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***The Progress of the Vampire, or a Historical Typology of the
Character's Fictional Representations***
Thesis Résumé Booklet

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Outline of Dissertation

Fred Botting writes that “In the twentieth century Gothic is everywhere and nowhere” (1996, 155). In the last third of the eighteenth and throughout the whole nineteenth century, Gothic literature enjoyed wide popularity. John Gosling and József Vida point out how the genre became a significant source of entertainment among ordinary people and especially among women thanks to the widespread availability and popularity of public libraries, which led to a remarkable rise in readership (1997, 155).¹

One of the most, if not the most, notable embodiment of the frightening and fearsome elements of Gothic horrors turned out to be the vampire’s character. Although vampires do not exist, we know a lot about them. Throughout the centuries, the figure emerged in folkloric legends, artistic works, literary texts, paintings, films, interactive video games, and even electronic texts. Each of these representations has its respective time, and it is unquestionable that as a result of the passing of time along with the vampire’s appearance in ever newer medial sources, the character has become part of our culture, our common knowledge, and therefore, it has eventually become part of us.

This physically superior creature with its bodily strength, its long, pointed fangs that aim to penetrate human veins to indulge its insatiable hunger for human blood, its ability to turn into wolves, bats, and other forms, the bloodsucker’s mental powers (like having governing potential over animals and forces of nature as well as controlling the human beings’ minds) are distinctive features that isolate the human and the vampiric forms of existence from one another. The humans’ inferior position forces them to arm themselves up against the vampire to be able to oppose and fight the sinister creature so as not to be victimised and transformed by it. The ways to destroy the bloodsucker are also widely known in our contemporary society. Stakes driven through the heart, decapitation, burning, sunlight, garlic, holy water, silver blades and bullets are only some of the means to fight the vampire, which are all parts of our common knowledge.

However, even if the vampire archetype discussed above is the one that lives in the popular imagination the most, there is a new vampire a lot closer to humans. This bloodsucker

¹ Jane Austen’s *Northanger Abbey* provides us with an illustration for this phenomenon since the novel’s main character, Catherine Morland, is a typical anti-heroine, which is demonstrated right by the very first sentence in the book’s first chapter, “No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine” (Austen 1994). She is the ordinary among the ordinaries who greatly enjoys reading one of the most notable early Gothic writings, namely *The Mysteries of Udolpho* by Ann Radcliffe (Radcliffe 2002). (Austen 1994)

is not driven by its instinct to hunt down humans for their blood. On the contrary, it often lives together with human beings, restrains itself from human blood consumption, and its existence is often based on rules that prohibit confrontation with humanity. As a result, it integrates into human society by hiding its true identity. If it is revealed, it is accepted, and the two beings are at peace with each other, they live up to their strength and use it to help one another. Consequently, this kind of vampire also changed the former human attitude towards the bloodsuckers, which made the previously present vampire-hunting tools and techniques useless. This vampire is part of our popular culture as well. Hence, I consider Botting's initially quoted words for Gothic literature true of the vampire character alike.

But where do the vampire characteristics discussed above derive from? In my dissertation, I would like to study the vampire's development in fiction. To do so, an in-depth insight into the most canonised works of vampire fiction is necessary. In the course of that, I concentrate on the bloodsucker's most significant peculiarities that appeared first in the respective works, and which reappeared in a multitude of later fictional pieces, by which these vampire properties affected the creature's cultural perception. However, if we consider the vampire's outer and character representation alone, this is not sufficient to understand its role in fictional works. Therefore, the discussion of the themes around the bloodsucker and the figure's feasible interpretations is inevitable since these are relevant to the creation and maintenance of the vampire myth, which contributes to the presence of the vampire cult in popular culture. Finally, our contemporary age is significant when the progress of the vampire is concerned. Hence, I consider some of the immediately contemporary fictitious works to see the present effect of the former stages on the character's development.

To sum it up, I pose the following research questions in my dissertation: What character traits formulated the vampire image during the development of the genre? Which fictional works provided us with the initial depiction of these character traits? What is the significance of these pieces of fiction in the development of the bloodsucker? What are the milestones in the evolution of the themes of vampire stories? What is the situation in the present? The answers to these questions make it possible to see a comprehensive overview of the progress of the vampire.

The analysis of the bloodsucker's inner and outer properties as well as the subject matter centred around the character in the most notable works of the vampire canon points out the innovative features embedded in the figure, which served as a basis for the constituents of the vampire image. In addition, discussion of these works reveals another significant element of the vampire myth, namely, repetition. The recurrence of initially innovative characteristics

fortifies the character traits that determine the vampire's popular perception. Consequently, my argument is that the works of the vampire canon incorporate innovations of physical appearance, inner characteristics, and topics around the bloodsucker, which are important for the figure's evolution, and which are reiterated in later works of the genre. Therefore, innovation and repetition are the key points to formulate the vampire image present in fictitious representations and consequently in popular culture.

For a comprehensive understanding of the sources of the character traits that build up the vampire image, it is crucial to conduct a historical overview of the figure and a genre historiography. In English literature, the vampire appeared in the nineteenth century, and its presence is constant up to our recent days. Therefore, the overview of the literary canon covers roughly two hundred years.

However, an insight into the most relevant vampire films is also indispensable. If we regard the twentieth century, movies became a general medial representation and thus a major form of entertainment, and this ascertainment is true of the beginning of the twenty-first century alike. The film meant the same change in the twentieth century as the theatre did in the sixteenth, and the public libraries, together with the cheap and widespread availability of printing, which resulted in reading becoming a major piece of entertainment in the nineteenth century. Consequently, the movie industry is an inevitable tool catering to popular culture. Furthermore, films are cardinal in terms of vampire representations since there was a lack of notable written vampire-centred works in the first three quarters of the twentieth century, while many filmic representations contributed to the survival of the vampire cult. This is another reason why movies have to be dealt with. To put it differently, in this period films primarily took the role of depicting the vampire from literary texts. The last quarter of the century was significant in both the textual and pictorial representation of the vampire, both medial genres were relevant.

Nevertheless, the beginning of the twenty-first century brought another medial change to vampire depictions thanks to the internet. By the end of the first decade of the 2000s, online bookstores that made electronic texts widely available on the world wide web had revolutionised reading and writing alike. By the online-based fusion of the written text and the screen, the one that formerly belonged to printed sources and the other to films, publication became incomparably easier than before. The published literary works instantly target a global audience, the members of which can enjoy writings regardless of time and space. Consequently, e-texts mean the interrelated exponential expansion of authorship and readership simultaneously. Therefore, there is an uncountable number of texts in any genre, which means

that electronic texts are relevant as vampire representations in popular culture. The discussion of printed texts, movies and electronic writings serves as the basis for presenting a vampire character typology in the historical context of the nineteenth, twentieth, and the beginning of the twenty-first century.

On the creature's significance, Nina Auerbach writes that "what vampires are in any given generation is a part of what I am and what my times have become" (1995, 1). The question is what this more than twenty-five years old quote means today in our popular culture. Have vampires become marginal or are they still relevant? Do they still have a role to talk about ourselves? Do they only speak to specific audiences or are they part of our general perception and common knowledge? The widely known vampire traits I started with, the significance of electronic texts in vampire fiction I highlighted, and the general relevance of Auerbach's statement already imply affirmative answers to these questions. Nonetheless, the recent popularity of *Dracula 2020* running on Netflix, the leading video streaming service, as well as the current success of the filmic adaptation of *A Discovery of Witches* by Deborah Harkness (2011), available on multiple servers, give a more up-to-date positive response to them. Harkness' work alone illustrates that the vampire has become a multimedial representative tool, which is not only true of specific works in a narrower context, but also it is pertinent in general based on what has been discussed in terms of the figure's textual, filmic, and electronic textual depictions. All in all, the vampire is subject to representation in multiple media types, which, together with the popularity of many contemporary pieces of fiction, shows that the character still celebrates a huge relevance in our popular culture. This proves that there is a point in the figure's analysis.

Throughout the last three decades, the vampire has caught the attention of scholars conducting research on the works that depict the creature plenty of times. Books and articles have discussed specific themes around and possible interpretations of the bloodsucker. Although there have already been monographs written to provide an overview of the most notable vampire portrayals, most of them have been conducted from a specific perspective. Major pieces of research cover the history of Gothic fiction, in which they discuss the role of the most important texts within the vampire genre with a view to their significance in the development of Gothic, and not the evolution of the vampire as an independent entity. Botting's *Gothic* is a pertinent example (1996), just like David Punter's two-volume *The Literature of Terror: The Gothic Tradition* (1996a) (1996b), *Gothic: 400 Years of Excess, Horror, Evil and Ruin* by Richard Davenport-Hines (1998), or *The Gothic* by Punter and Glennis Byron (2004). Contemporary analysis is primarily concerned with the social implications the creature

expresses. One major area is how feminist criticism claims that vampire fiction fortifies the patriarchal operation of societies. *The Lure of the Vampire: Gender, Fiction, and Fandom from Bram Stoker to Buffy* by Milly Williamson (2005), *Men's Fear of Women as Vampires in Dracula* by Holly Zynka (2014), and Patricia Pender's *I'm Buffy and You're History: Buffy the Vampire Slayer and Contemporary Feminism* (2016) are significant examples for this scholarly aspect. Another relevant societal scope regards how the vampire casts light on racial issues. Margaret Carter's *Different Blood: The Vampire as Alien* (2004) and U. Melissa Anyiwo's edited volume *Race in the Vampire Narrative* (2015) illustrate this academic interest.

Articles are even more focused on particular aspects. Even the most comprehensive studies restrict themselves to specific literary texts, periods of time, or cultures. Sundiata Keita Cha-Jua and Clarence Lang in "The 'Long Movement' as Vampire: Temporal and Spatial Fallacies in Recent Black Freedom Studies" (2007) and Jerry Rafiki Jenkins in "Race, Freedom, and the Black Vampire in Jewelle Gomez's *The Gilda Stories*" (2013) analyse racial issues via the examples of Afro-American figures in the vampire stories discussed. Racism is a significant point of interest for the feminist scholar Shannon Winnubst, who partly covers it in "Vampires, Anxieties, and Dreams: Race and Sex in the Contemporary United States" (2013), however, sexuality and carnal relations mean the most important aspect for feminist criticism, which is a central theme in Winnubst's study, just like in "My Vampire Boyfriend: Postfeminism, 'Perfect' Masculinity, and the Contemporary Appeal of Paranormal Romance" by Ananya Mukherjea (2011). In addition to research on racism and feminist criticism, religious analysis is cardinal in contemporary vampire studies. Stephen Gordon's "Emotional Practice and Bodily Performance in Early Modern Vampire Literature" (2017) and Kathryn Morris' "Superstition, Testimony, and the Eighteenth-Century Vampire Debates" (2015) are relevant instances.

The focus on particular aspects is also true of the works written on vampire films. Dale Hudson's *Vampires, Race, and Transnational Hollywoods* (2017), Edgar Browning and Caroline Joan S. Picart's edited collection *Draculas, Vampires, and Other Undead Forms: Essays on Gender, Race, and Culture* (2008), James Craig Holte's "Not All Fangs Are Phallic: Female Film Vampires" (1999b) and Sabrina Boyer's "'Thou Shalt Not Crave Thy Neighbor': 'True Blood', Abjection, and Otherness" (2011) provide us with evidence. Nevertheless, the e-text as the third type of texts to be analysed in this dissertation has not yet been thoroughly investigated.

Consequently, the contribution of this work to vampire studies consists of more than one innovative point. On the one hand, a comprehensive analysis of the vampire canon provides us with a new perspective that results in the deduction of the elements of vampire properties

and central themes around the character, which constitute the figure's popular cultural perception. On the other hand, the involvement of vampire-centred electronic texts provides a discussion of a new medium, which is not covered by secondary literature. Finally, if we consider that literary and filmic works are usually separately analysed in theoretical works, the discussion of the two genres in their mutual context represents a more comprehensive multimedial and intermedial analysis of vampires. In addition, the further involvement of e-texts in the discussion of the genre presents a synergic study of the canonical vampire representations, which takes the creature's already mentioned multimedial and intermedial analysis to a more expanded and higher level with a wider scope that incorporates three media types. Their discussion regards their special features and their interrelatedness due to the effect the media types have on one another.²

To be able to accomplish this project, the discussion of a wide range of primary works is unavoidable. Furthermore, the scholarly analyses offered by secondary publications help us with the understanding of the works from vampire canon, the interpretations and the significance of the vampire as well as the deduction of the most important topics the creature thematises. Therefore, the theoretical framework of this paper is primarily constituted by theoretical writings of vampire studies, however, Gothic and horror studies also frequently include discussions on the bloodsucker, hence publications within these fields are also consulted.

The methodological apparatus I employ consists of several components. First and foremost, the discussion of wide range of texts from the vampire canon is critical for my research, therefore, the most important aspect of my examination regards primary analysis, which is conducted via the interpretation of the vampire character in the selected works. The interpretations include the most notable ones already covered by other scholars in the genre and the ones of my own. My research also covers theories expressed by other publications and their discussion. Finally, my own interpretations are the results of the close reading of the textual corpus, one significant aspect of which is the citation of the most notable textual passages that reveal relevant attributes of the vampires discussed. Since my research objective is to decipher the most relevant milestones of components that constitute the vampire's popular image, which I claimed earlier to be the result of the innovative features embedded in the vampires of the canonical works, as well as their iteration in later works, my points of discussion also incorporate a comparative aspect. It is important in terms of the examination of the outer

² The former is significant in terms of multimedial aspects while the latter primarily means the myriad of allusions to earlier works of other media types.

appearance and the inner characteristics of the bloodsuckers, the recurrence of pivotal subject matters centred around the creature, as well as the intertextual elements that reflect on the vampires themselves. The comparative analysis is also significant regarding the multimedial analysis because the different media types are directly based on the adoption of certain elements from preceding works.

As for the three media types of vampire representations, I cover literary texts, films, and electronic texts. The literary works are broken down into three categories. The first group is constituted by the classical texts written in the nineteenth century, which represent the archetypal evil itself vampire villains, the antagonistic enemies of humankind. The texts analysed are “The Vampyre” by John Polidori (1819), which is the first English prosaic work of the genre, *Varney the Vampire; or, the Feast of Blood* by Thomas Preskett Prest (1845), the first English vampire novel, *Carmilla* by Sheridan Le Fanu (1872), the first vampire novella that represents a female bloodsucker, “Dracula’s Guest” written by Bram Stoker (1897), a short story that serves as an indirect representation of the vampire’s lurid world, and which was originally intended to be first chapter of the most influential vampire work, *Dracula* (1897), which is the last representative of this group. This historical discussion reveals the roots of vampire literature, which served us with the initial vampiric character traits.

The next section starts with a brief discussion of a marginal vampiric development, that of the psychic vampire, through two works around the *fin-de-siècle*, “The Parasite” by Arthur Conan Doyle (1894) as well as “Luella Miller” by Mary Eleanor Wilkins Freeman (1903). This discussion, regarding the initiation of a change in the vampire character, introduces the next important literary analysis, which considers the sympathetic vampire introduced by the first novel of Anne Rice’s *The Vampire Chronicles*, namely, *Interview with the Vampire* (1976).

Finally, the last group of texts is composed of four novels that depict a more developed vampire from the perspective of the sympathetic one, which I describe as *the integrated vampire*, via the examples of Stephanie Meyer’s *Twilight* (2005), *New Moon* (2006), *Eclipse* (2007), and *Breaking Dawn* (2008).

Like the collection of literary texts, the one of filmic works is also broken down into three groups. The first one introduces three works. The first motion picture adaptation of Bram Stoker’s *Dracula* entitled *Nosferatu* was released as a silent movie in 1922. As a silent film, it represents the transition from a written text to a motion picture representation since the dialogues and the narrative elements in the plot are expressed by the screen inscriptions between the moving picture parts, and both are accompanied by background music that enhances the general mood of the scenes and the inner psychological states of the characters. Tod Browning’s

1931 *Dracula* completes this transition as a sound film, and it included the first vampire icon on screen acted by Béla Lugosi. The discussion of the forerunners of the vampire film is concluded by the analysis of *Dracula's Daughter* from 1936, which is the first sequel to the 1931 adaptation of Stoker's novel. Adaptations represent alterations to the original stories they adopt, which is observable in both earlier films. Sequels take this step further because they invent alternative storylines and character features of the vampires involved in them. This is also true of Countess Zeleska, who takes the first move of diversion from the original vampire antagonists.

The vampire films of Hammer Film Production constitute the second group of movies. The fifteen-year-long period in which nine works were released from 1958 to 1973 connects to the tradition the last two films in the previous section created. On the one hand, the Hammer universe also created an iconic vampire, embodied by Christopher Lee in the role of Count Dracula in seven films. On the other hand, the first part, *Dracula*, went farthest if we regard the amendments made to the Stokerian plot. All the sequels represent alternative storylines, which meant important changes to the vampire character by the incorporation of innovations while they also contributed to the spreading and preservation of the vampire cult by many reiterated elements from former Hammer and even earlier works. The nine Hammer movies subject to analysis are *Dracula* (1958),³ *The Brides of Dracula* (1960), *Dracula: Prince of Darkness* (1966), *Dracula Has Risen from the Grave* (1968), *Taste the Blood of Dracula* (1970), *Scars of Dracula* (1970), *Dracula A. D. 1972* (1972), *The Satanic Rites of Dracula* (1973), and *The Legend of the 7 Golden Vampires* (1974).

The Hammer vampire films are significant in terms of the development of the vampire because they universalised the creature, the constant on-screen presence of which contributed to the creature's presence in popular culture. The roots of this universalising phenomenon could be observed in *Dracula's Daughter*, a sequel to the 1931 *Dracula*. The role of a sequel is that it revives a problem or tension formerly resolved in the previous work it connects to because it casts light on an alternative aspect not visible before and therefore it thematises again the issue that was supposed to have been made an end of (Meikle 2013, 174).

The Hammer *Dracula* ends with the arch-vampire's death just like Browning's *Dracula* did. *The Brides of Dracula* does the same as *Dracula's Daughter* to the 1931 adaptation since it loosely connects to the preceding story but at the same time, it accounts for the ongoing existence of vampires, which was believed to be untrue owing to the ending of the previous

³ Released as *Horror of Dracula* in the United States.

part. Although Christopher Lee had no role in the second Hammer movie, its importance is unquestionable because this film set the Hammer universe on the road to huge success by serving the audience with recurring cultic vampire stories. *Dracula: Prince of Darkness* takes what the second film did a giant leap further since it made Lee return to the canvas, which means a direct survival of the vampire myth, or rather, the Dracula cult, as it makes the figure step out of Stoker's scope of vision because the film places the character within a completely different storyline. This movie revived Dracula and set the Count on his way to make much more significant changes than the previous adaptations did, which only considered their adjustments within the scope of the original Stokerian plot. The film transformed Dracula greatly different from Stoker's invention, and in doing so, it gave the vampire a universal significance, which was ever more reinforced by the release of the later Hammer Dracula films that represent the antagonistic bloodsucker destroyed in front of the viewers' very eye at the end of them and resurrected again in the next film. This tradition continued up to the release of *The Legend of the 7 Golden Vampires*, the last Hammer Dracula fiction that was directed without Christopher Lee in it. However, its plot is of utmost relevance to Hammer's vampirism since it made a further step toward the creature's universalisation because it depicts the bloodsucker as an integral part of any society, independent of time and place. All in all, as antagonistic as its vampires may be, the Hammer universe brought the creature closer to its audience because it released Dracula from the Stokerian bonds and depicted the vampire as an immanent creature within our world.

This tendency to show the bloodsucker more familiar is continued by the last two analysable movies that belong to the third group of motion pictures, namely *Dracula* (1979) with Frank Langella in the Count's role and the ground-breaking *Bram Stoker's Dracula* (1992), directed by Francis Ford Coppola. These films show a continuity in that they represent the arch-vampire from a quite different perspective, as a lot more human-like creature, which makes the figure more like us. The presence of human qualities in the vampire dissolves the formerly existing demarcation line between human beings and creatures of the night, which is significant in terms of the vampire's incorporation into our popular culture since the vampire gives a reflection of ourselves in its human-like character familiar and closer to us than before.

This way the bloodsucker expresses not what we are against but rather what we are for, not fears and anxieties, but desires as well as objectives, and even dilemmas that exist in us. Frank Langella's Count represents the starting point of this progress. It incorporates the bestial features well-known from former Draculas, however, based on the relationship he develops with Lucy, he is characterised by feelings, emotions, and love. The sensitive side shown in the

character served as a basis for the further development of these character traits observable in Gary Oldman's Dracula in Coppola's work. Oldman's Dracula is very similar to that of Langella, he is cruel to any human apart from Mina because he recognises his lost love Elisabeta in her. Mina casts light on the fact that all the vices the vampire commits are the reasons for his having lost true love, the real important objective of life for the highly sensitive being cursed by vampiric existence. Both central bloodsuckers show that in essence, they are more human than vampires, which is a pivotal step for the character on its way towards the twenty-first-century integrated vampire that lives in a mutually beneficial symbiotic existence with humans.

The third type of fiction regards electronic texts published in electronic libraries. Among the available e-libraries, I opted for Apple Books as it is the most integrated service because it does not require any preparation from the users of Apple devices. It is by default installed on them, and it has its own dedicated database that contains millions of books, a huge number of which can be downloaded for free. This way, Apple Books provides the comfort to read without requiring any special knowledge from the would-be reader. As I intend to analyse texts available for the highest number of would-be readers, I have chosen free texts for discussion.

As in the case of the Hammer vampire films, serialised productions have had an ever-growing significance in literature and film alike. Among written narratives this is illustrated by the popularity of Anne Rice's *The Vampire Chronicles*, *The Vampire Diaries* or *The Sookie Stackhouse Novels*. Each of these series introduce vampire universes in which different kinds of bloodsuckers can be observed. The first vampire universe among the freely available collections was represented by *Vampire Morsels* written by Joleene Naylor, which was first published in 2012. The short stories from the collection are analysed as the representatives of the third medium, the e-text. *Vampire Morsels* comprises seventeen short stories, each titled after the central figure of their plot. This way, the short stories provide us with a vampire encyclopaedia since they depict different kinds of vampires, and therefore, *Vampire Morsels* exhibits the state of affairs related to the progress of the vampire in the twenty-first century.

The structure of the dissertation is based on the classification of the sources. Accordingly, apart from the expected front and back matters, it is broken down into three main chapters that represent the three media types. The first chapter, entitled "Historical Overview of the Vampire Character in Literature" provides a chronological discussion of the literary texts of the vampire canon. The first subchapter "The Rapacious Vampire Villains of the Nineteenth Century", covers the first group of the nineteenth-century printed texts mentioned above, and it depicts the initial antagonistic vampire archetypes. The second one, "The Metamorphosed Sympathetic Vampire of the Twentieth Century" demonstrates the change the Ricean new

vampire meant within the development of the genre, mainly based on Louis' character from *Interview with the Vampire*, and partially Lestat's one in *The Vampire Chronicles*. The third subpart, entitled "The Integrated Vampire of the Twenty-First Century", considers Stephanie Meyer's invention to develop the sympathetic vampire further with her innovative figure appearing in the *Twilight* saga.

The second main chapter, "The Vampire in Motion, or the First Medial Change Brought about by Filmic Representations" discusses motion pictures. It is also concerned with the chronological development the most significant movies of the twentieth century meant, in America and Europe alike. The first section, "The Vampire's Conquest of America, or the Transition from Text to Vision in the New Medium of the Film" points out the role of early vampire films such as *Nosferatu* (1922), *Dracula* (1931), and *Dracula's Daughter* (1936), and how they changed the bloodsucker's depiction. The second part, "The Vampire Reinvades Europe, or the Universalisation of Dracula by the Hammer Series" is about the European filmic development by the Hammer Dracula films, which gave the vampire much more space than simply being a part of an adaptation of the original Stokerian novel, and hence they meant important steps in the bloodsucker's popularisation. The third subchapter, "The Liberation of the Vampire, or the Emergence of the Human Side of Dracula" discusses two films, *Dracula* (1979) and *Bram Stoker's Dracula* (1992) that cast new light on the vampire myth since they changed Count Dracula's antagonistic image that had previously dominated, and attributed human properties to the creature.

The third main chapter, "The Vampire Conquers Cyberspace" deals with the vampire's present state of affairs as it is shown by electronic texts through the example of the first vampire universe in Apple Books, *Vampire Morsels* by Joleene Naylor. This part of the dissertation is based on a different classification than the previous ones. After a short theoretical discussion of the technological development that has led to the present role of electronic libraries, especially that of Apple Books, the subchapters are formulated as per the most relevant characteristics of the vampires within *Vampire Morsels*.

Accordingly, the subsections cover multiple texts except two. The subchapters are classified according to vampiric characteristics, and therefore are titled "Power and Dominance", "Bloodlust", "Loneliness", "Desperate Vampires", "Vampiric Decadence", as well as "Vampirism as Hope". The last section in this chapter, entitled "Vampires in the Eyes of Humans in Naylor's *Vampire Morsels*", covers bloodsuckers and vampirism from human perception and consideration since the way some human characters are affected by and related to vampires, as well as the idea to become a vampire are integral parts of Naylor's collection.

Some parts supplement the main discussion, and therefore these can be found among the annexes as follows. Firstly, the psychic vampire, which was significant as it initiated a change in the vampire figure. However, this change turned out to be minor regarding the overall development of the character. Secondly, in Rice's *The Vampire Chronicles*, Lestat followed in Louis' footsteps from *Interview with the Vampire* as the sympathetic vampire, which is briefly discussed. Thirdly, Harkness' popular *A Discovery of Witches* since it exhibits the bloodsucker's relevance in the twenty-first century even though it solely incorporates features known from preceding vampire works. Furthermore, the Hammer films of *The Brides of Dracula* and *The Legend of the 7 Golden Vampires* as they do not include Lee's iconic Dracula as the main vampire. Also, Werner Herzog's movie, *Nosferatu The Vampire* because it presents a counter-depiction to the liberation of Count Dracula. In addition, the history of the technological changes, which provides the technical background leading to the widespread emergence of e-books. Finally, the discussion on Naylor's short stories centred around human characters, which complement the analyses of the ones featuring vampires as main figures.

Regarding the employment of the relevant theories, academic propositions and arguments within vampire studies, the first chapter incorporates secondary analyses of the primary sources discussed and the vampire's role in them. The most important interpretations of the figure represented by the scholarly analyses help us to contextualize the texts and to understand the symbolism of the bloodsucker characters, all of which are indispensable for the discussion of the historical dimensions of the literary genre. The discussion in the second chapter connects to the milestones established in the first one. Similarly, the referred secondary sources involve writings of film theoreticians and critics related to the analysed films. As the area of electronic vampire texts is not thoroughly discussed by secondary research, the third chapter is based on my analysis apart from an introductory insight into the scholarly evaluation of the development of the online media.

My major argument is that the creation of the vampire's popular image consists of two cardinal aspects. On the one hand, significant innovations in the respective works from the vampire canon give their contribution to the evolution of the creature. On the other hand, the repetition of the most influential changes made to the figure fortifies the iterated character traits, which eventually enter the popular vampiric image. These two together, innovation and repetition play a major role in the constitution of the vampire figure. This notion could be observed throughout historiographic and multimedial analysis of the genre. The vampire strength, the vampiric psychic powers, the common topics surrounding the bloodsucker, and the recurrent possible interpretations support my argument. These are also strengthened by the

allusions to previous works I exemplify throughout my study, one specific case of which is hidden in intertextual passages I also highlight in the discussion of the related works. Accordingly, I can observe the influence of the respective literary texts in the vampire canon on later ones and on filmic works. Similarly, movies influence later films. Finally, the electronic texts chosen for analysis exhibit the impact of fiction from both previous media types.

Although the scope of this dissertation is limited to historiographic and multimedial analysis of the milestones in the progress of the vampire, there is a high potential in further analyses, which involve several implications for further research. A similarly designed research from a historiographic and multimedial aspect could be conducted including a wider consideration of the vampire character. That would mean the timely contextualisation of the traumas, fears, and anxieties as well as the desires the creature implies. In addition, it would be sensible to research the social psychological aspect of the sublime in connection with the bloodsucker and its role in different media types.

Several authors, including Botting, Davenport-Hines and Punter, for instance, have studied the vampire's role within Gothic literature. However, they were mostly concerned with nineteenth-century texts and marginally with twentieth-century ones. Nevertheless, Gothic as a genre proved its significance in our contemporary age as well, with subgenres that rapidly and broadly evolved in the post-millennial period, including ecoGothic, queer Gothic and children's Gothic. A thorough study of the vampire's role in these subgenres would be worth conducting.

As I claim it in this paper, electronic text has revolutionised readership and authorship alike. Accordingly, the number of texts published in online bookstores represents an exponential expansion compared with those of fictitious works deriving from printed texts and films. Consequently, there would be a point in analysing the vampire's role in terms of subgenres within electronic vampire literature. To consider Apple Books alone, there have been numerous texts published in the major subcategories that cover children's fiction, erotica, fantasy, horror, and paranormal writings. The thematic analysis of the vampire's role in the works that belong to these groups could give a further scope of discussion on contemporary vampire research, which could also be conducted within minor subgenres such as action and adventure, crime fiction, historical texts, romance, queer literature, and tales, all of which harbour the bloodsucker alike. Moreover, other vampire universes from other writers and the major literary genre of novels could provide the text corpus for future work.

All things considered, based on Auerbach's argument, which says that vampires are mutable and therefore they are constantly changing (Auerbach 1995, 3), and the multiple implications for further research I finished with, we can conclude that the character entails an

endless potential for scholarly analysis. Consequently, a comprehensive study on the bloodsucker from any aspect is a difficult objective to accomplish since the necessary limitation regarding the works to be discussed inevitably comes together with reductionism in connection with the corpus of fiction and therefore possibly with relevant subject matters, thematic issues, and probable interpretations. Hence, it is unavoidable to admit that this phenomenon may characterise this paper as well, nevertheless, my dissertation did its best to account for the milestones in the progress of the vampire.

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10th HUSSE Conference: 27-29 January 2011 – Piliscsaba, Hungary

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21st Conference on British and American Studies: 19-21 May 2011 – Timișoara, Romania

Paper title: Pioneer Mad Scientist Character in Whitley Strieber's *The Hunger*

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9th HAAS Conference: 11-12 May 2012 – Eger, Hungary

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