after Claudia's death, he chooses not to accede to Armand's wish to remain companions and returns to America, where he decides to tell of his story as though a new revisiting of Coleridge's *Ancient Mariner*.

Whereas other vampires offer no choice but to exist as vampires in a state of undeath, Louis does offer this chance to those who might be vampires.

Carlisle also decides to transform the different members of his family on both compassion and as assets in a capitalist manner. He becomes very selective when he decides upon whom to be transformed, and whom left to die. Either way, he does exercise some freedom that other victims do not have, as Rosalie tells Bella when explaining the nature of her transformation. Besides, Bella becomes the centre of Edward's ability—or inability—to decide whether he shall grant Bella's wish to be transformed. Bella becomes Louis when they exercise their freedom to decide.

This can be read in terms of vampire-human non-coercive and voluntary coexistence, sustained by the possibility to propose voluntary exchange that might become symbiotic to both species (Whitman, 2006). This is how these new vampire depictions differ in their capitalist impersonations from the former aristocratic type of predatory vampires. Whereas the former act upon mere self-interest that makes some succumb to others, of course, humans to vampires; the new depictions offer an image of new capitalist behaviours where profit-loss balance is maintained, not through classical notions of capitalism as Adam Smith claimed, whereby the best for the market is what is best for oneself; but through the cooperative system where the common welfare state is the superior motivation beyond personal gain.

In a libertarian discourse, the humans—and vampires—may have personal rights the violation of which through vampire's force cannot be justified through the personal needs. This discourse establishes masculinity in terms of competition and superiority in economical terms as well as purely physical, where the vampire is clearly the element to win, due to their superiority and powers beyond human reach. This is how former aristocratic vampires act. Their identity as male vampires is

defined through the force they may inflict as a compensation for their sexual inability to reproduce. This may lead to the sexual identity to be channeled through the force in terms of destruction the vampire causes, which is also feedback by the dehumanization of those who become their toy and food. As a contrast, contemporary vampires display a welfare attitude towards humans and other vampires, which leads to the redefinition of their economical —and personal— masculinity through additional discourses in which humanization and the need to cohabit are crucial. This does not mean that traditional masculinity identifications cease to exist, which does not happen, for the vampire continues to be defined through their power and cruelty as they hunt and use the necessary means to gain power, and economical wealth as Louis and the Cullens become rich through the capitalist resources at hand. The main process (re)defining their new capitalist masculinity is their need to consider humans as something more than food, but as emotional beings that help the vampire retain the once lost humanity they possessed. By doing so, they may sustain a social interaction that might be able to guarantee the necessary means for the coverage of vampire and human basic needs in mutual cooperation.

Therefore, it can be said that former aristocratic vampires are motivated by their own individual rights to act upon what is best for them, hence, exercising their freedom of existence and property as individuals, whereas superior entities, such as governments claim little refrain over their actions. This is how traditional forms of capitalism came to develop. The ideology behind it was the Lockean conception of natural right to act on the personal and economical ground, where it is fair to try to accomplish what is best for oneself. This may create a system of mutual concurrence, which is what established the market's capacity to self-eradicate imbalances. American capitalism developed through this idea, especially after the 1929 crisis and

the Second World War, where all future global economy was transformed through the dollar and the gold resources of impoverished countries in Europe and Japan needed American money to reconstruct their nations, industries, and economies. This system reassured the American superiority as a unique economical potency due to other industrial competence —Germany, Britain, France, Italy, USSR, or Japan— was utterly reduced to ashes by the war. For decades to come, these former potencies developed through financial growth that was superior to industrial wealth, and during the 1980s and 1990s, the American government of Reagan and Bush eras determined the State's little participation in the financial regulation of the markets. This is the image that supports the traditional vampire description. The vampire, being undead, does possess supernatural capacities to resist death, but to certainly cause it. Thus, the vampire has nothing of value, not even life, to be lost; whereas the living fear to do so. Economy, patriarchal discourse of women, are economical extensions of this framework, and that is what the vampire ultimately wants to destroy and come to possess.

The Cullens, and formerly Louis, are derivations of this vampire ethics of economy, although they do not hesitate to become wealthy on one hand, and later try to not act as proper vampires who prey upon humans. They divert in the sense that they do not feel as the Neo-Aristotelians and libertarians, who claim that personal and economical freedom as an individual is to guarantee the maximum levels of social happiness. While at the same time retaining this spirit of individual freedom, these vampires address the mutual exchange as an economical interaction of vampires and humans, as the only way to redefine the needs of both. This is why Louis holds on to Claudia in an emotional level, or Edward bonds with Bella equally on emotional grounds. However, Jacob becomes the necessary other against whom he needs to

exercise his traditional possessive masculinity through power, although the Cullens do not need to do so. Masculine aspect of vampire as economical conception is related to the development of morality, for these modern vampires, Louis and the Cullens, undergo moral issues when deciding upon the fairness of their actions and consequences, whereas traditional vampires never doubt on how to satisfy their selfishness and absorbing masculinity through power. It is through this morality that contemporary vampires come to see humans beyond food sense dehumanization (Cole, 2006). It is a desire to see their own behaviour decided internally, within their own sphere of vampire personhood, and not as a curse of external origin, which is how traditional Gothic of Walpole, Radcliffe, Maturin, or Stoker, came to depict evil in its appearance. Nonetheless, as Simon Clark and Leah H. Murray (2006) establish, this element of moral discourse is what establishes that former images of capitalism, as a metaphor for vampire predation finds its way into non-repressive and non-coercive possibilities of mutual coinhabitation in a new form of social contract based upon cooperation as the necessary resource to assure mutual preservation, both as species and as images of economy; for failing to do may cause inevitable states of cannibalism and extermination through implosion. This is why Louis and the Cullens attempt to form a family in real terminologies of social formation of patriarchal unit developing affection and communal development. However, Louis fails through the death of Claudia, and turns to solitude, although a new man. Carlisle attempts to do so, which he accomplishes to a certain extent, for the collective finds its way when interacting. Nevertheless, it is Bella's marriage, transformation, and ultimate birth of Renesmee that truly renders them as a family. It is Renesmee, as the image of the newborn cooperative meaning and nature of former imposing capitalism that redefines their new form of patriarchal construction, as previously analyzed.

However, the image of vampire-human form of matrimony between Edward and Bella becomes the ultimate way in which Edward finally acquires Bella as property. It is through matrimony, and later on, through transforming her into a vampire, that Jacob is destroyed as the economical competence. However, whereas former traditional forms of marriage develop women's discourse as a passive element of motherhood and domesticity through the reaffirmation of social, political, and economical nature of class belonging (Ruiz, 1792; Reynaud, 1981; Lacarra, 1990, 1995) that women become submitted to man's power, and of course, Edward's. Bella is allowed to become a participant in Edward's patriarchal form of matrimony, and consequently, of the Cullens's economy. Nevertheless, it is through voluntary submission that she does so. At the same time, this voluntary act from Bella provides Edward with status and new leadership, although Bella becomes active part of it through Renesmee. As a mother, besides wife, she is more than a mere alliance between patriarchal forms (Rapp, 2009) that Edward and Jacob, and through abstraction, the Volturi; impose upon her. This is how the social contract is born in the new order that vampires, along with humans and wolves, come to create. Capitalism, and the State as a form of social construction are born through this allegiance of patriarchal forms that need to interact, and that helps patriarch powers to penetrate and parasite humans as capitalism parasited the Third World through the use of humans as mere labour and capital vanquished national industries through financial strategies to acquire and exploit the resources. This was done through the imposition of private property of collective lands, taxation, labor migration and the destruction of native expertise and possessing women's motherhood as a political reinforcement of foreign capitalism and its political displays of racial discourses (Rapp and Caldwell Ryan, 2009).

This ideology transforms Bella into a passive element of being a wife and associated motherhood that is rendered as non-productive in capitalist terms, due to her inactivity causes no economical surplus (Lockwood, 2009). This responds to the structural separation of the productive and domestic spheres of men and women. These vampires do not “work”, except for the patriarch, Carlisle. Even Louis, who was formerly a plantation owner of self-made wealth, ceased to continue working as a plantation exploiter when becoming a vampire. Carlisle needs no job due to his immense wealth and richness, but he needs to appear as a doctor to retain his human sphere of capitalist behaviour as a worker, while at the same time, being a doctor helps him to exercise his compassion in the community. However, “work” as a commodity in pure capitalist logics, is what the vampires fail to exercise, and Bella becomes part of that system. She fits the sphere of aristocratic vampires that become the parasiting force of capitalist behaviour.

Dana D. Nelson (1998) states analyzes this question as the patriarchal form of whiteness being defined as the means of national identity and manhood. Masculinity—both personal and extensively, national— came to be expressed through the definition of white maleness of the family structure. By doing so, ideological constraints of whiteness as the religious, political, and economical necessity became pushed open and were able to reach the social spheres of the market and the capital, which came to be defined through its white masculinity, especially in the slave-powered states. Hence, the nationalization of whiteness and maleness became identified as the basic legal rights of individual capitalists forming the country, although it was based upon the cultural fears of rivalry between ethnicities, as depicted in the *Twilight* saga by enclosing Jacob’s tribe into the reserve, where limited access to the public spheres, and most certainly, none to the economical.

Facing this situation, Carlisle is the only vampire who shows a profession that may enable to provide economical nourishing of his family. Carlisle displays the national form of economical success as the patriarch of a middle-class family, good-looking, urban professional of wealth, cultivated, and able to generate a family. This becomes the reaffirmation of his validity as a white capitalist male. He does try to regain his male identity through the role of father, although this surface lurks an irrational emotionality that needs to be repressed (Brittan, 1989). It is capitalism and its mode of production that encapsulates the male vampires characters into a barren need to manifest competitiveness in a way to alienate their own body and their subjectivity. This becomes the reason why they develop confronted emotions and need to either reject their emotions, as traditional vampires do, or develop a capitalist behaviour of control and power to impose their economical sex. No matter what strategy is adopted, the vampire's masculinity shall necessarily and inevitably cause great pain to him, due to the source of power not being equal when trying to exercise the private and public spheres of masculine capitalist power. In other words, it is necessary to permanently redefine the alterity of both woman and man himself simultaneously (Hearn and Connell, 2007).

6.6. New masculinities. Diluted portrayals of manhood and vampire homoeroticism.

Traditional aristocratic vampires are mainly characterized in their discourse of masculinity description by the sheer rejection of feelings. This is the main element characterizing the rest of subsequent modes of behaviour that they display. Either vampires, or vampirelike characters, are obsessed with the idea of power, which they need to exercise to the maximum, in order to retain the manhood they are supposed to

socially have and display as men of power they are. Therefore, it is natural to understand that through the rejection of feelings, they accomplish success when trying to be the strong men they are conceived they need to be. This perception occurs in a duality of manners, which at the same time reinforce each other: on one hand, it is a personal perception built upon the role of aristocratic and noble origin. Lord Ruthven, Sir Varney, Count Dracula, and Lestat are noblemen belonging to a social elite; and Manfred, Montoni, and Ambrosio also belong to an upper social class, as kingdom owners, the first two, and a clergyman, the latter. Melmoth and Carmilla are, on the other hand, wandering creatures; the former doomed as a Jew metaphor, and a lesbianic discourse of patriarchal nature the latter. No matter, Carmilla acts like the former, for she accesses the noblemen's patriarchal order by invading the feminine sphere of kinship through the parasiting of daughters. These characters are defined as a class and one of the elements defining them as masculine identities is economy and politics as social and private spheres of masculine behaviour and property, which includes both land and other assets, and the feminine matter of the family. Thus, through economical, and consequently, political; motivations is how vampires come to parasite the masculine discourse as males lacking feelings they are. As previously analyzed, economy and politics are patriarchal extensions of private spheres, where feelings are thought of as an obstacle. In other words, there is no room for sentiments in economy. As a consequence, masculine identity is perceived through the denial of emotions.

On the other hand, the private perception of masculinity is reinforced by the public aspect of social, economic, political, and class expectation of masculinity to be expressed as it does in the private. Hence, little or no difference happens when man constructs, and later shows, his masculine identity. An inheritance from the past, the

ancient world defined manhood through citizenship, which grouped the social spheres of politics and economy; and power, both emanating from the warfare character of male leadership and intellectual strength. These vampire characters embody all these aspects, especially Manfred and Montoni on one hand, and Count Dracula on the other. These three are depictions of medieval warrior rulers, true heirs to Aristotelian images of great educated conquerors such as Alexander the Great, or later English King Alfred. Ambrosio, as a man of faith, may also be described as a warrior of Christ, although this relates warfare into the realm of the spirit. These gothic depictions fail to represent the ancient conception of leadership as the capacity to be a warrior, but cultivated and with sufficient temperance to be fair (Aristotle, 335-323 BC). These are men driven by selfish, obsessive and destructive passions, wrath, and a motivation of power that plays havoc among others, and ultimately, themselves.

On the contrary, the classic world created an ideal of masculinity that diverted in its definition, and the afeminate, or lessened male was born. The main characteristic of this masculine identity was the capacity they did not possess to erase emotions. As a consequence, this maleness was conceived to be as not meeting the social expectation of a man. Greece created and exported this diluted form of inferior masculinity to the contemporary world (Andrés, 2000; Guasch Andreu, 2003). This depiction of diluted masculinity was utterly conceived to be passive, for it failed to conquer the virility expected from men. Thus, all along the Mediterranean civilizations and Christianity, these men were rendered as pseudomen and deeply persecuted, due to the medieval association of passive maleness with sodomy, and later with witchcraft and evil. This provoked the image of sodomy to be addressed as an attack against heterocentric discourses of manhood (Turley, 1999).

The Renaissance gave birth to a subtler form of afeminated male, the libertine. This depiction was constructed as the more intelligent and transgressor male, artist, freethinker, and failing to fit social conventions of patriarchal heteronormativity. As artist, the became rebels and romantically idealized as they came to be associated with nationalism and ideals of freedom through the French Revolution and its subsequent bourgeois order. This where Lord Ruthven, Lestat and Louis, and the Cullens; come to fit, although for different reasons. The former three become free libertine travellers of idle lives. Their life and male discourse are mostly defined by the pursue of pleasure, whereas former vampires were characterized as purely evil characters with sadistic instincts looking for preys. Contrary, Lord Ruthven becomes the prototype of Romantic vampire aristocrat (Ballesteros, 2000), as he embodies the desire to travel, experience, and remain free of the social conventions. Nevertheless, in true vampire aristocrat nature, he displays the capitalist cannibalism as he permanently wishes to acquire what he desires —Aubrey through the possessions he has, including his money and sister, as an asset— as mere caprice.

Lestat acts upon similar grounds of motivation. His French origin suggests he is a descendant of the Revolution, a true bourgeois. However, he leaves the Old World and travels to the New in order to escape from his own decadence, which is later discovered by Louis and Claudia in Paris, when meeting Armand and his cohort of vampires. Louis becomes the companion Lestat wishes to have, an evolution of the French Revolution as a self-made man and owner of a plantation. Nonetheless, Louis is devastated by the loss of his wife and child, and is jaded —as Lestat is, albeit for different reasons—, which draws his attention. Both form a couple of disfunctional male bonding, for Louis fails to express his masculinity as Lestat does by murdering ruthlessly those humans he conceives to be at his disposal. Louis cannot escape his

feelings and morality, and that renders him into disfunctional male equal, which elaborates a discourse of homoerotic attraction and false masculinity, for they fail to exist independently from women (Guasch Andreu, 2003; Segal, 2008), as Claudia becomes an obstacle for Lestat, not enabling him to possess Louis completely. As Lord Ruthven marries Aubrey's sister is how he possesses Aubrey, and through Claudia's death is how Armand equally tries to possess Louis. The feminine issue, in both cases, is an obstacle for the male pretensions. As Donna Mitchell claims, "Claudia is the metaphor of the raging mind trapped within a powerless body" (2013: 63). It is Lestat who first cements her role in the relationship as a *doppelgänger* of himself, forming a similar trio as in the *Twilight* saga Bella forms with Edward and Jacob. Lestat adopts a motherly role with Claudia so that he may create a more savage version of himself, but at the same time, she bonds with Louis in a stronger way as his feelings for her grow, and his moral debates regarding her desire to kill humans increase his remorse. This does not enable Lestat to truly possess Louis, and finally, Claudia attempts to kill him through the violent act of burning Lestat, mirroring medieval images of sodomy and witch destruction through bonfires at the hands of the Inquisition as the necessarily mutilation of the body to reproduce masculine power discourse. This act of symbolic homophobia responds to the need to establish gender categories that require the characters's positioning prior to genderization (Sabuco I Cantó and Valcuende del Río, 2003). It has a double significance with regards to the male roles of Lestat and Louis. On one hand, Lestat is a failed traditional masculine discourse as his creation —Claudia as a wilder image of Lestat himself— is able to destroy its creator and motherly figure, as Frankenstein's monster destroyed its fatherly figure of Victor. On the other hand, Claudia renders Louis powerless, for it is her who becomes the active element outmaling Louis's masculinity, and Louis is

forced to witness the destruction of his fatherly creator as well. It is the depiction of patriarchal destruction at the hands of the women they fail to keep subdued. This is how Claudia rebels against the male and finds another acceptance of Louis's masculine mind. This enables them to transform into a more traditionalized images of lovers, although the age representation comes to become a problem, and triggers Santiago's suspicions initially, and later destruction of Claudia. Therefore, Santiago redefines Claudia's domesticity by punishing her active role, and metaphorically returns her femininity into the patriarchal requirement of domestic passivity of the woman. She is forced to be the feminine mirror of man's desire (Bacchilega 1997, 2004; Preston 2004).

Louis redefinition of masculinity is equal to Edward's serialization of spiritual and psychological torment. His vampire existence is defined by suffering and self-denial of the traditional vampire depiction. They gain symbolic meaning through the attachment to the pain traditional hegemonic masculinity needed to keep hidden (Seidler, 2007). Louis and the Cullens in a global manner fail to overcome their remorse, and consequently crave humanity through feelings of empathy, and in Carlisle's case, with sympathy. This is the framework that constructs contemporary male identity in a purely professional and capitalist metaphor, but redefining the former traditional masculine identity as a decline to mitigate emotion. Furthermore, emotions and spiritual torment becomes the way to redefine masculinity through the eroticism of emotion as an extension of traditional male's cult for the body. Torment exposes the body and the mind, and awakens feminine desire (McCracken, 2007). The physical description of Edward is quite similar to that of Louis, both are quite away from Emmett's muscular body, which relates to current images of megarexia, where males define their masculinity through the hypercul of the body. They are rather

thin, anti-classical as for their body complexion, and rather fragile looking. This matches Bella's self-conception of unattractiveness, which retains a similarity with these vampires's lack of bodily solidity. This is how Claudia and Bella become active females, on one hand, Claudia attempts to murder Lestat and later acts as a lover, although quite lavishly; and Bella tries to sexually interact with Edward. However, both vampires fail to sexually become males, until Meyer creates Renesmee through sexual intercourse between an unproductive and non-procreative vampire and a productive, and through Edward's —and the Volturi's as they try to destroy the offspring and whole clan— patriarchal, protectively impenetrable woman who is to later be changed into a vampire equal, resembling Lestat's desire to create Claudia as a more efficiently designed image of himself. This redefines Edward's sexual maleness, similar to Lestat, Louis, and Armand's sort of asexual feminization; through the empowering of Bella's active sexuality that was formerly repressed and now unleashed as her vampire transformation represents. Edward's body permeability becomes the source of the male dilution that provokes the female eroticism (Levine, McCracken and Middleton, 2007) through the image of femme fatale torn between two male lovers who need to overexpose themselves and endanger their own masculinity in a masochistic desire to be possessed by their own femininity, consequently readdressing their urge to mitigate the traditional masculine power requirement. As Mitchell (2013) argues, this defies the need these vampires have to permanently protect the female, so that by dehumanizing them, both in the form of Louis's desire to see Claudia as the dolls that he gives her, or Edward's desire to watch her while Bella sleeps.

This momentary empowerment of feminine characters metaphorically dilutes, or even castrates, the male figures of their masculinity in traditional forms (Connell,

1995). This is the role of emotions the vampires come to use as the means to reproduce non-traditional forms of masculine identity. They advocate maleness to a necessary reformation of masculine discourse, so that it is able to preserve itself. By doing so, it is the redefinition of masculinity that Louis and the Cullens are able to regain their lost identity as stronger new forms of man, free of the need to express power through vampire expression of human slaughter and dehumanization. As Cristina Garaizabal (2003) expresses, this shall give birth to the contemporary image of man as the symbol of social progress and order, which is accomplished through Renesmee's characterization as the multiracial bridging of new needs for solidarity and social and economical cooperation that is able to retain the feminine spheres of private and public active life.

Conclusions

After the analysis of the vampire and vampirelike characters of the gothic novels analyzed, it can be seen how the characters embody the masculine discourse of economical raciality. They come to represent the patriarchal notions of social order, malecentric and oppressive, in resemblance to the gothic oppressiveness of the imagery they provide as narrative settings. Thus, the castles, monasteries, or the household, become the patriarchal prisons where the vampire is enclosed and attempts to retain their victims in the symbolic vampire destruction.

This discourse of masculinity is constructed as the psychosocial discourse of man-centered necessity to refer to the vampire as an impersonation of male patriarchal ruling that represses the feminine part of the self—and of the women whom are needed as valid passive tools and assets—as a means to reaffirm his patriarchal heteronormative notions of economical and social power. The vampire, as an aristocrat outsider reflects upon the role of aristocracy in the growing capitalist development of the Western world, especially England and America. As for this, it is paramount the vampire's image as the foreign other, which helps to built the discourse of contemporary masculine and white Protestantism that shifts the traditional vampire's meaning and imagery as a force of nature, to the impersonation of the national construction of a masculine image of an economical self. In the process of this social construction, vampire status as a foreign aristocrat becomes paramount from the Marxist criticism of capitalism. After the French revolution, traditional medieval nobility needed to change its notions of honour, caste, and lineage, into the newly born economical bourgeois, which was the one that provided class mobility through the development of economy, finances, and market in a globalizing manner. Thus, former aristocracy was rendered as the inheritance of a past, which is the time from which the vampires are suggested to come, for their immortality may lead to a longer past. Some

of the vampirelike characters, such as Manfred, Montoni, or Ambrosio; are located in the medieval world, where superstitions and ghostlike evil apparitions of the supernatural provide a narrative framework wherein the masculine and racial discourses are constructed as gender needs to reassert masculinity as the most meaningful form of human drive. As vampires destroy life, this conception also destroys the villains as well, and racial and gender perspectives are addressed as to be redefined.

This is how later forms of proper vampire characters depict aristocratic vampires, who act as metaphors of past inheritance of class that are unproductive in capitalist industrial and financial development of the eighteenth and nineteenth centuries. As aristocracy held on to their former values of medieval origin, its role in capitalism was totally parasiting, as they failed to be economically and industrially productive. Trade and industry changed the production relationships to the grounds where caste had little importance. This led to aristocracy's enclosure within social and economical conventions of unproductivity, where traditional discourses of race and gender required the repression of the feminine element of patriarchy. This is what the vampire characters come to most desire to prey upon. As foreigners, they challenge the national conventions of whiteness, and this is how the racial discourse regains significance when it comes to describe the manner in which the vampire defies the status of social whiteness and malecentrism.

The vampire's psychology becomes a social construction of racial and gender motivations that are intertwined to provoke the capitalist construction of England and America to remain at the hands of white males. This is how the vampires become travellers, as Lord Ruthven, Melmoth, Carmilla, or Count Dracula. Equally, contemporary depictions like Louis and Lestat, or the Cullens; become nomadic

images of capitalist symbolism, for they travel within the boundariless nation of financial trade. As travellers, they also retain the notion of the *Wandering Jew*, which responds to the medieval construction of Catholicism as the main religious constraint for white man to act upon their citizenship. Other religious creeds or ethnicities were banned and persecuted, for they were the murderers of Christ and God's white male-centered construction of the earthly and divine worlds. The vampires, being wanderers, become the same destroyers, and ultimately, they are the destruction of the capitalist system itself, which preys upon humans by rendering them as mere productive tools in an economical logic of social and economical predation.

The vampire becomes the predator that undergoes a transformation from early Gothic's depictions of masculinity as utterly destructive and homophobic, into the contemporary heterodiverse masculine white vampire of multiracial approaches. Whereas Victorian gothic vampire impersonations respond to patriarchal vampire notions of man, contemporary vampires also develop other forms of masculinity, such as asexual or homoerotically motivated forms that suggest homosexuality, such as in Anne Rice. Not unique, Le Fanu's *Carmilla* depicts a lesbianic nature of vampiric attraction. This thesis analyzes this lesbianic tendency as the challenge against patriarchal normatives in the same economical meaning. *Carmilla*, as a vampire, allures for her female victim, but it possesses the same economical symbology the other vampires retain, that is, the economical possession of the feminine self as an asset of economical value with which masculinity finds a way to empower its identity within racial discourse.

Anne Rice's vampires follow a similar spate, for they also depict the movement from European economical whiteness and its downfall at the hands of the American capitalist development. This is how aristocrat Lestat gets jaded in Europe,

and away from its decadence, he exports it to the Americas, where Louis is found. Louis is the masculine discourse of white capitalism in the Western world: self-made, young, powerful, and unaccessible. This, at the same time, is what provokes Lestat's uttermost desires. As capitalism needs to reinvent itself to prevent its own destruction, Lestat needs to do alike, which is why he sees Louis as the possibility to be a more efficient form of Lestat himself. Nevertheless, as inescapable from its true nature of capitalism, he is led to his destruction. It does not happen physically, but does occur spiritually, for Louis departs and Lestat is left a weaker vampire of lessened masculine identity, whereas Louis gains the master position.

As capitalist constructions of white masculinities, these vampire and vampirelike characters are driven through the cannibalistic need of power, which they do not hesitate to exercise upon those inferior to them, especially women. Masculine discourse is constructed through the need to feel neither remorse nor feeling of sympathy towards those prey. This is how the vampire encounters its barren solitude and ultimate weakness. As commonly said: "money has no feelings". Neither do the vampires. However, contemporary vampires do undergo processes of masculine discourse creation through feelings. As formerly Melmoth and Sir Varney develop emotions in which they regard their immortality as a curse rather than a gift, contemporary forms of vampirism also develop feelings of compassion. This is what finally saves them in a metaphorical way. This is how the Western man finds the way to make capitalism survive. Capitalism, as Marx conceived from its very beginning, bore the seed for its own destruction due to implosion, for it required perpetual growth based upon limited resources. This image is how vampire masculinity is defined as unproductive, both sexually and as vampire bite form of undeath. If random vampire creation happened, humans would be extinguished, and there would be no way to

provide vampires with blood, if not through steady and increasing vampire predation of cannibalistic nature. To prevent this from happening, vampires are described mainly as men, who need the women they destroy—as symbols of economical possession—to have the offspring necessary to perpetuate humans, as closely and secretly controlled in number—the Volturi do so through their heteronormative ruling—. Vampires, being dead, are infertile by definition, for vampires lack life. This is a symbol of economy's drive to create as well as to destroy societies through capitalist predation, rather than cooperative development; Western white power has developed an economic construction of white male superiority at the cost of the destruction of others. This is how love and its forms of family depictions are invalid for the vampire. Melmoth is aware that a companion would mean the sacrifice of an innocent, or Manfred comes to kill his own family, as later Ambrosio does. Love has no possibility, and is transformed as the façade beneath which economical predation happens, as in Lord Ruthven's case.

Louis-(Lestat)-Claudia, or Bella-(Jacob)-Edward suffer from a similar purpose. They are inadequacies of traditional male discourse that needs feelings to be repressed so that masculinity is preserved. This renders any relationship dysfunctional, as economical conception of vampires requires destruction as a means to gain value. This is why vampires are portrayed as destructive and murderous. Lestat repeatedly defines human nature as killing, as the Volturi do; whereas Carlisle follows Melmoth and Sir Varney's recovery of emotional self, and Louis's need to retain humanity as the unique way to survive. This is how the capitalist image of white masculinity develops a sense of affection and need to bond.

Consequently, Renesmee becomes the sign of vampiric evolution in the figure of a hybrid form that bridges the gaps between white superiority and Indians's native

nature, and vampire-human-werewolf balance as the symbol of the vampire's need to address survival through cooperation. This new order is what constructs a new discourse of gender and race regarding the vampire and capitalism, which is suggested to need a redefinition through the development of new balances of race and gender in the social and economical spheres.

Regarding this, this thesis may help other researches to explore new proposals for future analysis and research. Bearing in mind that the vampire is undergoing an enrichening process of new depictions, especially through the audiovisual media, it would be interesting to explore future discourses of gender, race, and economical portrayals of society through the analysis of interfeeding fields. On one hand, there are studies of comparative nature regarding literary and visual forms of vampire narratives. These are mainly featured by rather loose depictions of films and series of pre-existing novels. The studies may focus of this diverting impersonation as motivated by the need to racialize and economically indoctrinate the youth of Europe, and especially America, to perpetuate existing gender and racial discourses.

In a similar trail, studies may further into the hemophilic and homophobic statements of AIDS during the 1980s, as well as contemporary racial gendering of vampirism regarding whiteness as superior. This is how *Blacula* or *Blade* come to be analyzed, without neglecting their racial and postcolonial approach, of course.

Intimately related to capitalism and white masculinities, studies may research into *Techno-Goticism*, with more sophisticated portrayals of vampirical images such as *The Matrix*, the *Terminator* saga, *Alien*, *V*, or *Dracula 2000* and *3000*. These are vampire revisionisms as futuristic images of capitalism, where cybernetic development of technology may render humans as mere tools for superior intelligences. They display conceptions of financial developments of technology and

its impact upon humanity, which also address traditional vampire characters, as Count Dracula, or in alien forms of racial nature, which relate humans to mere food. The *Underworld* saga explores this relationship through the eyes of a woman who is a vampire, totally depicted as an explosively attractive and sadomasochistically dressed through a latex outfit that lets her slender body to be treated as the unreachable tool of masculine possession, whereas herself acts upon a woman with a pure masculine discourse that requires the denial of the self in the middle of a war between werewolves and vampires. This also explores the creation of an emotional bond between this female hunter and a human-vampire-werewolf hybrid, which acts as a neogothic foreground for Meyer's *Twilight* more lavish impersonation of romantic adolescent love.

Another research line may develop through the analysis of gender and racial depictions of postcolonialistic vampire series aimed at adolescents, such as *True Blood*, or *The Vampire Chronicles*, currently in vogue. They phase adolescent love stories and romantic conceptions of idealized love, which is how gender and race are constructed, with postcolonialistic approaches of nationhood. Related to this, it would be interesting to further the studies relating to the representation of age in these series as Oedipal revisions. It is shocking to see the relationships between old vampires who are older than a hundred years old relate to adolescents. This, of course, happens due to the vampires being trapped in adolescent bodies, which is how masculinity is addressed as an everlasting and neveraging form of power through the rejection of age as a means to avoid masculinity lessening, which inevitable leads to rather pederastic depictions of romanticized adolescent love as a manner of transgression or patriarchal failure.

Contemporary science fiction Gothic and cinema also embarked in the process of feeding capitalism metatextually through the depictions of vampires as pop consumerism images. These neogothic portrayals relate vampires in sophisticated and more complex forms of psychopaths and sociopaths, such as *Psycho*, *Halloween*, *Scream*, or other films that explore the psychosocial approach to vampire disorders in the shape of purely scientific explanations; along productions like *Wall Street* and others that relate to pure capitalist predation.

Metatextual depictions of vampires are to be studied through interdisciplinary media to analyze in a comparative manner the characterization of historical vampires, Vlad Tepes, and its portrayals of cinematic nature that mix fiction with pseudohistoricism to feed pop consumerism through idealized warrior images of masculine heroes that perpetuate racial and gender discourses. In addition, Bathory may be analyzed as well, for there have been several depictions of lesbianic orientations of Bathory through recreations of Carmilla, or supposedly faithful, fictionalizations of Bathory in films. They just use the names and general imagery associated with them to produce vampire films that respond to the consumerism desire of the film industry.

Finally, one last research area may be the ultimate depiction of vampirism as postapocalyptic redefinition of contemporary capitalism. These films also include zombies and other revenant creatures. They abandon the traditional framework of superstition and shape vampirism and its derivatives as scientifically explainable states through the vampire creation as having its origin in virus, as in *World War Z*, or *Daybreakers*, where Ethan Hawke —and Brad Pitt on the former— act as scientists who cultivate biological approaches to vampiric existence. Ethan Hawke impersonates a vampire scientist with an emotional capacity that makes him be the image of threat

for vampire order. Hawke comes to discover that vampirism truly is an illness with a solution, which is nothing else than the blood of a vampire state after being exposed to the sun. By exposing a vampire to the sun, vampire existence is destroyed and one regains humanity, after which the blood may destroy the vampire illness. It is interesting that as the vampire element is destroyed, humanity returns and other vampires's reaction to exterminate that instantly.

On the other hand, Brad Pitt's character acts upon similar grounds, for they treat the vampiric and pseudozombielike existence as generated by a virus. He comes to this conclusion after seeing that these creatures are created through contagion, except for when humans are terminally ill. This leads him to relate to how the illness can be destroyed. Science made its entrance in a definitive manner.

Both films define a postapocalyptic state of capitalism through the eyes of two insiders and, simultaneously, outsiders that are embodied by two masculine depictions of beauty and success in the late 1980s and during the 1990s, who have been able to socially appear as embodiments of social transgression and rebellion, while at the same time truly cooperative as new images of masculine discourse that the cinema industry uses to perform racial and gender discourses in the twenty first century Western world.

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Appendixes

Appendix 1. *Summis Desiderantes Affectibus*⁸⁸. Original form.

Innocentius VIII
Summis desiderantes affectibus
Papae bulla
1484

Innocentius episcopus, servus servorum dei, ad perpetuam rei memoriam. **Summis desiderantes affectibus**, prout pastoralis sollicitudinis cura requirit, ut fides catholica nostris potissime temporibus ubique augeatur et floreat ac omnis haeretica pravitas de finibus fidelium procul pellatur, es libenter declaramus ac etiam de novo concedimus per quae hujusmodi pium desiderium nostrum votivum sortiatur effectum; cunctisque propterea, per nostrae operationis ministerium, quasi per providi operationis saeculum erroribus extirpatis, eiusdem fidei zelus et observantia in ipsorum corda fidelium fortium imprimatur.

Sane nuper ad nostrum non sine ingenti molestia pervenit auditum, quod in nonnullis partibus Alemaniae superioris, necnon in Maguntinensi, Coloniensi, Treverensi, Saltzburgensi, et Bremensi, provinciis, civitatibus, terris, locis et dioecesibus complures utriusque sexus personae, propriae salutis immemores et a fide catholica deviantes, cum daemonibus, incubis et succubis abuti, ac suis incantationibus, carminibus et coniurationibus aliisque nefandis superstitionis, et sortilegis excessibus, criminibus et delictis, mulierum partus, animalium foetus, terra fruges, vinearum uvas, et arborum fructus; necnon homines, mulieres, pecora, pecudes et alia diversorum generam animalia; vineas quoque, pomeria, prata, pascua, blada, frumenta et alia terra legumina periri, suffocari et extinguere facere et procurare; ipsosque homines, mulieres, iumenta, pecora, pecudes et animalia diris tam intrinsecis quam extrinsecis doloribus et tormentis afficere et excruciare; ac eosdem homines ne gignere, et mulieres ne concipere, virosque, ne uxoribus, et mulieres, ne viris actus coniugales reddere valeant, impedire; fidem praeterea ipsam, quam in sacri susceptione baptismi susceperunt, ore sacrilego abnegare, aliaque quam plurima nefanda, excussus et crimina, instigante humani generis inimico, committere et perpetrare non verentur in animarum suarum periculum, divines maiestatis offensam ac perniciosum exemplum ac scandulum plurimorum. Quodque licet dilecti filii Henrici Institoris in praedictis partibus Alemaniae superioris ... necnon Iacobus Sprenger per certas partes lineae Rheni, ordinis Praedicatorum et theologiae professores, haeretici pravitate inquisitores per literas apostolicas deputati fuerunt, prout adhuc existunt; tamen nonnulli clerici et laici illarum partium, quaerentes plura sapere quam oporteat, pro eo quod in literis deputationis huiusmodi provinciae, civitates dioecese terrae et alia loca praedicta illarumque personae ac excessus huiusmodi nominatim et specificis expressa non fuerunt, illa sub eisdem partibus minime contineri, et propterea praefatis inquisitoribus in provinciis, civitatibus, dioecesibus, terris et locis praedictis huiusmodi inquisitionis officium exequi non licere; et ad personarum earundem super excessibus et criminibus antedictis

⁸⁸ See: https://la.wikisource.org/wiki/Summis_desiderantes_affectibus (last visit on August 15, 2015).

punitionem, incarcerationem et correctionem admitti non debere, pertinaciter asserere non erubescunt ... Huiusmodi inquisitionis officium exequi ipsasque personas, quas in praemissis culpabiles reperierint, iuxta earum demerita corrigere, incarcerare, punire et mulctare Quotiens opus fuerant, aggravare et reaggravare auctoritate nostra procuret, invocato ad hoc, si opus fuerit, auxilio brachii saecularis.

December 5, 1484 Bullarium Romanum (Taurinensis editio), sub, anno 1484.

Appendix 2. *Summis Desiderantes Affectibus*. English translation⁸⁹.

December 5th, 1484 Bullarium Romanum (Taurinensis editio), sub, anno 1484.

Innocent, bishop, servant of the servants of God, Ad futuram rei memoriam. Desiring with supreme ardor, as pastoral solicitude requires, that the catholic faith in our days everywhere grow and flourish as much as possible, and that all heretical depravity be put far from the territories of the faithful, we freely declare and anew decree this by which our pious desire may be fulfilled, and, all errors being rooted out by our toil as with the hoe of a wise laborer, zeal and devotion to this faith may take deeper hold on the hearts of the faithful themselves. It has recently come to our ears, not without great pain to us, that in some parts of upper Germany, as well as in the provinces, cities, territories, regions, and dioceses of Mainz, Koin, Trier, Salzburg, and Bremen, many persons of both sexes, heedless of their own salvation and forsaking the catholic faith, give themselves over to devils male and female, and by their incantations, charms, and conjurings, and by other abominable superstitions and sortileges, offences, crimes, and misdeeds, ruin and cause to perish the offspring of women, the foal of animals, the products of the earth, the grapes of vines, and the fruits of trees, as well as men and women, cattle and flocks and herds and animals of every kind, vineyards also and orchards, meadows, pastures, harvests, grains and other fruits of the earth; that they afflict and torture with dire pains and anguish, both internal and external, these men, women, cattle, flocks, herds, and animals, and hinder men from begetting and women from conceiving, and prevent all consummation of marriage; that, moreover, they deny with sacrilegious lips the faith they received in holy baptism; and that, at the instigation of the enemy of mankind, they do not fear to commit and perpetrate many other abominable offences and crimes, at the risk of their own souls, to the insult of the divine majesty and to the pernicious example and scandal of multitudes. And, although our beloved sons Henricus Institoris and Jacobus Sprenger, of the order of Friars Preachers, professors of theology, have been and still are deputed by our apostolic letters as inquisitors of heretical pravity, the former in the aforesaid parts of upper Germany, including the provinces, cities, territories, dioceses, and other places as above, and the latter throughout certain parts of the course of the Rhine; nevertheless certain of the clergy and of the laity of those parts, seeking to be wise above what is fitting, because in the said letter of deputation the aforesaid provinces, cities, dioceses, territories, and other places, and the persons and offences in question were not individually and specifically named, do not blush obstinately to assert that these are not at all included in the said parts and that therefore it is illicit for the aforesaid inquisitors to exercise their office of inquisition in the provinces, cities, dioceses, territories, and other places aforesaid, and that they ought not to be permitted to proceed to the punishment, imprisonment, and correction of the aforesaid persons for the offences and crimes above named. Wherefore in the provinces, cities, dioceses territories, and places aforesaid such offences and crimes, not without evident damage to their souls and risk of eternal salvation, go unpunished. We therefore, desiring, as is our duty, to remove all impediments by which in any way the said inquisitors are hindered in the exercise of their office, and to prevent the taint of heretical pravity and

⁸⁹ See: https://en.wikisource.org/wiki/Summis_desiderantes (last visit on August 15, 2015).

of other like evils from spreading their infection to the ruin of others who are innocent, the zeal of religion especially impelling us, in order that the provinces, cities, dioceses, territories, and places aforesaid in the said parts of upper Germany may not be deprived of the office of inquisition which is their due, do hereby decree, by virtue of our apostolic authority, that it shall be permitted to the said inquisitors in these regions to exercise their office of inquisition and to proceed to the correction, imprisonment, and punishment of the aforesaid persons for their said offences and crimes, in all respects and altogether precisely as if the provinces, cities, territories, places, persons, and offences aforesaid were expressly named in the said letter. And, for the greater sureness, extending the said letter and deputation to the provinces, cities, dioceses, territories, places, persons, and crimes aforesaid, we grant to the said inquisitors that they or either of them joining with them our beloved son Johannes Gremper, cleric of the diocese of Constance, master of arts, their present notary, or any other notary public who by them or by either of them shall have been temporarily delegated in the provinces, cities, dioceses, territories, and places aforesaid, may exercise against all persons, of whatsoever condition and rank, the said office of inquisition, correcting, imprisoning, punishing and chastising, according to their deserts, those persons whom they shall find guilty as aforesaid. And they shall also have full and entire liberty to propound and preach to the faithful word of God, as often as it shall seem to them fitting and proper, in each and all of the parish churches in the said provinces, and to do all things necessary and suitable under the aforesaid circumstances, and likewise freely and fully to carry them out.

And moreover we enjoin by apostolic writ on our venerable brother, the Bishop of Stratsburg, that, wither in his own person or through some other or others solemnly publishing the foregoing wherever, whenever, and how often soever he may deem expedient... he permit [these inquisitors] not to be molested or hindered in any manner whatsoever by any authority whatsoever in the manner of the aforesaid and present letter, threatening all opposers... they may be, with excommunication, suspension, interdict and still other more terrible sentences, censures, and penalties.

Let no man, therefore, dare to infringe this page of our declaration, extension, grant, and mandate, or with rich hardihood to contradict it. If any presume this, let him know that he incurs the wrath of almighty God and of the blessed apostles Peter and Paul.

Appendix 3. *Domun uti nobis*⁹⁰. Italian edition.

Dudum, uti nobis

Adriano vescovo, servo dei servi di Dio, all'inquisitore di Como O diletto figlio, salute ed apostolica benedizione.

1. Or non è molto, come ci hai informato, che papa Giulio II di felice memoria, nostro predecessore, avendo saputo, non senza profonda costernazione di tale Giorgio da casale, professore dell' Ordine dei Frati predicatori e inquisitore dell'eretica pravità nella città di Cremona, che in alcune parti della Lombardia e soprattutto in quei luoghi in cui detto Giorgio svolgeva il ruolo di inquisitore, furono trovate numerose persone di ambo i sessi che, dimentiche della propria salvezza e allontanandosi dalla fede cattolica, avevano formato una setta, rinnegato la fede abbracciata con il sacro battesimo, calpestato la santa croce con i piedi e perpetrato su di essa atti ignominiosi.

Avevano poi abusato dei sacramenti e soprattutto dell'Eucarestia, eletto il diavolo come loro signore e protettore, prestandogli obbedienza e venerandolo; con i loro incantesimi, formule magiche, sortilègi, ed altri nefandi atti superstiziosi avevano in molte maniere danneggiato le bestie e i frutti della terra. Avevano infine commesso e perpetrato innumerevoli nefandezze, eccessi e delitti, per istigazione dello stesso diavolo, a pericolo della loro anima, ad offesa della divina maestà, ad esempio rovinoso e scandalo di molti.

2. Il suddetto Giorgio, secondo quanto asseriva, aveva iniziato dei processi contro queste persone nei detti luoghi deputati al suo ufficio di inquisitore ma taluni, tanto ecclesiastici quanto laici di quelle parti, presumendo di conoscere oltre la loro competenza e asserendo con temerarietà che i surriferiti delitti non fossero di pertinenza del suo compito di inquisitore, diffusero nel popolo errori e scandali e così tentarono di rendere lo stesso Giorgio odioso al popolo. Inoltre tentarono di impedirlo nel suo incarico, come pure di fatto lo impedivano, a tal segno che le persone che avevano compiuto quei delitti venivano spinte quotidianamente a perpetrarne altri simili, a grande detrimento della fede, a pericolo delle anime, a scandalo dei più.

3. Il nostro predecessore (affinché l'attività dell' Inquisizione non venisse in alcun modo ritardata e il fenomeno dell'eretica pravità non diffondesse largamente il proprio veleno) volendo provvedere, affidò e diede incarico al suddetto Giorgio per mezzo di certe sue disposizioni in forma di breve, perché indagasse nei luoghi soggetti alla sua giurisdizione su trasgressioni di tal natura, esercitasse e svolgesse l'azione dell'inquisizione contro qualsiasi persona, di qualunque condizione o grado elevato fosse.

Che correggesse poi e punisse quelle stesse persone trovate colpevoli relativamente ai crimini surriferiti, agendo con la partecipazione volontaria dei vicari degli ordinari di

⁹⁰ See: http://www.vampiri.net/inquisizione_003e.html (last visit on August 15, 2015).

tali errori, secondo le colpe delle suddette persone nel modo stabilito dal diritto e dai sacri canoni contro gli altri eretici e colpendo con la censura ecclesiastica e con altri opportuni provvedimenti chiunque si fosse opposto.

Il nostro predecessore decretò che coloro che avessero prestato consiglio , aiuto o favore a ciò, godessero delle stesse indulgenze delle quali , per concessione apostolica, beneficiavano allora i crociati contro gli altri eretici, secondo quanto si dice sia contenuto più estesamente nelle dette disposizioni.

4. E come aggiungeva lo stesso testo, non solo delitti e crimini di tale natura contro la fede cattolica e la religione cristiana vengono commessi e perpetrati nei territori soggetti alla giurisdizione dell'inquisitore cremonese ma pure, quotidianamente, in tutti gli altri luoghi e diocesi, soggetti alla giurisdizione degli altri inquisitori del detto Ordine [domenicano] della congregazione della Lombardia: siccome i delitti sono gli stessi, bisogna senza dubbio provvedere ad essi e punirli secondo il tenore di quelle medesime disposizioni.

Per la qual cosa tu , secondo quanto affermi, nella città di Como in cui svolgi il compito di inquisitore dell'eretica pravità, ci hai umilmente supplicato, sia a nome tuo che di tutti gli altri inquisitori dell'eretica pravità del detto Ordine e Congregazione, ovunque preposti e deputati, di estendere e di allargare a voi le surriferite disposizioni e di degnarci di provvedere ulteriormente in maniera opportuna.

5. Noi dunque, ben disposti alle vostre suppliche, estendiamo e concediamo le disposizioni surriferite, con tutte le clausole in esse contenute, in tutto e per tutto secondo quanto in esse è contenuto, a te e agli altri inquisitori dell'Ordine e della Congregazione che ora e in futuro saranno deputati a questo incarico: le estendiamo per apostolica autorità, secondo il tenore delle presenti come se fossero indirizzate a te e a tutti gli inquisitori, e le concediamo, a te e a quelli, secondo quanto è indicato sopra, per la stessa autorità e secondo lo stesso tenore.

6. Nonostante tutte le eccezioni che lo stesso nostro predecessore Giulio volle rimuovere e qualunque altra cosa contraria.

7. E poiché sarebbe difficile etc.

Dato a Roma in S. Pietro con il sigillo del Pescatore, il giorno 10 di luglio dell'anno 1523, primo del nostro pontificato.

Appendix 4. Loving v. Commonwealth⁹¹

Loving v. Virginia

388 U.S. 1**Loving v. Virginia (No. 395)****Argued: April 10, 1967****Decided: June 12, 1967****206 Va. 924, 147 S.E.2d 78, reversed.**

- [Syllabus](#)
- [Opinion, Warren](#)
- [Concurrence, Stewart](#)

Syllabus

Virginia's statutory scheme to prevent marriages between persons solely on the basis of racial classifications held to violate the Equal Protection and Due Process Clauses of the Fourteenth Amendment. Pp. 4-12.

Opinion

WARREN, C.J., Opinion of the Court

MR. CHIEF JUSTICE WARREN delivered the opinion of the Court.

This case presents a constitutional question never addressed by this Court: whether a statutory scheme adopted by the State of Virginia to prevent marriages between persons solely on the basis of racial classifications violates the Equal Protection and Due Process Clauses of the Fourteenth Amendment. For reasons which seem to us to reflect the central meaning of those constitutional commands, we conclude that these statutes cannot stand consistently with the Fourteenth Amendment.

In June, 1958, two residents of Virginia, Mildred Jeter, a Negro woman, and Richard Loving, a white man, were married in the District of Columbia pursuant to its laws. Shortly after their marriage, the Lovings returned to Virginia and established their marital abode in Caroline County. At the October Term, 1958, of the Circuit Court of Caroline County, a grand jury issued an indictment charging the Lovings with violating Virginia's ban on interracial marriages. On January 6, 1959, the Lovings pleaded guilty to the charge, and were sentenced to one year in jail; however, the trial judge suspended the sentence for a period of 25 years on the condition that the Lovings leave the State and not return to Virginia together for 25 years. He stated in an opinion that:

Almighty God created the races white, black, yellow, malay and red, and he placed them on separate continents. And, but for the interference with his arrangement, there would be no cause for such marriage. The fact that he separated the races shows that he did not intend for the races to mix.

After their convictions, the Lovings took up residence in the District of Columbia. On

⁹¹ See: <https://www.law.cornell.edu/supremecourt/text/388/1> (last visit on September 3, 2015).

November 6, 1963, they filed a motion in the state trial court to vacate the judgment and set aside the sentence on the ground that the statutes which they had violated were repugnant to the Fourteenth Amendment. The motion not having been decided by October 28, 1964, the Lovings instituted a class action in the United States District Court for the Eastern District of Virginia requesting that a three-judge court be convened to declare the Virginia anti-miscegenation statutes unconstitutional and to enjoin state officials from enforcing their convictions. On January 22, 1965, the state trial judge denied the motion to vacate the sentences, and the Lovings perfected an appeal to the Supreme Court of Appeals of Virginia. On February 11, 1965, the three-judge District Court continued the case to allow the Lovings to present their constitutional claims to the highest state court.

The Supreme Court of Appeals upheld the constitutionality of the anti-miscegenation statutes and, after modifying the sentence, affirmed the convictions. The Lovings appealed this decision, and we noted probable jurisdiction on December 12, 1966, 385 U.S. 986.

The two statutes under which appellants were convicted and sentenced are part of a comprehensive statutory scheme aimed at prohibiting and punishing interracial marriages. The Lovings were convicted of violating § 258 of the Virginia Code:

Leaving State to evade law. -- If any white person and colored person shall go out of this State, for the purpose of being married, and with the intention of returning, and be married out of it, and afterwards return to and reside in it, cohabiting as man and wife, they shall be punished as provided in § 20-59, and the marriage shall be governed by the same law as if it had been solemnized in this State. The fact of their cohabitation here as man and wife shall be evidence of their marriage.

Section 259, which defines the penalty for miscegenation, provides:

Punishment for marriage. -- If any white person intermarry with a colored person, or any colored person intermarry with a white person, he shall be guilty of a felony and shall be punished by confinement in the penitentiary for not less than one nor more than five years.

Other central provisions in the Virginia statutory scheme are § 20-57, which automatically voids all marriages between "a white person and a colored person" without any judicial proceeding, and §§ 20-54 and 1-14 which, respectively, define "white persons" and "colored persons and Indians" for purposes of the statutory prohibitions. The Lovings have never disputed in the course of this litigation that Mrs. Loving is a "colored person" or that Mr. Loving is a "white person" within the meanings given those terms by the Virginia statutes.

Virginia is now one of 16 States which prohibit and punish marriages on the basis of racial classifications. Penalties for miscegenation arose as an incident to slavery, and have been common in Virginia since the colonial period. The present statutory scheme dates from the adoption of the Racial Integrity Act of 1924, passed during the period of extreme nativism which followed the end of the First World War. The central features of this Act, and current Virginia law, are the absolute prohibition of a "white person" marrying other than another "white person," a prohibition against issuing marriage licenses until the issuing official is satisfied that the applicants' statements as to their race are correct, certificates of "racial composition" to be kept by both local and state registrars, and the carrying forward of earlier prohibitions against racial intermarriage.

I

In upholding the constitutionality of these provisions in the decision below, the Supreme Court of Appeals of Virginia referred to its 1965 decision in *Naim v. Naim*,

197 Va. 80, 87 S.E.2d 749, as stating the reasons supporting the validity of these laws. In *Naim*, the state court concluded that the State's legitimate purposes were "to preserve the racial integrity of its citizens," and to prevent "the corruption of blood," "a mongrel breed of citizens," and "the obliteration of racial pride," obviously an endorsement of the doctrine of White Supremacy. *Id.* at 90, 87 S.E.2d at 756. The court also reasoned that marriage has traditionally been subject to state regulation without federal intervention, and, consequently, the regulation of marriage should be left to exclusive state control by the Tenth Amendment.

While the state court is no doubt correct in asserting that marriage is a social relation subject to the State's police power, *Maynard v. Hill*, 125 U.S. 190 (1888), the State does not contend in its argument before this Court that its powers to regulate marriage are unlimited notwithstanding the commands of the Fourteenth Amendment. Nor could it do so in light of *Meyer v. Nebraska*, 262 U.S. 390 (1923), and *Skinner v. Oklahoma*, 316 U.S. 535 (1942). Instead, the State argues that the meaning of the Equal Protection Clause, as illuminated by the statements of the Framers, is only that state penal laws containing an interracial element as part of the definition of the offense must apply equally to whites and Negroes in the sense that members of each race are punished to the same degree. Thus, the State contends that, because its miscegenation statutes punish equally both the white and the Negro participants in an interracial marriage, these statutes, despite their reliance on racial classifications, do not constitute an invidious discrimination based upon race. The second argument advanced by the State assumes the validity of its equal application theory. The argument is that, if the Equal Protection Clause does not outlaw miscegenation statutes because of their reliance on racial classifications, the question of constitutionality would thus become whether there was any rational basis for a State to treat interracial marriages differently from other marriages. On this question, the State argues, the scientific evidence is substantially in doubt and, consequently, this Court should defer to the wisdom of the state legislature in adopting its policy of discouraging interracial marriages.

Because we reject the notion that the mere "equal application" of a statute containing racial classifications is enough to remove the classifications from the Fourteenth Amendment's proscription of all invidious racial discriminations, we do not accept the State's contention that these statutes should be upheld if there is any possible basis for concluding that they serve a rational purpose. The mere fact of equal application does not mean that our analysis of these statutes should follow the approach we have taken in cases involving no racial discrimination where the Equal Protection Clause has been arrayed against a statute discriminating between the kinds of advertising which may be displayed on trucks in New York City, *Railway Express Agency, Inc. v. New York*, 336 U.S. 106 (1949), or an exemption in Ohio's *ad valorem* tax for merchandise owned by a nonresident in a storage warehouse, *Allied Stores of Ohio, Inc. v. Bowers*, 358 U.S. 522 (1959). In these cases, involving distinctions not drawn according to race, the Court has merely asked whether there is any rational foundation for the discriminations, and has deferred to the wisdom of the state legislatures. In the case at bar, however, we deal with statutes containing racial classifications, and the fact of equal application does not immunize the statute from the very heavy burden of justification which the Fourteenth Amendment has traditionally required of state statutes drawn according to race.

The State argues that statements in the Thirty-ninth Congress about the time of the passage of the Fourteenth Amendment indicate that the Framers did not intend the Amendment to make unconstitutional state miscegenation laws. Many of the

statements alluded to by the State concern the debates over the Freedmen's Bureau Bill, which President Johnson vetoed, and the Civil Rights Act of 1866, 14 Stat. 27, enacted over his veto. While these statements have some relevance to the intention of Congress in submitting the Fourteenth Amendment, it must be understood that they pertained to the passage of specific statutes, and not to the broader, organic purpose of a constitutional amendment. As for the various statements directly concerning the Fourteenth Amendment, we have said in connection with a related problem that, although these historical sources "cast some light" they are not sufficient to resolve the problem;

[a]t best, they are inconclusive. The most avid proponents of the post-War Amendments undoubtedly intended them to remove all legal distinctions among "all persons born or naturalized in the United States." Their opponents, just as certainly, were antagonistic to both the letter and the spirit of the Amendments, and wished them to have the most limited effect.

Brown v. Board of Education, 347 U.S. 483, 489 (1954). See also *Strauder v. West Virginia*, 100 U.S. 303, 310 (1880). We have rejected the proposition that the debates in the Thirty-ninth Congress or in the state legislatures which ratified the Fourteenth Amendment supported the theory advanced by the State, that the requirement of equal protection of the laws is satisfied by penal laws defining offenses based on racial classifications so long as white and Negro participants in the offense were similarly punished. *McLaughlin v. Florida*, 379 U.S. 184 (1964).

The State finds support for its "equal application" theory in the decision of the Court in *Pace v. Alabama*, 106 U.S. 583 (1883). In that case, the Court upheld a conviction under an Alabama statute forbidding adultery or fornication between a white person and a Negro which imposed a greater penalty than that of a statute proscribing similar conduct by members of the same race. The Court reasoned that the statute could not be said to discriminate against Negroes because the punishment for each participant in the offense was the same. However, as recently as the 1964 Term, in rejecting the reasoning of that case, we stated "*Pace* represents a limited view of the Equal Protection Clause which has not withstood analysis in the subsequent decisions of this Court." *McLaughlin v. Florida*, *supra*, at 188. As we there demonstrated, the Equal Protection Clause requires the consideration of whether the classifications drawn by any statute constitute an arbitrary and invidious discrimination. The clear and central purpose of the Fourteenth Amendment was to eliminate all official state sources of invidious racial discrimination in the States. *Slaughter-House Cases*, 16 Wall. 36, 71 (1873); *Strauder v. West Virginia*, 100 U.S. 303, 307-308 (1880); *Ex parte Virginia*, 100 U.S. 339, 334-335 (1880); *Shelley v. Kraemer*, 334 U.S. 1 (1948); *Burton v. Wilmington Parking Authority*, 365 U.S. 715 (1961).

There can be no question but that Virginia's miscegenation statutes rest solely upon distinctions drawn according to race. The statutes proscribe generally accepted conduct if engaged in by members of different races. Over the years, this Court has consistently repudiated "[d]istinctions between citizens solely because of their ancestry" as being "odious to a free people whose institutions are founded upon the doctrine of equality." *Hirabayashi v. United States*, 320 U.S. 81, 100 (1943). At the very least, the Equal Protection Clause demands that racial classifications, especially suspect in criminal statutes, be subjected to the "most rigid scrutiny," *Korematsu v. United States*, 323 U.S. 214, 216 (1944), and, if they are ever to be upheld, they must be shown to be necessary to the accomplishment of some permissible state objective, independent of the racial discrimination which it was the object of the Fourteenth Amendment to eliminate. Indeed, two members of this Court have already stated that

they cannot conceive of a valid legislative purpose . . . which makes the color of a person's skin the test of whether his conduct is a criminal offense.

McLaughlin v. Florida, supra, at 198 (STEWART, J., joined by DOUGLAS, J., concurring).

There is patently no legitimate overriding purpose independent of invidious racial discrimination which justifies this classification. The fact that Virginia prohibits only interracial marriages involving white persons demonstrates that the racial classifications must stand on their own justification, as measures designed to maintain White Supremacy. We have consistently denied the constitutionality of measures which restrict the rights of citizens on account of race. There can be no doubt that restricting the freedom to marry solely because of racial classifications violates the central meaning of the Equal Protection Clause.

II

These statutes also deprive the Lovings of liberty without due process of law in violation of the Due Process Clause of the Fourteenth Amendment. The freedom to marry has long been recognized as one of the vital personal rights essential to the orderly pursuit of happiness by free men.

Marriage is one of the "basic civil rights of man," fundamental to our very existence and survival. *Skinner v. Oklahoma*, 316 U.S. 535, 541 (1942). *See also Maynard v. Hill*, 125 U.S. 190 (1888). To deny this fundamental freedom on so unsupportable a basis as the racial classifications embodied in these statutes, classifications so directly subversive of the principle of equality at the heart of the Fourteenth Amendment, is surely to deprive all the State's citizens of liberty without due process of law. The Fourteenth Amendment requires that the freedom of choice to marry not be restricted by invidious racial discriminations. Under our Constitution, the freedom to marry, or not marry, a person of another race resides with the individual, and cannot be infringed by the State.

These convictions must be reversed.

It is so ordered.

1.

Section 1 of the Fourteenth Amendment provides:

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

2.

206 Va. 924, 147 S.E.2d 78 (1966).

3.

Section 257 of the Virginia Code provides:

Marriages void without decree. -- All marriages between a white person and a colored person shall be absolutely void without any decree of divorce or other legal process.

Va.Code Ann. § 20-57 (1960 Repl. Vol.).

4.

Section 20-54 of the Virginia Code provides:

Intermarriage prohibited; meaning of term "white persons." -- It shall hereafter be unlawful for any white person in this State to marry any save a white person, or a person with no other admixture of blood than white and American Indian. For the purpose of this chapter, the term "white person" shall apply only to such person as has

no trace whatever of any blood other than Caucasian; but persons who have one-sixteenth or less of the blood of the American Indian and have no other non-Caucasic blood shall be deemed to be white persons. All laws heretofore passed and now in effect regarding the intermarriage of white and colored persons shall apply to marriages prohibited by this chapter.

Va.Code Ann. § 20-54 (1960 Repl. Vol.).

The exception for persons with less than one-sixteenth "of the blood of the American Indian" is apparently accounted for, in the words of a tract issued by the Registrar of the State Bureau of Vital Statistics, by "the desire of all to recognize as an integral and honored part of the white race the descendants of John Rolfe and Pocathontas. . . ." Plecker, *The New Family and Race Improvement*, 17 Va.Health Bull., Extra No. 12, at 25-26 (New Family Series No. 5, 1925), cited in Wadlington, *The Loving Case: Virginia's Anti-Miscegenation Statute in Historical Perspective*, 52 Va.L.Rev. 1189, 1202, n. 93 (1966).

Section 1-14 of the Virginia Code provides:

Colored persons and Indians defined. -- Every person in whom there is ascertainable any Negro blood shall be deemed and taken to be a colored person, and every person not a colored person having one fourth or more of American Indian blood shall be deemed an American Indian; except that members of Indian tribes existing in this Commonwealth having one fourth or more of Indian blood and less than one sixteenth of Negro blood shall be deemed tribal Indians.

Va.Code Ann. § 1-14 (1960 Repl. Vol.).

5.

After the initiation of this litigation, Maryland repealed its prohibitions against interracial marriage, Md.Laws 1967, c. 6, leaving Virginia and 15 other States with statutes outlawing interracial marriage: Alabama, Ala.Const., Art. 4, § 102, Ala.Code, Tit. 14, § 360 (1958); Arkansas, Ark.Stat. Ann. § 55-104 (1947); Delaware, Del.Code Ann., Tit. 13, § 101 (1953); Florida, Fla.Const., Art. 16, § 24, Fla.Stat. § 741.11 (1965); Georgia, Ga.Code Ann. § 53-106 (1961); Kentucky, Ky.Rev.Stat. Ann. § 402.020 (Supp. 1966); Louisiana, La.Rev.Stat. § 14:79 (1950); Mississippi, Miss.Const., Art. 14, § 263, Miss.Code Ann. § 459 (1956); Missouri, Mo.Rev.Stat. § 451.020 (Supp. 1966); North Carolina, N.C.Const., Art. XIV, § 8, N.C.Gen.Stat. § 14-181 (1953); Oklahoma, Okla.Stat., Tit. 43, § 12 (Supp. 1965); South Carolina, S.C.Const., Art. 3, § 33, S.C.Code Ann. § 20-7 (1962); Tennessee, Tenn.Const., Art. 11, § 14, Tenn.Code Ann. § 36-402 (1955); Texas, Tex.Pen.Code, Art. 492 (1952); West Virginia, W.Va.Code Ann. § 4697 (1961).

Over the past 15 years, 14 States have repealed laws outlawing interracial marriages: Arizona, California, Colorado, Idaho, Indiana, Maryland, Montana, Nebraska, Nevada, North Dakota, Oregon, South Dakota, Utah, and Wyoming.

The first state court to recognize that miscegenation statutes violate the Equal Protection Clause was the Supreme Court of California. *Perez v. Sharp*, 32 Cal.2d 711, 198 P.2d 17 (1948).

6.

For a historical discussion of Virginia's miscegenation statutes, see Wadlington, *supra*, n. 4.

7.

Va.Code Ann. § 20-54 (1960 Repl. Vol.).

8.

Va.Code Ann. § 20-53 (1960 Repl. Vol.).

9.

Va.Code Ann. § 20-50 (1960 Repl. Vol.).

10.

Va.Code Ann. § 254 (1960 Repl. Vol.).

11.

Appellants point out that the State's concern in these statutes, as expressed in the words of the 1924 Act's title, "An Act to Preserve Racial Integrity," extends only to the integrity of the white race. While Virginia prohibits whites from marrying any nonwhite (subject to the exception for the descendants of Pocahontas), Negroes, Orientals, and any other racial class may intermarry without statutory interference. Appellants contend that this distinction renders Virginia's miscegenation statutes arbitrary and unreasonable even assuming the constitutional validity of an official purpose to preserve "racial integrity." We need not reach this contention, because we find the racial classifications in these statutes repugnant to the Fourteenth Amendment, even assuming an even-handed state purpose to protect the "integrity" of all races.

Concurrence

STEWART, J., Concurring Opinion

MR. JUSTICE STEWART, concurring.

I have previously expressed the belief that "it is simply not possible for a state law to be valid under our Constitution which makes the criminality of an act depend upon the race of the actor." *McLaughlin v. Florida*, 379 U.S. 184, 198 (concurring opinion). Because I adhere to that belief, I concur in the judgment of the Court.

Appendix 5. Websites related to vampire resource.

There are many websites regarding a multiplicity of forms as for resources.

Some are hereby given chosen due to their interest:

- Gothic industrial production of various items:
<http://vampirefreaks.com>

- Vampire friendly bars and clubs across the U. S.:
<http://www.vampirewebsite.net/vampirebarsclubs.html>

- Vampire A-Z search page:
<http://vampiresaz.webs.com>

- Platform which has access to various resources. In Spanish language:
<http://dreamers.com/elrincondelvampiro/links.html>

- The vampire in film database:
<http://www.vampirerave.com/db/index.php?category=2>

- The vampire filmography database from British Library. Focuses on Dracula:
<http://www.bl.uk/events/the-vampire-years--dracula-on-screen>

- Vampires as SLE resource:

<http://www.michellehenry.fr/vampires.htm>

- Vampire in English literature. British Library database:

<http://www.bl.uk/collection-items/first-appearance-of-the-vampire-in-english-literature>

and the following:

<http://www.bl.uk/romantics-and-victorians/articles/dracula>

- Vampire resources related to film, literature and vampire culture:

<http://bluegrass.libguides.com/vampirelit>

- Dracula and Stoker's in-depth page with resources and discussion forums:

<http://www.ucs.mun.ca/~emiller/>

- Gothic Studies:

<http://www.iga.stir.ac.uk>

- Theatre des Vampires. Includes research resources:

<http://www.users.aol.com/mishian/nosferatu/TdV.html>

as well as:

<https://groups.google.com/forum/#!topic/alt.vampyres/0iO1NFfbi5g>

Appendix 6. Associations of interest regarding vampire studies:

- Bram Stoker Estate
Martin Cribbs (President)
445 W, 23rd St. Suite 17D
New York City, NY 10011
U.S.A.

- Bram Stoker Society
Albert Power (director)
43 Castle Court, Killiney Hill Rd., Killiney, Co. Dublin
Ireland

- The Bram Stoker Memorial Association
Dr. Jeanne Keyes Youngson (founder and president)
Penthouse North, Suit 145, 29 Washington Square West, New York City NY
10011-9180
U.S.A.

- The Dracula Society
213 Wulfstan Street
East Acton
London W12 0AB
United Kingdom

- The Transylvanian Society of Dracula
TSD
Spanish Branch
Julio Ángel Olivares Merino (president)
Avda. Andalucía, 52-3º D
23006 Jaén
Spain

- The Whitby Dracula Society
8 Greenfield Rd.
Scarborough YO11 2LP
United Kingdom

- Vampirism Research Institute
PO Box 20167
Seattle WAS 98111
U.S.A.

