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

Ph. D. dissertation

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Introduction

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 (see Appendix I.III. for a brief discussion of the significance of Harkness' novel), 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

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.

incorporate a comparative aspect. It is important in terms of the examination of the outer 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

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

existence of vampires, which was believed to be untrue owing to the ending of the previous 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.

All things considered, the objective of this dissertation is to pinpoint the fundamental character traits that play a pivotal role in the development of the vampire as a fictional character in literature and film. These properties are represented by the most significant examples that exist in our popular culture, with which I started this introduction, since they have been reiterated in several pieces of fiction, each serving to reinforce these vampire qualities regarding the popular perception of the creature. Conducting a historical overview of the genre by accounting for the bloodsucker in the nineteenth-century pioneering literary texts that involved

the initial antagonistic representations, then in Anne Rice's oeuvre that created the sympathetic vampire, and Stephanie Meyer's portrayal of the integrated vampire, as well as elaborating on the filmic works of the early forerunners including the first silent and sound as well as sequel movies, on the Hammer films as the first vampire series, and the two most notable diverging Dracula movies casting a new, liberating light on the creature provide us with the roots of the various vampire traits throughout the character's development. These characteristic features have been sources of representations up until today, countless times. Considering the recent state of affairs via the first vampire universe published as a collection of free electronic texts in Apple Books, *Vampire Morsels* by Joleene Naylor exhibits the survival of vampire properties in the twenty-first century. This way, researching the classical and canonical vampire representations of three media types in a historical framework from the inception of the figure until our contemporary age paints the picture of the milestones in the progress of the vampire.

„Every age embraces the vampire it needs.”

(Nina Auerbach)

1. Historical Overview of the Vampire Character in Literature

The vampire has been a pivotal figure representing the different values, fears, anxieties as well as the desires of the societies delineated in literary works of art. All of these are dependent on what age and in what environment a vampire appears in, on when and where a specific piece of vampire fiction is published. Many scholars who conducted research on vampire literature agree with this argument. Auerbach states, “I am writing about vampires because they can be everything we are, while at the same time, they are fearful reminders of the infinite thing we are not” (1995, 7). Ken Gelder presents a similar argument, “The vampire is not an arbitrarily conceived invention; rather, it is a way of imaging what in a sense has already been vampirised by prevailing ideologies” (1994, 20). Botting also takes this vampire characteristic into account, “The play between mythological and modern significance, between mystical and scientific visions of horror and unity, sexuality and sacred violence, is focused in the figure of the vampire” (1996, 144).

The past two hundred years prove that the vampire is not only an emblematic representative figure of the aforementioned fears, anxieties and desires in the imagination of writers but also that it is a sublime part of popular culture. The literary works depicting the character are widely enjoyed, which can be explained by the same reasons why readers prefer horror. Noël Carroll explains it with the curiosity the unknown elicits (1990, 162). Robert C. Solomon more directly argues that horror evokes fear and disgust that readers enjoy (1991, 8). Stephen King approaches the issue pragmatically, “much of the horror story's attraction for us is that it allows us to vicariously exercise those antisocial emotions and feelings which society demands we keep stoppered up under most circumstances, for society's good and our own” (2010, 69). Thus, the bloodsucker helps the readers experience the unknown, the forbidden, the repulsive, the feared and the desired.

In this chapter, I would like to review the different sorts of vampire characters that emerged in the literary texts throughout the last two hundred years. This lengthy period can be broken down into different phases according to what vampires are depicted in the fictional writings of these respective periods. The first one covers the nineteenth century and many decades of the twentieth century with cruel, evil, beast-like vampiric figures. Anne Rice's

Vampire Chronicles meant the turning point and the end of this phase in the history of vampire literature. Rice put an end to the one-dimensional representation of the demonised vampire by incorporating human properties into her characters. However, the Ricean vampires maintain their isolation from humans, which only changes at the end of the twentieth century. As of this time, we can observe a boost in the appearance of the vampire in many works. For these creatures, integration into human society becomes possible, and they are most attractive from the perspective of human characters, which put an end to the separation of human and vampire societies. This last period also involves the beginning of the twenty-first century. In the following subchapters, I analyse these different periods and their respective vampire figures, which I consider inevitable for the discussion of the character in films and electronic vampire fiction.

1.1. The Rapacious Vampire Villains of the Nineteenth Century

Vampire literature in the nineteenth century represented a clear human-vampire opposition. This meant that the two character types can be described by a marked separation. Consequently, the human protagonists can be attributed to the values of virtue and benevolence while the bloodsuckers were cruel, selfish, and evil. This dichotomous image was a crucial tool of depiction in which the vampires involved many fears and anxieties of the nineteenth century English society, while the human characters were embodiments of contemporary mainstream social maxims. The human idealisation in parallel with the vampire demonisation was destined to direct readers to take a stand in correlation with what the human beings within the plot and the author of the fiction shared.

Although Auerbach claims that the first English literary work that mentions the vampire was “The Giaour” by George Gordon Byron (1995, 16), other poems existed before it. “Thalaba the Destroyer” by Robert Southey from 1801 is the first poem that incorporates the character, which is articulated in the line “Performed the bidding; thro’ the vampire corpse” (2012). An even clearer representation is John Stagg’s poem, “The Vampyre” from 1810 (2019), the same year when Percy Bysshe Shelley’s “The Spectral Horseman” was published with its notable line “Nor a yelling vampire reeking with gore” (2010). Byron’s line “But first, on earth as

vampire sent,” (1813)⁴ was available to readers six years prior to the publication of John Polidori’s short story “The Vampyre”, which is the first English vampire work written in prose.⁵

Polidori’s Lord Ruthven is a clear nineteenth-century vampire. He is an aristocrat with utmost physical strength, who survives a fatal injury. The same power characterises him under mental terms as he has a hold over Aubrey with his words “Remember your oath” (Polidori 2004). He is a cruel and remorseless villain, who seduces and kills young, beautiful, and innocent virgin women. Many of his properties can be observed decades later in Sir Francis Varney’s figure and around the *fin-de-siècle* in Count Dracula’s character.⁶

Varney the Vampire; or, the Feast of Blood by James Malcolm Rymer and Thomas Peckett Prest⁷ appeared as a series between 1845 and 1847, the latter also meant the year when the whole story was published in a book format (Prest 2011), and thus the first English vampire novel was born (Gelder 1994, 20).

To some extent, Varney follows the path from Lord Ruthven to Count Dracula. He also holds a title which elevates his character. The fact that Varney is a gentleman signifies power in connection with his personality. According to Auerbach, being a gentleman makes Varney even more frightening in the eye of humans because the danger he means is closer to humankind, which means that the threat is within us instead of coming from outside (1995, 30),

⁴ Several works preceded the above-mentioned ones. First and foremost, these are German poems. “The Vampire” (“Das Vampir”, 1748) by Heinrich August Ossenfelder (2015) is one of the first literary works that mentioned the vampire. It is worth noting that other works played a pivotal role in the development of Gothic fiction, even if they do not represent archetypal vampire characters. The characters that emerge in these works are dead who return from death to meet their living spouse, which has disastrous consequence (“Vampire literature” 2019). The reanimation of these characters bears an indirect resemblance to the vampire figure as all belong to the undead. This revenant is depicted in Gottfried August Bürger’s “Lenore” (1773) (1844) and in Johann Wolfgang von Goethe’s “The Bride of Corinth” (“Die Braut von Corinth”, 1797) (2019).

⁵ Even the circumstances under which this story was formed are remarkable, regarding vampire stories and in relation to Gothic literature. The latter is a major literary genre, the subgenre of which is vampire fiction in view of the nineteenth century. There was a horror story writing contest organised in Byron’s residence, in which Polidori, Mary Shelley with her husband, Percy Bysshe Shelley, and the owner of the castle took part. Polidori created his story and Mary Shelley made the first draft of *Frankenstein*, which is one of the most notable Gothic works until recent days. Despite the original objective of the contest to write the most frightening horror story, Mary Shelley intended her work to be a parody (Hansen 1997), a purpose that was never accomplished. This event incorporated Polidori’s short story, by which the English vampire fiction set out, and Mary Shelley’s novel which turned out to be a milestone in the history of Gothic literature.

⁶ Lord Ruthven’s character was influential in terms of genre as well since a one year after the publication of Polidori’s short story, James Robinson Planché wrote the first drama that represented the vampire figure (Auerbach 1995, 18). His play *The Vampire, or the Bride of the Isles* involves the character of Lord Ruthven with the same name and properties. His vampire existence is a secret to the human characters, however, the reader gets to know about it early in the play. This is also a similarity with the prosaic work but instead of Ianthe, spirits reveal it. (We can consider this to be a cliché of drama if we take some of the plays from the Renaissance like Thomas Kyd’s *The Spanish Tragedy* (1926) or many of William Shakespeare’s works, like *Richard III* (2019), *Julius Caesar* (2019), *Hamlet* (2019), or *Macbeth* (2019) into consideration, all of which incorporate the appearance of ghosts.) Ruthven speaks his famous sentence “Remember your oath” word by word three times in the play (Planché 2019), just like in Polidori’s work.

⁷ It is unclear whether Rymer or Prest wrote the novel. Auerbach, for instance, claims it to be Rymer’s work (1995, 27) but it is more probable that Prest composed the text (Prest 2011).

the latter being the case with Ruthven and Dracula. Power characterises Varney in the physical sense alike since he has great physical strength. His victims are young, beautiful, and innocent virgins. Just like Polidori's vampire, Varney commits several acts of terror, which leads to a mob that attempts to hunt for him (which resembles the vampire hunting team from *Dracula*) (Mócza 2010, 32). This monstrosity is emphasised by his physical appearance as well because he lacks Lord Ruthven's attractiveness. However, he also seduces women.

The physical appearance of the vampires is not the only difference we can observe between them. Strong as Varney may be, unlike Lord Ruthven, he can be fatally wounded, even though the moon restores his power at night,⁸ or even killed conventionally, the latter culminates in his suicide in the end. Varney feeds on his victims but this does not inevitably lead to their death, which is a contrast between him and Ruthven. Prest's vampire has more ambitions than preying on young virgins. He wants to marry, and the acquisition of wealth is also his aim. Auerbach draws a parallel between the later vampiric bloodlust, especially that of Dracula, and Varney's aspiration for money (1995, 30). Accordingly, the novel provides an apt example for the vampire as the metaphor for capitalism, which Karl Marx highlights as he compares the character's bloodsucking to the capitalist exploitation of workforce (1996, 163).

What became an innovative vampiric feature with Varney is what Auerbach articulates as "Varney is the first vampire who can transform his victims into his kind" (1995, 29). The word 'can' is of utmost importance here as unlike Dracula and many later bloodsuckers, Varney does not set out to turn humans into vampires. Why it was written earlier that Varney's terrorising acts imply to the reader that he is a monster is that with the progression of the plot, Varney becomes somewhat sympathetic to us. He suffers from his vampire nature and considers it to be a curse in his life. Apart from some of Varney's character properties, the sympathetic vampire is unknown in the nineteenth century, emerging only with the 1976 publication of Rice's *Interview with the Vampire*. All in all, Holte rightly notes that "Varney is far more cruel and bloody than Ruthven" (1999a, 109), which supports Varney's importance in the development of the nineteenth-century vampire monsters.

The publication of Sheridan Le Fanu's *Carmilla* in 1871 as a series, and a year later as a complete work meant another important step in the development of vampire literature since *Carmilla* involves many elements that are often represented in the future figures of the genre. Most importantly, *Carmilla* is the first female vampire in English literature. Benson Saler and Charles A. Ziegler somewhat exaggeratedly claim Le Fanu's work to be "of equal or perhaps

⁸ This vampiric feature is also depicted in Alan Raby from Dion Boucicault's drama, *The Phantom* from 1856, the first version of which with its original title was *The Vampire* from 1852 (1856).

greater literary distinction” (2003, 17) than Stoker’s *Dracula*. According to Hyun-Jung Lee, Carmilla is an ambiguous character who is “irresistible and horrific, intimate and alien, dead and yet fiercely alive” (2003, 61). She is monstrous and attractive at the same time, she can “simultaneously repulse and attract” (Lee 2003, 61).

Considering Lee’s positive words, we can claim that Carmilla’s power of attraction has a lot in common with sexuality and sexual seduction. Saler and Ziegler give a stronger support to this idea than Lee. They state that “Carmilla is too beautiful by human standards, too romantically ethereal, and too appealingly erotic” (2003, 18). Auerbach argues that Carmilla is the first self-accepting homosexual vampire (1995, 41), who is the only source of intimacy for Laura (1995, 38). Gelder similarly states that Carmilla represents a move towards the queer space (1994, 62).

The bond between Laura and Carmilla is obvious from their first meeting on. This bond is strengthened by many analogies between the two figures. They are both beautiful, eighteen-year-old women who long for a companion. When they meet, both of them recognise the other from their mutual dream about one another. Laura’s nightmare, in which she is wounded and bitten on her breast by a beast, is highly sexual. This beast overlaps with Carmilla, which supports the lesbian interpretation of their relationship. Carmilla’s romantic approaches towards Laura, in which she kisses and embraces her, justify this connection between the two women:

Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast that her dress rose and fell with the tumultuous respiration. It was like the ardor of a lover; it embarrassed me; it was hateful and yet over-powering; and with gloating eyes she drew me to her, and her hot lips traveled along my cheek in kisses; and she would whisper, almost in sobs, "You are mine, you *shall* be mine, you and I are one for ever." (Le Fanu 2003)

Carmilla attacks solely women, similarly to Ruthven and Varney. Nevertheless, as a female vampire, she stands for the subversion of gender roles, which is unprecedented in former vampire stories.⁹ Since only women are their victims, Ruthven and Varney subordinate the women they attack, but in the case of *Carmilla*, this power is taken over by a female character.

⁹ Even if Samuel Taylor Coleridge draws on a very similar idea, which could be a basis for the same kind of interpretation as discussed in terms of Carmilla, with the scene from “Christabel” when Christabel takes Geraldine

More of today's common features of vampire works derive from Le Fanu. After Laura and Carmilla meet, the latter's mother asks Laura's father to give shelter to Carmilla for three months until she comes back for her from an urgent trip. Gelder's note about Carmilla's being a guest at Laura and her father's residence (1994, 45)¹⁰ is highly significant as many later works depict the invitation of the vampire into one's house as a must for the bloodsucker to enter the private sphere and gain access to the would-be human victims.¹¹ This invitation is the source of a disastrous ending, just like in the case of *Carmilla*.

Unlike Ruthven and Varney, Carmilla sleeps during the day and hunts for humans at night. This sets her and later vampires further apart from humans, who sleep at night, and consequently are vulnerable to vampires, and are awake during the day when vampires hide from them in their coffins. This separation serves as the basis for the beast-like representation of the monster vampire figure since it establishes an even sharper demarcation line between the forms of existence, which stands for the positioning of the bloodsucker based on its differences compared to humans.

Carmilla's aversion to religion is also a new vampiric feature. She is never involved in prayers, but an even stronger depiction of her anti-religious attitude is when Laura is singing the funeral hymn with the people of a funeral procession who are passing by them and Carmilla bursts out to Laura,

"You pierce my ears," said Carmilla, almost angrily, and stopping her ears with her tiny fingers. "Besides, how can you tell that your religion and mine are the same; your forms wound me, and I hate funerals. What a fuss! Why you must die-*everyone* must die; and all are happier when they do. Come home." (Le Fanu 2003)

The next point of interest is Carmilla's peculiar strength that brings her closer to later vampires, who are incomparably stronger than humans. The lack of strength does not characterise Ruthven, and neither does it Varney, but while both of them are vulnerable in that

home, who undresses in front of her: "The cincture from beneath her breast: / Her silken robe, her inner vest, / Dropt to her feet, and full in view, / Behold! her bosom and half her side- / A sight to dream of, not to tell!" (2019).

¹⁰ This is a typical Gothic setting. The deserted old castle isolated in a giant forest is a cliché in the eighteenth-century and nineteenth-century Gothic literature from 1764 on, the time of the publication of the first Gothic novel, Horace Walpole's *The Castle of Otranto* (1996).

¹¹ For the vampire to receive this invitation, some mild and attractive behaviour towards the future victims is needed and the figure of the wealthy aristocrat provides a suitable disguise for the antagonist of vampire stories serving the task at hand.

they can be injured, none of the human attempts to kill Carmilla works for General Speildorf, who fails to do so with a sword and an axe.

Finally, Carmilla's execution became the common way of destroying the vampire even up to our present day, namely driving a stake through the heart of the bloodsucker then beheading it and finally burning the corpse to ashes and throwing the remaining into a river. When the stake is driven through her heart, she is the first to react with the well-known vampire shriek.¹² According to Elizabeth McCarthy, the stake is an instrument of correction and a symbol of restoring order within society (2003, 73). The stake can also be interpreted as an additional tool of the demonisation of the vampire that represents the evil side over which victory stands for the emphasis on the values contradictory to what the bloodsucker depicts. This way, the stake is a token of education from the writer to the reading audience against the fears and anxieties represented by the vampire figure.

Taking everything into consideration, Carmilla is also a typical cruel vampire of the nineteenth century who victimises humans, the fate of whom is of no interest to her. The above-mentioned funeral scene is a clear illustration of Carmilla's nature. The fact that she killed the woman on whose funeral she bursts out in rage against the funeral hymn, strengthens this point. Carmilla is the cause of all the sufferings her young female victims undergo and her loving, romantic behaviour with her 'friends' is simply a tool of her to maintain their interest in and attraction towards her. This tool is analogous to the gentlemanly behaviour of the wealthy aristocratic vampire to create rapport with humans. As a final point of discussion about Le Fanu's vampire, one of Laura's nightmares is worth mentioning, which signifies how antagonistic Carmilla's figure is. In the protagonist's dream, her mother warns her against her friend saying, "Your mother warns you to beware of the assassin" (Le Fanu 2003). Right after this sentence, Laura sees a light revealing Carmilla, who stands next to her bed in a white nightdress full of blood, which stands for the danger the vampire poses to humans.

Bram Stoker originally wrote "Dracula's Guest" to be the first chapter of *Dracula*. Later he deleted it from the original manuscript of the novel because of its length (Ross 2010). Thus, the work was entitled "Dracula's Guest" and was only posthumously published in 1914 (Ross 2010).

¹² Although Carmilla is the first vampire in English literature who is killed this way, almost thirty years earlier, Charles Dickens wrote about the first step of the method in his *A Christmas Carol* within the conversation of Scrooge with his nephew about Christmas, the former saying: "'If I could work my will,' said Scrooge indignantly, 'every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!'" (1992).

“Dracula’s Guest” overabounds with Gothic devices, such as the night, cold, thunder, lightning, snowstorm, moon, or the figure of the wolf. Based on the density of these Gothic elements, the story is simply too Gothic compared to the novel. Consequently, the two works greatly differ from one another based on their Gothic characteristics. In addition to the novel’s length, the reason why the short story was finally cut out of the novel could be behind this characteristic difference between them.

Nonetheless, “Dracula’s Guest” includes many elements supporting that the short story could have been the introductory chapter of the novel. The reader never gets to know any character from the novel except Dracula, even though there are similarities between the protagonist and Jonathan Harker. Harker is a rational Englishman, which also characterises the main character in the short story. He lacks the German residents’ superstition and has no interest in Walpurgis nacht that the Muniqueans fear.¹³ This can be deduced from the Englishman’s words when with the closing of the night, he sends the worried and frightened Johann away saying, “Go home, Johann—Walpurgis nacht doesn't concern Englishmen” (Stoker 2003). His materialist and rational thinking excludes superstition, and anything occult. This carelessness turns out to be a crucial mistake since owing to his negligence of the residents’ warning, he undergoes a horrific and frightful night in the story. Overt rationalism and materialism feature Dr. Seward, too, whose conventional and science-based medical treatment of Lucy is a similar mistake the Englishman commits as a result of his non-belief.

Another important part of the short story which can also be found in the novel regards the vampire character. Although the word ‘vampire’ is never mentioned in “Dracula’s Guest”, the short story could easily fit into the novel if we consider that the first time the word ‘vampire’ is mentioned in *Dracula* is close to the middle of its plot. The indirect representation of the bloodsucker stands for the presence of the vampire in the short story. The tomb the protagonist finds in the cemetery of the unholy village is important because of three things. Its inscription says, “Countess Dolingen of Gratz / In Styria / Sought and found death / 1801” (Stoker 2003). The third line of the inscription and the iron stake going through the tomb from its top refer to the undead, the vampire in this case. This is clarified by the scene when a lightning bolt strikes the iron stake and the countess rises and screams just before her death, which is subsequently

¹³ Walpurgis Night is an ancient German Christian Feast celebrated on the night starting by the end of the evening on 30 April and ending by the morning of 1 May. The holiday commemorates the historical night when people prayed to the English nun, St. Walpurga, who lived in Heidelberg, Germany, where she became an abbess curing several diseased people, which was interpreted as an act of expelling the bad spirits out of the body. The celebration is kept differently in several countries with the same aim to keep evil spirits and witches away, to “keep evil at bay”. (Wallenfeldt 2019)

caused by the stake. Both the movement and the scream of the Countess are signs of life while the tomb signifies death, and the combination of these two represents the undead, which is an indirect reference to the vampire, just like the stake, which is the tool of its destruction resulting in the vampire shriek.

Auerbach points out that Countess Dolingen stands for the influence of *Carmilla* on Stoker, “Since Carmilla is also a female vampire from Gratz, in Styria, scholars take Countess Dolingen as proof of Le Fanu's influence on Stoker” (1995, 66). At the back of the tomb, there is another inscription saying, “The dead travel fast” (Stoker 2003), which is a literary allusion to Bürger’s “Lenore” that includes the line “We and the dead gallop fast through the night” (1844). In Bürger’s poem, Lenore depicts the undead, “Half dead, half living, the soul of Lenore / Fought as it never had fought before” (1844).

The last reference to the vampire in “Dracula’s Guest” is in the wolf which saves the Englishman. Stoker’s novel represents the first shapeshifter vampire in Count Dracula. If this fact is considered together with what one of the horsemen says about the wolf, “A wolf—and yet not a wolf!” (Stoker 2003), it can be supposed that the wolf is Count Dracula in the form of an animal. Dracula’s telegraph message at the end of the short story supports this idea. The last parallel between the two works of Stoker is shown by the military horsemen who follow Dracula’s order to save his guest in the short story and the gipsies on the caravan, who serve and try to protect the Count from the vampire hunting team at the end of the novel.

The most significant and influential vampire novel, Bram Stoker’s *Dracula*, was published in 1897. Saler and Ziegler consider the novel “the most famous example of vampires in English fiction” (2003, 17). *Dracula* involves many vampiric features its predecessors share and includes some new inventions too. Dracula is closest to Ruthven in that he is cold, cruel, evil and remorseless. He has none of the sympathetic properties that were discussed in connection with Varney, and neither can we attribute any positive quality to him that could be partially considered in *Carmilla*. Salli J. Kline writes about the Count that “He is nothing but evil, so there is a lack of ambiguity in his personality” (1992, 63). Saler and Ziegler share the same opinion stating the vampire to be “Stoker’s unambiguously evil Count” (2005, 221).

His only feature which has an indirect reference to anything humanlike is his gentlemanly manner towards Harker upon the protagonist’s arrival at his castle at the beginning of the novel, which is nothing but a well-known piece of vampire tactics to attract his future prey to him. Consequently, Stoker formulated a vampire character that is the most alien throughout the history of the literary genre. Auerbach articulates that the Count is a predator, whom she characterizes as an animal and a tyrant (1995, 7).

Dracula is so different and distant from any human being that it is impossible not to see Stoker's intention to represent utmost otherness with his antagonist. Paul Marchbank claims that the Count is the personification of the other in the novel (2003, 31). Auerbach states that Dracula depicts the "vision of otherness" (1995, 89). Nursel Icoz expands these thoughts,

The concept of evil is usually attached to the other: a stranger, a foreigner, an outsider, anyone whose origin is unknown, who has extraordinary powers, and whose difference enables him/her to disturb the familiar and the known. The other tends to be identified as an evil force, usually the devil. Naming of the otherness betrays the ideological assumptions of the author and culture in which they originate. (2003, 68)

By associating Dracula with the East, Botting argues that Dracula represents the fear of the other, namely of other cultures, people and places (1996, 154). Gelder claims that Dracula involves anti-Semitism because of his "irreducible otherness" (1994, 13).

Auerbach concludes that Stoker's work is a "novel of phobias" (1995, 175). One of the most widely analysed phobias by secondary literature is the fear of the intrusion into England, and the conquest of it by the outsider. Kline claims that it is represented in Dracula's aim to destroy the British empire (1992, 97). Marchbank similarly states that Dracula "threatens the stability of the British anima, sexuality, race, class, and Empire" (2003, 31). According to him, the threat of Dracula is represented by bloodsucking and vampirization, thus "In *Dracula* vampires operate as a degenerate 'race' who [...] are perceived as weakening Englishness by infecting the nation with their 'bad blood.'" (2003, 35). Icoz also analyses the novel in terms of Dracula's threat to England and argues that "Dracula condenses a range of racial, cultural, sexual and gender tensions, and threatens the socio-economic distinctions of the author's culture with complete dissolution" (2003, 69).

Benson and Saler interpret *Dracula* as a monster-slaying narrative, in which killing the vampire means the restoration of order (2003, 18). This is emphatic in Stoker's work, as not only Dracula is destroyed, but each vampire by the end of the plot. Botting also highlights this thought as he claims the main vampire slaying by Harker and Morris to be "the ritual destruction of Dracula" (1996, 153).

There are further literary devices Stoker uses in his text. Demonization and idealisation are two techniques, with which he formulated his characters. The former is true for the vampire characters while the latter characterises human ones. This dichotomy is significant regarding the analyses of *Dracula* from a cultural allegorical perspective. According to Auerbach,

Dracula disguises the dandy, the subversive male character of the Victorian society (1995, 91). Kline argues that the female vampires in Stoker's novel delineate the New Woman, who was the subversive female figure considering the Victorian gender roles (1992, 138). The other pole is made up of human characters, among whom, Mina represents the angel in the house, the ideal Victorian female character (Mócza 2010, 38), while the men in the vampire hunting team stand for the gentleman, the ideal male figure of the Victorian society (Mócza 2010, 39).

Although Dracula gains power over Renfield's mind¹⁴ which he uses to manipulate him and get information via him, only women are attacked and turned into vampires by him. As for his power to control the human mind, it is a new vampiric feature that reoccurs as a common characteristic of several bloodsuckers in later works. This psychic power highly affects Renfield and makes him a border character between humans and vampires.

Another innovation in Stoker's novel is the vampire's shapeshifting ability. The Count attacks Lucy and her mother in the form of a wolf but he can also transform into a bat, which is indicated by Quincey Morris after the antagonist's first encounter with Lucy, when he says: "One of those big bats that they call vampires had got at her in the night" (Stoker 1995).

The final pioneering vampire property is the transformation of the bloodsucker's victims into vampires. Although Varney could turn humans into vampires, it was his decision whether to do so or not. However, once bitten by Dracula, human beings cannot avoid vampirization, which gave rise to interpreting vampirism as a contagion or disease.^{15, 16} Regarding transformation, both Varney's and Dracula's model recurs in later works, the former being more common. Considering transformation in *Dracula*, Auerbach understandably calls the story "a tale of metamorphoses" (1995, 65).

Although Count Dracula is the antagonist of the novel, and he is the most important vampire, the female vampires are significant as well. As it was already mentioned, the Victorian fear of the New Woman is represented in their characters. "Monster, give me my child" (Stoker

¹⁴ There is no conclusive evidence that Polidori's, Prest's or Le Fanu's piece meant an influence for Stoker in terms of elements to incorporate into his novel, however, the connection between the names of Bertha Riefeldt from *Carmilla* and R. M. Renfield is more than telling. Debated though it may be (Miller 2003, 4), Stoker's five years of research in Transylvania about Vlad Tepes and the relevant historical origin attributed to the vampire figure mean that there is a high probability that he was widely read about the works of his predecessors in vampire literature.

¹⁵ Lois Drawmer draws a parallel between female vampires and sexuality, claiming these to be "metaphors of infection, contamination" (2003, 21). Botting also associates the vampiric existence with a source of infection (1996, 145)

¹⁶ Another probable inspiration for Stoker is the young women's mysterious illness in the neighbouring towns in Le Fanu's plot. It resembles the case of Lucy Westerna, which Dr. Seward does not manage to handle with contemporary medicine. That is why he calls for Van Helsing who, seeing the marks of vampire teeth on Lucy's neck, commands his company not to leave her unattended, just like in *Carmilla*, in which the doctor, having examined Laura, tells her father never to leave his daughter alone.

1995) shouts a woman from whom Dracula has taken her infant to give to the three vampire women in his castle to compensate them because he prohibited them to feed on Harker. The horrific image of the female vampire who attacks children and kills them by sucking their blood is also depicted in Lucy's catlike play with kids when, after her transformation, she becomes the Bloofer Lady. Elaine Showalter analyses the New Woman movement and mentions the common Victorian supposition that New Women were against children (1990, 50). The female vampires who feed on infants represent the Victorian belief that the New Woman poisons the future with her behaviour.

Another important aspect is the Victorian anxiety surrounding the subversion of the conventional gender roles, which is represented in the sexuality the female vampires embody. Harker's words, "I felt in my heart a wicked, burning desire that they would kiss me with those red lips" (Stoker 1995), are the words of a Victorian gentleman who cannot resist the sexual temptation of the three female vampires, even though he is engaged to Mina. Upon Dracula's intervention, the sexual tension and desire can be observed in the reaction of the fair vampire to the Count, "You yourself never loved; you never love!" (Stoker 1995). Sexual appetite also characterises Lucy, who most obviously enjoys men's company. She boasts about the three proposals she received in her letter to Mina and her liberal, anti-Victorian sexual ideas can be deduced from her lines complaining about the necessity of refusing two proposals. She writes, "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?" (Stoker 1995). By contrast, Kline writes about Mina, the angel in the house, "She herself doesn't even touch male hands without castigating herself afterwards" (1992, 131).

The ideal Victorian woman was expected to get married, have children, do housework, raise the children in the family and serve her husband (Moore 2007). Sexual desires were only acceptable for men and were considered aberrant in connection with women. One of the goals of the New Woman movement was to reach sexual equality between men and women by making sexual desires acceptable to women as well (Showalter 1990, 45). The explicit sexuality of all the female characters apart from Mina stands for Stoker's Victorian viewpoint, which condemns the New Woman by attributing overt sexuality to them. Just as in Dracula's case, the female vampires' monstrous representation stands for this condemnation expressed by Stoker's demonising technique related to all the figures involving anti-Victorian characteristics. Auerbach calls the female vampires in the novel not only alien species but also alien gender (1995, 67).

The Victorian and anti-Victorian opposition can be seen in the protagonist-antagonist relationship, too. Both humans and vampires can be broken down into individual groups. The

vampire hunters unite forces to rid humanity of Dracula. Based on this united action, it can be claimed that there are more protagonists in the novel. Consequently, determining a single protagonist is not an easy task. Clive Leatherdale claims that Stoker's most obvious representative is Harker in the novel (1986, 115), so he can be considered the protagonist of the story.

Dr. Seward is as important as Harker, and both represent the ideal Victorian gentleman along with material thinking and over-rationalism. This is why Seward's treatment of Lucy proves to be inadequate, which is why Van Helsing joins the vampire hunters. He widens Seward's scope of modern science by bringing in the occult. The Dutchman becomes the leader of the vampire hunters, the Victorians, while Dracula is the leader of the vampires, the anti-Victorians. Based on their leader roles, Van Helsing is the protagonist and Dracula is the antagonist. Dracula incorporates supernatural powers and mysticism. Among the humans, Van Helsing is the only one who has the power to fight effectively against the vampire with the help of his occult knowledge. Leatherdale supports this point, "When modern science and Christian faith prove inadequate for the task in hand he readily resorts to folklore and superstition" (1986, 168). Stoker's handling of time connects both characters in the protagonist-antagonist relationship. Kim Hoelzli highlights that the Dutch Professor's character involves the past, the present and the future, since "Van Helsing brings the past into the present to secure the future" (2003, 28). Botting presents a similar idea about the Count, "Dracula's crossing of boundaries is relentless: returning from the past he tyrannises the present, uncannily straddling the borders between life and death and thereby undoing a fundamental human fact" (1996, 150).

All things considered, Bram Stoker's *Dracula* is the vampire novel that meant a culmination of the genre at the time of its publication. Stoker attempted to create the most evil, soulless and remorseless vampire ever. The creation of Dracula was based on two factors. The one meant the meticulous research Stoker conducted on folkloric vampires and the other relied on previous vampire fictions, including Polidori's "The Vampyre"¹⁷, Prest's *Varney the Vampire* as well as Le Fanu's *Carmilla*. All the elements of these works that recurred in "Dracula's Guest" and *Dracula* show the influence of the three stories on Stoker.¹⁸ The adopted

¹⁷ Gelder draws a parallel between Harker's travel to Transylvania and Aubrey's journey to Greece (1994, 25). This similarity can serve as a piece of evidence about the influence of Polidori's short story on Stoker.

¹⁸ Most probably, other works were influential in addition to those of Polidori, Prest, and Le Fanu. For instance, the blood transfusion Van Helsing prescribes to treat the dying Lucy is also an important element in Mary Elizabeth Braddon's novel *Good Lady Ducayne* (2006), in which Dr. Parravicini, to some extent a double of Van Helsing, who is also from abroad, performs blood transfusion on Adeline Ducayne, a more than a hundred-year-old wealthy woman, due to her fear of aging and death. The fear of death is present as a source of inspiration in earlier Gothic works if we regard Mary Shelley's *Frankenstein* (1993), which is an indirect representation of it in Victor Frankenstein's attempt to overcome death, or her short story "The Mortal Immortal" (1833), in which Winzy's

elements were all negative features that Stoker changed or strengthened to create the most hideous vampire in literature. This attempt reached such heights that the horrors represented by *Dracula* have continuously been inspiring to writers, directors and game developers. Furthermore, the twentieth century gave rise to a new kind of bloodsucker, the sympathetic vampire, which not only incorporates some of its predecessors' horrific qualities, but also human properties that are of utmost importance in formerly segregated and later unified vampire-human societies.

1.2. The Metamorphosed Sympathetic Vampire of the Twentieth Century

The nineteenth century provided us with five invaluable pieces of vampire fiction that incorporated the most basic vampire properties to be found in later works. The twentieth century is important if we regard how significant vampire fiction became in it. Although it is impossible to state that there were no pieces of vampire texts published at all, the first three quarters of the century lacked written literary works because of the steady development in the film industry that embraced vampire fiction at this time.¹⁹ This meant a significant medial change in the history of the genre. The importance of vampire films as well as their relation to past works and their effect on future ones will be discussed in the next chapter of my thesis.

The beginning of the last quarter of the twentieth century meant a turning point, from which on, the relevance of the vampire film did not lessen, and the revival of the written text set out, never to decline until our present day. This period turned out to be so rich in terms of the number of vampire works published that the task to provide a comprehensive overview of the pieces of fiction released seems impossible. Therefore, it is necessary to concentrate on the

elixirs aim to grant him immortality. The latter work is an obvious reference to the protagonist's fear of death. Another relevant work, which can be claimed an allusion to Braddon's novel, represents both the fear of passing and ageing. It is Whitley Strieber's 1981 novel *The Hunger*, in which Miriam's vampire figure and the protagonist, Sarah, via her experiments on apes to prolong life, involve both anxieties (Strieber 1981, 74-75). Braddon's novel can be regarded as a pseudo-vampire plot as Lady Ducayne preserves her life via the blood transfusions she gets. This leads to the death of her victims, who are benevolent, naïve, and very healthy young women serving her survival with their blood. Renfield's well-known sentence "The blood is the life!" (Stoker 2019) turns out to be applicable to Braddon's character, too. Lady Ducayne needs blood to maintain her life just as it is needed for the vampire. *Good Lady Ducayne* was published a year before *Dracula*, and taking the similar elements, the friendly relationship between Braddon and Stoker as well as the latter's seven-year-long work on his novel into consideration, arguments for possible points of inspiration between the works of both writers can be considered adequate (Pelgrane Press 2019).

¹⁹ Although Matheson's 1954 novel *I Am Legend* incorporates vampires, they are minor in view of the character's development. The story recapitulates Mary Shelley's *The Last Man* (2006) in its dystopic portrayal of the extinction of humanity due to a plague, which based the reasonable interpretation of the novel as a zombie rather than a vampire text, such as mentioned by Melanie Dawson (2014, 348-349), Andreu Domingo (2019, 452) and Dan Schneider (2005).

most notable writings, namely those that are mainly discussed by secondary literature based on what fundamental changes they made to the vampire figure.

Regarding the role of vampires in the aforementioned lacking period in the twentieth century, Auerbach argues for the emergence of a new vampire type, the psychic vampire, which is frequently discussed in psychological terms, in addition to literary ones. For a discussion on the initial works, which depicted the psychic vampire, see Appendix I.I.

The last quarter of the twentieth century became a milestone in the development of the vampire due to Anne Rice's 1976 publication of *Interview with the Vampire*. It is the first vampire novel written by a woman,²⁰ and the first novel of her vampire fiction series entitled *The Vampire Chronicles*. It counts thirteen novels till our present day.

Rice's first novel of *The Vampire Chronicles* (1976) stands for a major innovation regarding the vampire. Gelder writes that Rice "was possibly the first writer to narrate her stories in the first person from the vampire's point of view" (1994, 109). This is highly important as it put an end to the figure's consideration from the human viewpoint. The voice of the vampire became audible, and the creature becomes able to account for and describe its existence. Consequently, the vampire is assessed objectively from the inside, within its circle, instead of subjectively from the outside, by humans, outside that imaginary circle.

The Ricean vampire is a dual creature. On the one hand, it inherited cruelty that is an essential feature of previous bloodsuckers. Lestat is the most relevant in this respect. His remorseless attitude towards humans who he feeds on repulses Louis from the outset. There is a high contrast between Lestat and Louis in terms of the vampires' hunting nature since Louis, even as a vampire, attempts to remain as human as possible,²¹ but eventually, he cannot escape his fate. He loses his human side and becomes the kind he formerly opposed, decadently feeding on humans. The vampire's killer instinct characterises all the other vampiric figures, too. Claudia, who is transformed as a five-year-old child, easily gets used to making humans her victims. The Theatre des Vampires is nothing but a disguise of Parisian bloodsuckers who pretend to be humans in a theatrical company making plays about vampires. They use the

²⁰ Even if Rice was the first woman who wrote a literary work about vampires, the character's image was used in novels by female writers in the nineteenth century before. Seeing Mrs. Rochester before her intended wedding day with Mr. Rochester, Jane associates the mad woman with "the foul German spectre — the Vampyre" in Charlotte Brontë's *Jane Eyre* (1998). In *Good Lady Ducayne* by Braddon, Dr. Parravicini mocks Bella, the housemaid and victim of Lady Ducayne, when she shows the wound on her arm, saying "'Yes, that's rather more than a joke,' he said, 'he has caught you on the top of a vein. What a vampire! But there's no harm done, signorina, nothing that a little dressing of mine won't heal'" (2006).

²¹ Pete Remington articulates a similar thought by claiming Louis to be a vampire, who tries to stay as close to humanity as possible. (2003, 88)

performances as an opportunity for them to suck the blood of humans who are the actors of the vampire plays, too. This way, their act of killing seems to be a vivid part of the performance.

On the other hand, Louis' decadent figure at the end of the novel shows what vampires are truly in the Ricean universe. They are lonely creatures who long to have companions. This is why Lestat transforms Louis. The same thing happens on Claudia's side when she asks Louis to turn Madeleine into a vampire, because Claudia wanted a companion for herself. The travels of the vampires from the works of Polidori, Le Fanu and Stoker well-known by this time are subverted in Rice's novel. Formerly, the vampire's journey targeted a place of new victims, but Rice's vampires travel to find companionship. Louis and Claudia's tour in Europe as well as Louis and Armand's European trip serve the vampires' purpose to find a place where they can belong. The end of the novel is a depiction of the misery intertwined with the vampiric existence. Louis is originally from New Orleans, where he lived as a plantation owner. Then he leaves Lestat, and together with Claudia, they set out to find a place to live a proper life. Claudia's death is a sign of the impossibility regarding this missing as it robs the soul of the protagonist, who is unable to belong to Armand either and goes back to where he started from, which stands for his acceptance of the desperate life of vampires.

The vampiric desperate fate results in an ontological crisis caused by the aforementioned two contradictory features that simultaneously characterise the bloodsuckers. The sensitive creature that wants to have companionship put an end to the cruel, monstrous, and emotionless vampire villains. The Ricean vampire is human-like, and has feelings and emotions, as well as the ability to love. Williamson points out that family and friendship are two important factors created by Rice in her innovative vampire (2003, 101).

The notions of love, family and friendship are irreconcilable with the earlier bloodsuckers, which left their trace on the Ricean vampire in their lust for blood. This results in a creature who is sensitive in respect of its own existence but insensitive towards the lives of others. Solely considering the vampires' carelessness towards the death of humans they feed on, this is an emphatic representation of the evil side of the vampiric existence.

This is not only relevant in the vampire-human relationship, but also in the vampire-vampire relations as well. The latter incorporates another duality in the vampire character. Although each of them longs for a companion, none can live together. Louis' personality is incompatible with that of Lestat. Claudia, the five-year-old orphan is more sympathetic to the main character than Lestat. Lestat's feeling of losing Louis makes him turn the child into their kind, but it only results in further complications. Both Claudia and Louis hate Lestat who brought them immortal suffering with their new existence. This leads to Claudia's plot to

murder Lestat with Louis' help. Lestat's reaction almost kills Louis and results in Claudia and Madeleine's demise. The same thing happens in the next chain of vampires that destroy their kind when the utterly disgusted and disillusioned Louis burns the Theatre des Vampires to the ground, causing the death of its bloodsuckers. All of these elements prove that the vampire cannot to live among its kind.

This ontological crisis is not only generally true for the vampire who has two properties so antagonistic that prove inappropriate to be present simultaneously in one being as discussed, but it also exists on an individual level. Louis and Claudia are important in this respect. Louis' aversion to drinking human blood is something he manages to overcome, even though he burns out in terms of his own vampiric existence by the end of the novel.²²

Claudia is the strongest representation of the vampiric ontological crisis. Easy as the adoption of the killing instinct may be for her, the burden of Claudia as a vampire is a lot stronger thing she ever more suffers from. As vampires do not age, Claudia is trapped in the body of the five-year-old child she was when she was transformed. Over time, her childish character gradually disappears, while her womanly properties develop. Her desire for companionship is so emphatic that even her relationship with her victims is relevant in this respect. As Sally Miller writes, "Claudia, who turned into a vampire after the death of her family, and who now seeks to experience family life through her victims" (2003, 54). In addition, Claudia's longing for love is the strongest.²³ Her vampiric existence traps her in the body of a child, which stops her from being able to experience adult love and belonging. This places her in an ontological crisis because she is a mature woman in her mind and soul, but an immature child in her body. As Auerbach notes, her adult consciousness is trapped in a child's body (1995, 158). Therefore, Claudia is a highlighted metaphor for the vampire's ontological crisis.²⁴

Another important Ricean subversive element concerns the killing of vampires. The well-known human-vampire opposition with the former hunting for the latter is irrelevant in Rice's work. Characteristically, vampires slay and attempt to kill vampires with fire and

²² Louis' story resembles that of the monster in *Frankenstein*. He is also a dual character who is ugly, which repulses people, but they do not repulse the characteristically sensitive monster who has had disappointing experiences with humans, and desires Frankenstein to make him a companion of his kind. Frankenstein's rejection of the monster's request leads to the creature's hostility against humans, which later turns into a feeling of apathy. Shelley's novel represents the antagonist's longing for a companion, which also characterises the vampires in Rice's novel. Finally, Louis' eventual disenchantment is also a common point between the two works.

²³ Gelder even claims that both Louis and Lestat are Claudia's lovers, which means that the novel is a representation of paedophilia in this sense. (1994, 113)

²⁴ Auerbach states that Claudia is the "reflection of Louis' self-love and self-hate" (1995, 154). Regarding the ontological crisis that results in Louis' failure in that he is unable to integrate into any society, and the ascertainment that Claudia is a metaphor of the vampiric ontological crisis, Auerbach's statement can be supported.

burning. The first such occasion is exceptional as it is conducted on humans since the slaves start to formulate a riot against Lestat and Louis, who live together, because of Lestat, who feeds happily on humans. So, before the two vampires leave the plantation, Louis sets it on fire to kill the slaves and thus keep the existence of vampires a secret. To get rid of Lestat, he does the same thing by burning the home where he lived with Claudia and Lestat, after Claudia's unsuccessful attempt to kill Lestat. The same thing happens after Claudia's and Madeleine's death when Louis burns the Theatre des Vampires to the ground, killing the vampires of the theatre.

Claudia and Madeleine also to die of burning but it is caused by the sun, which is a cruel murder cliché. By contrast, Louis' act of killing by fire is an attempt to change things. In the first case, he wants to secure Lestat and himself from the anger of humans, in the second one, Claudia and himself from that of Lestat, while the third instance is an act of vengeance. In each case, Louis makes a move for a better future. Hence, fire stands for cleansing the future from the bad deeds of the past.

The last point of analysis regards transformation which is important in two respects. On the one hand, the interpretations discussed on the villainous Dracula are inappropriate in terms of Rice's writing. Vampirism here is no longer a means of contagion, neither is transformation the colonising power of the vampire, nor does it serve as a writer's tool of demonisation. Transformation stands for a step back in time since it is similar to *Varney* in that it is the vampire's decision whether to transform humans instead of an inevitable process, as it is in *Dracula*.

On the other hand, this common vampiric phenomenon is an innovation as well. Instead of revenge, as it has been discussed in *Varney's* case, Rice's vampires turn humans into their kind to have a companion. This is why Lestat transforms Louis, who does the same with Madeleine for Claudia, who was transformed because Lestat was afraid of losing Louis, his companion. This way, transformation is not against humans, it is for vampires. Rice's concept of transformation remains a stock feature in many later pieces of vampire literature from the twentieth and the twenty-first century.²⁵

²⁵ Erotic works, especially those of our century use vampires as images of the contemporary ideal bodies. They are attractive, beautiful and perfect, and have love and sexual relations with humans. These relationships are portrayed as ideal, everlasting love, and the acts of having sex are detailed, sensual, overheated, and sources of utmost enjoyment. Consequently, vampires represent the ideal men and women with the perfect bodies of their age. Transformation is a human desire never to end the idyllic love relationship with the vampire, and thus turning into a vampire means living the relationship eternally. Thus, the Ricean transformation is present in these works, though the desire for companionship is a human phenomenon rather than a vampiric one. In addition to "Elsa" from Joleene Naylor's *Vampire Morsels*, Randi Fang's "Desire" (2012), "Tasted" (2013), and "Taken" (2014) are illustrative examples.

Interview with the Vampire is the most analysed work for research from Rice's *The Vampire Chronicles*, primarily because of the significant change it meant in the vampire's development. Williamson claims that the vampire Rice invented, especially Lestat, is a rule breaker (2003, 102). She calls the Rice's creature 'the new vampire', "the new vampires' communal condition permits them to love, to regret, to doubt, to question themselves, to experience interior conflicts and cross-impulses—to lose, in other words, that monolithic force possessed by Dracula, his unalterable volition" (Williamson 2003, 101).

The Ricean new vampire is more commonly called 'the sympathetic vampire', which means that the reader can feel in common with the bloodsucker. Williamson states, "The new sympathetic vampire combines speaks to the pains of everyday life and it is this treatment that resonates with fans" (2003, 102). What is an even more important step related to the alteration of the character is that it is not only non-evil and likeable but also a victim of its existence illustrated by the ontological crisis, which causes a lot of suffering to the vampire.

This ontological crisis even manifests itself in the vampire's physical characteristics. Remington writes, "Although endowed with superhuman strength they are vulnerable to daylight, fire, and the scattering of their body parts. They are in effect only really vulnerable to other vampires, and to themselves" (2003, 87). Williamson summarises the vampire in the Ricean universe, "Crucially, these vampires are seen as innocent because they did not invite vampirism, and the persecution they suffer is that of one caught tragically in circumstances outside of their control" (2003, 102). Remington also accounts for the vampire misery, "The vampires Louis, Armand, and Lestat illustrate important aspects of depressive experience that fall outside the diagnostic criteria: experience of loss and anxiety" (2003, 86).

Although Louis is the protagonist in *Interview with the Vampire*, Lestat is the main character of *The Vampire Chronicles*. For a brief overview of his role in the chronicles, see Appendix I.II.

The twentieth century turned out to be significant in the evolution of the vampire. The *fin-de-siècle* period, with the emergence of the psychic vampire, made a move regarding vampirism from the corporal sphere to that of the mental and spiritual. The features that constitute the psychic vampire are fluid compared to those of the physical vampire. Nevertheless, the former could not be established without the latter. This and the later presence of the psychic vampire in literature makes the figure a relevant literary character as well.

Nonetheless, the last quarter of the twentieth century meant a more important developmental phase for the vampire with the publication of *Interview with the Vampire*. From this time on, the sympathetic vampire has remained the stock character of vampire fiction up

until the present day. While the nineteenth century presented the vampire as the threatening other, social changes in the twentieth century resulted in the raise of interest towards minorities and women due to postcolonial and feminist theories. This manifested itself in the bloodsucker's humanisation, which partly made the nineteenth-century representation outdated. The twentieth-century anti-marginalisation becomes more pronounced in the postmodern and continues in the twenty-first century.

Rice put an end to the one-dimensional, purely evil, cruel bloodsucker villain figure.²⁶ Her vampires have feelings and emotions, and they are capable of love. They have a strong sense of belonging, and they are desperate to find their place in the world. In connection with the failure of the vampire to integrate into the society, Auerbach also highlights the identity crisis depicted in the figure. She argues that these vampires do not even know what to do with their situation (1995, 161), hence they have a strong desire for authority (1995, 162). Rice made another important shift that resulted in another stock feature, namely she took the voice that talks about the vampire from humans and gave it to the bloodsucker. This gave the ability for the character to define itself, explain its circumstances and the world around them, as well as the motivation and the feelings it experiences. This narrative technique reappears in many later major pieces of vampire fiction, among which Smith's *The Vampire Diaries* as a series of novels represents one of the most notable examples. Another element commonly taken over by future vampire works is the creature's abstinence from human blood. This derives from Louis' aversion to it, which is depicted by his attempt to substitute it with animal blood. With the idea of replacing human blood with synthetic blood, Harris' *The Sookie Stackhouse Novels*, as another collection of serialised stories, is among the most significant examples for this depiction. Thus, the twentieth century produced much more human vampires than the nineteenth century.

1.3. The Integrated Vampire of the Twenty-First Century

The sympathetic vampire the previous century presented proved to be influential on a kind of bloodsucker that appears in our century. Similarly to the Ricean vampire's century, in which the old evil bloodsucker finds its place in literature together with the new vampire, the literary works of twenty-first century give place to every preceding archetype, too.

²⁶ However, it does not mean that twentieth-century Draculas do not exist. It is enough to recall Akasha from *The Queen of the Damned* to see that the malicious vampire is still with us.

The emergence of a new vampire type, which this dissertation calls *the integrated vampire*, can be observed. The integrated vampire has the most obscure distinctive features that represent the border between vampires and human beings. The figure does not repulse humans, neither does it evoke fear, nor does it become a target to be destroyed. It is important to note that the sympathetic vampire has many human-like features, even though it is unable to live together with humans. This leads to some contradictory features between human and vampiric existence. Humans are frequently unaware of the existence of vampires. However, the integrated vampire, as the name suggests, is a part of society in which humans and vampires live together and know about each other's existence. Neither does this necessarily mean peace, nor that there is no opposition between them.

The integrated vampire has developed from the sympathetic vampire, which marks a strong connection between the twentieth and the twenty-first centuries. Unlike in the case of the nineteenth and the twentieth century, there is no demarcation line between these two centuries. There is no time gap, during which only a negligible number of written vampire works were published. Instead, the number of texts written within the genre grew steadily. This expansion in the twenty-first century started in the preceding one, and has been continuously growing.²⁷ Therefore, text corpus selection is necessary.

In a similar way to Rice's *The Vampire Chronicles*, many series of vampire fiction started in the twentieth century and continued in the recent one. One of the most significant representatives is Laurel K. Hamilton's *Anita Blake: Vampire Hunter* series. Furthermore, *The Vampire Huntress Legend Series* by Leslie Esdaile Banks, *The Hollows* by Kim Harrison, *Black Dagger Brotherhood* by J. R. Ward, the *Twilight* saga by Stephenie Meyer, and the *Vampire Academy* by Richelle Mead are typical examples for series in the current century.

The integrated vampire emerged in Stephenie Meyer's *Twilight* series consisting of *Twilight*, *New Moon*, *Eclipse*, and *Breaking Dawn*, which were published annually from 2005 to 2008. Several vampire features are observable in the *Twilight* saga, as depicted in earlier pieces of vampire fiction. Early in *Twilight*, consumption of animal blood by Edward and his family is revealed. This phenomenon reminds the reader of Louis' aversion to drinking human blood, which forces him to drink animal blood in Rice's *Interview with the Vampire*. Although Louis fails to do so, the Meyerean vampire can live on animal blood. This is an important feature that brings the vampire closer to human beings as the vampires deliberately try to keep themselves away from the consumption of human blood, which is against vampire law. This is

²⁷ The next chapter will give an account of this increase.

why the Volturi forbids the transformation of humans, especially that of children, as they unlikely to be able to control their lust for human blood.

Bella's nightmares, when she is uncertain whether Edward is a vampire or not, resemble Laura's dream as a child, years before she met Carmilla, which was about her being visited by a sinister creature during the night from Le Fanu's *Carmilla*.

Bella's treatment in the hospital and Edward's attempt to prevent her transformation is an indirect reference to Dr. Seward and Van Helsing's treatment of Lucy to prevent her transformation into vampire after Dracula attacks her in Stoker's *Dracula*. However, the outcome in *Twilight* is different because Bella does not transform, contrary to Lucy.

Lucy's transformation stands for the basis of the interpretation of vampirism as an infection in *Dracula*. This means that vampires are inevitably dangerous and harmful creatures that ruin the lives of humans. In Meyer's novel, Edward manages to prevent Bella's transformation, which is a subversion of Stoker's plot. As transformation can be prevented, neither human nor vampiric existence is circumscribed by a demarcation line that isolates the two forms of existence and sets them against each other. Therefore, the two beings are closer to one another in this sense as well. The eventual subversion of a human's transformation into a vampire is depicted in *Breaking Dawn*. As hard as the Cullens try to prevent Bella's transformation into a vampire, it is finally forced because it saves Bella's life. Thus, transformation serves the preservation, rather than the destruction of human life.

Bella's love triangle with Edward and Jacob reminds us of Lucy's lines after she received three proposals and feels herself unfortunate because she has to refuse two of them. Just as Lucy enjoys the attention of Seward, Holmwood, and Morris, so does Bella the interest of Edward and Jacob in her.

In the *Twilight* saga, the vampires are born instead of being transformed from humans, although the latter is also possible as some cases, especially those of Rosalie and Bella, prove it. Consequently, vampires are not to be born at the expense of a human's death. This is another phenomenon that decreases the tension and opposition between human beings and vampires. However, this is not Meyer's invention. We can observe the same in Poppy Z. Brite's novel, *Lost Souls* (1992), in which the female vampires die in childbirth because the babies bite themselves out of their womb and body, thereby killing them. This is analogous Renesmee's feeding on Bella's body while she is pregnant with her in *Breaking Dawn*.²⁸

²⁸ Bella's pregnancy might remind the reader of the suffering Dorothy undergoes during her pregnancy with Ben in Doris Lessing's 1988 Gothic novel *The Fifth Child*. After having given birth to four healthy children, David, the husband, and Dorothy are astonished by the painful and lurid time while they are waiting for the birth of the

Renesmee's figure is also relevant if we consider the fact that as a half vampire and half human, she inherently brings the two beings closer to one another. We can observe the same in Susan Hubbard's vampire novel *The Society of S* (2007), a year before the publication of *Breaking Dawn*, in which Renesmee is born. The main character in Hubbard's fiction is Ariella Montero, a thirteen-year-old girl, who learns that her father, Raphael Montero, with whom she lives, is a vampire while her mother is a human.²⁹

The werewolf creature represents a duality in terms of the supernatural characters in the saga. Rice preceded Meyer with this idea because she also created a supernatural universe. In the *Vampire Chronicles*, witches are also important supernatural creatures, and their ways cross those of the vampires several times. Meyer's werewolves are similar. They are interwoven into the lives of vampires and are major characters in the storyline.

As it was mentioned, the vampire-human opposition becomes marginal with the integrated vampire. The werewolves strengthen this relationship. The formerly common human-vampire opposition is present in the relationship between vampires and werewolves as well as among vampires. The former is depicted by the tension in the relationship between the Cullens and Jacob's pack, while the latter is portrayed in the regulations and surveillance of the Volturi. The feeding of the foetus on Bella's body can also be interpreted as a symbolic representation of the danger vampires can mean to other vampires.³⁰

Meyer contributed with various innovations to the development of the vampire. First is the character's attitude to blood consumption. Although the vampire that drinks animal blood is not Meyer's idea, her stories feature bloodsuckers that can live without human blood. This is very important as it makes the integrated vampire's deliberate decision to avoid confrontation with humans obvious.

savage and brutally aggressive Ben, who does not fit into the happy family, which he ruins. Dorothy experiences unbearable pain during the pregnancy, which continues later as the baby sucks violently. His aggressive behaviour intensifies, as he grows up, from abusing other children and smashing toys to Ben ending up as a criminal who can only find community in bands full of youngsters who are similar in character to him. (1989)

²⁹ Even if Hubbard's novel represents the hybrid vampire-human child earlier than Meyer's last novel of her saga, a probable reverse effect of *Twilight* can be examined in the *Society of S*. Like Bella, Ariella lives with her father and away from her mother at the beginning of the plot. Ariella lives as a human because her father wants to prevent the domination of her vampire side she inherited from him. In this respect, she is different from Renesmee as Ariella is either likely to grow up into a human being or into a vampire. Raphael keeps his vampire identity as a secret from her to keep her away even from the notion of the vampire existence. However, contrary to what he wants, Ariella later becomes a vampire. Her father who wants to protect her from becoming a vampire resembles Edward. *The Society of S* is the first novel of a trilogy Hubbard named the *Ethical Vampire Series*, which is a telling title since it makes the writer's trilogy follow the footsteps of the Ricean sympathetic vampire. Just as Meyer's saga, Hubbard's trilogy also depicts the twenty-first-century integrated vampire.

³⁰ Just like in Brite's *Lost Souls*.

Preying on humans, the nineteenth century vampires and the Ricean vampire provoke hostility towards them, but the Meyerean character does its best to live together with people. It is not easy and needs a lot of self-discipline, which is shown when celebrating Bella's birthday, she cuts herself while unwrapping her present, and Jasper instinctively tries to attack her due to his momentarily uncontrollable bloodlust. The deliberate avoidance of confrontation is highlighted when the Cullen family moves away for fear of the probable danger they could mean to Bella.

The integrated vampire wants to achieve peace with humans, which is necessary for the character to be able to live and even exist. For this reason, the Volturi's laws prohibit confrontation with human beings and the consumption of their blood for the vampires. This is why it is forbidden for the vampires to transform humans, especially children who are likely to be more instinctive and therefore unable to control their bloodlust.

Even if the vampire's attitude to blood consumption has changed, blood remains the most significant vampiric element. As in the previous works, blood stands for the transition between human and vampire existence. This is best illustrated when Bella is made to drink blood, which stops Renesmee from feeding on her mother's body. In other words, it stops her from the destruction of the human side part of her, too. It also symbolises the first step of Bella's transformation.

With Meyer's vampires, the character's stock features, such as sleeping in coffins during the day and being awake at night, the harmful effects of the crucifix, garlic, silver, holy water and the sunlight are gone. All of these are important in closing the gap between humans and vampires. The Meyerean vampire is awake during the day, so Edward goes to the same school and does the same things as humans. Meyer's bloodsucker is so blended into society that humans do not even realise it as a different kind of being.

Feminist analysis focusing on the gender relations represented as they reinforce traditional heteronormative Christian values,³¹ the presence of Mormon maxims,³² or analysis on the role of the novels in contemporary adolescent literature are the most significant scholarly points of discussion about Meyer's series.

However, the relevance of the *Twilight* saga to the vampire character also attracted the attention of researchers. Laura Wright claims the saga to be a revisionist vampire story (2014,

³¹ Anna Silver's "*Twilight* is not Good for Maidens: Gender, Sexuality, and the Family in Stephanie Meyer's *Twilight* Series" (2010) and Kelly Budruweit's "*Twilight*'s Heteronormative Reversal of the Monstrous: Utopia and the Gothic Design" (2016).

³² Jana Riess' "Book of Mormon Stories That Steph Meyer Tells to Me: LDS Themes in the *Twilight* Saga and *The Host*" (2009) and Tyler Chadwick's "Reading the Mormon Gothic" (2009).

365). Elizabeth Nelson argues that Meyer's vampires are so significant and innovative that "they have archetypal potency in the 21st century" (2010, 8).

The Meyerean vampire drinks animal blood, which Nelson interprets as abstinence (2010, 2), and Lydia Kokkola compares to the vegetarian diet, "Edward belongs to a clan of virtuous vampires who forego the pleasures of human blood and subsist on a "vegetarian" diet of wild animals" (2011, 168). Similarly, Nelson writes about Meyer's vampire that "the emotional desire to live peaceably with humans, their natural food, combined with a belief that feeding on humans is wrong, which is upheld by behaviour consistent with their belief, preying on animals" (2010, 7).

Wright considers the Meyerean vampire so human-like that she uses the term post-vampire to describe it. She summarizes the most crucial changes the figure stands for, compared to its predecessors,

The Cullen clan [...] live in harmony with the human population of Forks, the majority of whom do not know that the Cullens are vampires. These vampires are assimilationist in their motives, and unlike their literary predecessors who sleep during the day and stalk at night, these vampires are unharmed by sunlight, a quality that allows them to do things like hold regular jobs and attend high school. [...] the Cullens consciously decide not only not to feed on and kill humans but also to live among and help them. (2014, 352-353)

About the role of the *Twilight* saga in vampire literature and the most significant innovative feature of the Meyerean vampire, she writes, "Meyer's rewriting of vampire mythology strips vampires of their characteristic darkness and countercultural natures; these vampires like humans and want to be like them" (Wright 2014, 354).

To conclude, the integrated vampire is a significant character in twenty-first-century vampire fiction. The Ricean sympathetic vampire stood for an important move away from the evil bloodsucker villain of the nineteenth century. It proved to be a milestone regarding the literary figures since it represented a significant period of the character's development, which served as the basis for the emergence of the Meyerean integrated vampire, which no longer preys on humans, and is no longer hunted down by them. The sympathetic vampire already incorporated many changes in inner character that distinguished it from the beast-like demonic vampire before the fin-de-siècle. However, it can be observed that the physical properties of the Ricean vampire result in an irreconcilable contradiction with its personality, and this makes the vampire unable to fit into society. Its excessive bloodlust forces the figure to victimize

humans, and the vampire is unable to control this. On the contrary, this control is essential for the integrated vampire to end its opposition to humans. Common vampiric properties, such as sensitivity to sunlight, do not characterise the integrated vampire, unlike Rice's vampires. These features, which do not make a difference between bloodsuckers and humans, bring Meyer's vampire the closest to human beings throughout the history of the genre.

The three vampire characters analysed in this chapter are present in the vampire fiction of our century. The nineteenth-century tyrant bloodsucker, the twentieth-century sympathetic vampire, as well as the twenty-first-century integrated vampire are all featured in the contemporary vampire short stories published in Apple Books. They appear in various subgenres, and the short stories from *Vampire Morsels* reflect the contemporary effect and significance of these three vampire figures.

“The vampire, by its kiss, the taking of blood from its victim makes of that victim another vampire. So the Cult grows, infinitely, slowly, but it grows.”
(Van Helsing from *The Brides of Dracula*)

2. The Vampire in Motion, or the First Medial Change Brought about by Filmic Representations

While the vampire in the nineteenth century appeared printed texts, the twentieth century meant a change in media, which resulted in the film as the most important medium depicting the vampire. The last quarter of the century brought books back, and therefore this period featured both media representing the bloodsucker. Our recent century involves another medial change. With the emergence of the e-book, which led to the appearance of online bookstores, the e-text turns out to be of utmost importance in terms of readership and literary creation as well. While electronic texts are studied in the next chapter, films are discussed in this part.

2.1. The Vampire’s Conquest of America, or the Transition from Text to Vision in the New Medium of the Film

Gosling highlights that the widespread availability of cheap printing and public libraries made books available to ordinary people in the nineteenth century. This meant that reading became a primary act of entertainment, which expanded readership, among men and women alike. Gothic fiction was one of the most relevant literary subgenres that entertained the public (Gosling and Vida 1997, 155).³³

Gosling’s statement about the nineteenth-century novel is true of the film in the twentieth century. With the emergence and spreading of the motion picture, a new kind of media became popular. Films meant a change in representation and reception as well. Because of the visual elements, the new medium became capable of presenting things the written text could not. Regarding reception, explicit pictures are by far different from the implicit effect of the written text on the reader’s imagination. This makes it understandable why Alain Silver and James Ursini argue that the imagery of the film enhances the depiction of the vampire (1997, 57).

³³ The number representing female readers of Gothic texts was also significant.

From the beginning, films were significant in terms of adoption by depicting stories already known from literary works. Botting considers this from a wider perspective, from the Gothic genre, “It has been the cinema that has sustained Gothic fiction in the twentieth century by endlessly filming versions of the classic Gothic novels” (1996, 156). This way, films not only represent a change in media, but also commonly involve adjustments to the original plots, by which they contribute to the revival of the stories they represent and their genres. The alterations made to the storylines represent film directors’ varied interpretation of the original plots. Consequently, films also contributed to the development of the vampire.

With the rise of Hollywood, The United States of America became the centre of the film industry. In connection with the development of the new medium, Auerbach claims that “Vampires go where power is” (1995, 6). England was the leading superpower in the nineteenth century. Along with it as she writes, “the British ruled the popular imagination” (Auerbach 1995, 6). In the twentieth century, the United States took the position of England from the nineteenth century, and so “but with the birth of film,” (Auerbach 1995, 6) fictional vampires “migrated to America” (Auerbach 1995, 6).

This section elaborates on the most canonised twentieth-century vampire films and their depiction of the bloodsucker. Friedrich Wilhelm Murnau directed the first motion picture that portrays the vampire, *Nosferatu: A Symphony of Horror*. The 1922 film is a black and white silent movie, and its plot is modelled after Bram Stoker’s *Dracula*. The antagonist, Nosferatu, uses a pseudonym, Count Orlok, similarly to Dracula’s using the name Count de Ville. The protagonist, Hutter, corresponds to Harker, his wife, Ellen, to Mina, Professor Bulwer to Van Helsing, Professor Sievers to Dr. Seward, and Knock to Renfield. Lane Roth explains the adjustments by reference to the unsuccessful attempt to avoid legal issues since Florence Stoker, Bram Stoker’s widow and successor, did not give the production company official permission to adapt the original plot of the novel (1979, 309).

Nosferatu showed the effect of Stoker’s work on the vampire film, which is constant till recently. No other vampire text had as many adaptations as *Dracula*. At the same time, the film illustrates the vampire’s passage from the written text to a motion picture. As a silent movie, it shows the dialogues and thoughts of the characters in inscriptions between the frames of scenes. This way, reading and watching are simultaneously important, since the written text is an essential element of the silent movie. The motion picture parts serve as the visual representation of the story, and the different kinds of music represent the mood throughout the scenes as well as the emotional states of the characters. Consequently, these two together contribute to the emotional effects the film is to evoke from the viewers.

The plot follows Stoker's original story, though it contains some minor changes. The characters are situated in a fictional German harbour town, Wisborg. Hutter sets out from there to sign a contract with Count Orlok, who buys a local house. The next difference is Orlok's murder of the ship crew he goes to Germany with. The killing continues in Wisborg, where the terrified inhabitants suspect the residents' death due to a plague. They make a scapegoat of Knock, who goes mad as his mind is controlled by Orlok, which is why he is an inpatient of Doctor Sievers' lunatic asylum. The residents' riot to lynch him is also Murnau's innovation. The most significant adjustment regards the ending, in which, following what she read from the Transylvanian book about vampires Hutter brought home from his travel. Ellen sacrifices her life to rid of Orlok.

The changes implied some character alterations, too. The protagonist-antagonist relationship can be established between the major figures, Hutter and Orlok. All the other characters are marginal. Since Lucy has no corresponding figure in the film, Ellen is sleepwalking. When her condition starts getting worse, Sievens, who misdiagnoses her case to be caused by "Just a mild case of blood congestion" (Murnau 1922, 36'), represents Dr. Seward's misconception about Lucy's case. Professor Bulwer is also a side character, who is seemingly an authority on more disciplines but is not a vampire slayer and proves to be unable to help Ellen in the end. The three vampire women as well as Arthur Holmwood and Quincey P. Morris do not have corresponding figures.

The most important character is Count Orlok, the vampire. His appearance corresponds with the Stokerian demonised beast-like vampire representation. He is ugly because of his pale, dead-like complexion, his eyes with black skin around them, thick eyebrows, long pointed flappy ears, long pointed curved nose, and his curved fingers that end in claw-like pointed nails as well as his fangs. He is bald, he has some hair only above his ears. He also has a crooked back. The way he moves reflects his monstrous character, too. He either walks as the dead lying in a coffin with his hands kept close and tightly to his body, or with his hands pointing straight in front of him or held upwards.

The vampire's physical appearance attracted many critics' attention. Colin Odell and Michelle Le Blanc argue for the significance of the bloodsucker's frightening monster appearance (2008, 24-25). Kate Cameron claims that Orlok "is as horrible, spooky and terrible, as this ghastly, ghostly part requires" (1929, 30). Steven Greydanus presents a similar argument claiming that the vampire's figure is "unique in imagining a vampire who is not darkly attractive, but corpselike and ghastly" (2023). Michael Wilmington emphasises the vampire's non-human representation stating that the antagonist "is a truly supernatural and otherworldly

being: a spidery, skeletal, moon-eyed, black-clad specter of unimaginable dread; a being not of this earth who dwells more properly in realms of cobweb, shadow, mist and decomposing corpses” (1993). The antagonist’s animalistic representation led to the interpretation of Orlok’s vampirism as an illness (Silver and Ursini 1997, 64). Dennis Lim argues that the rats around Orlok’s coffin are the symbols of the Black Plague (2007).

Orlok’s shadow on the wall before he attacks Ellen became a famous horror element. As Lim puts it, “The shot of the Count’s hunched silhouette ascending the stairs as he approaches his final victim is one of the most iconic in film history” (2007). The shadow also shows Orlok’s inhuman nature. Odell and Le Blanc heighten the significance of the use of shadow in the film as well (2008, 24). Orlok’s environment in Transylvania depicts something unnatural about the vampire, like the automatically closing door or the speedy motion of the carriage that takes Hutter to Orlok’s castle.

Orlok in Murnau’s movie is a serial killer. He does not have Dracula’s transformative power, he turns no one into a vampire. It is also a difference in the storyline that the vampire attacks Hutter in his dream on his first night in the castle. He finds two marks on his neck in the mirror the next morning, which he mistakenly attributes to mosquito bite. Although he survives it, everyone else bitten by Orlok dies in the story. These vampire-bite scenes are indirectly depicted, except in Ellen’s case, when we can see Orlok biting her neck. However, all the other vampiric features of Dracula characterise Orlok. He can shapeshift, which is shown when he appears in the form of a wolf that scares the horses.³⁴ Vampiric psychic powers are also true of Orlok who can control the minds of Knock and Ellen. Like Stoker’s Renfield, Knock becomes an inpatient of Sieven’s lunatic asylum, and Ellen starts sleepwalking, just like Lucy in *Dracula*.

Murnau’s film involves many clichés of the horror genre. The first is the viewers’ awareness that something bad and dangerous is coming, which is the feature deriving from H. P. Lovecraft, Murnau’s contemporary, who mastered the elicitation of this feeling in his readers. The Lovecraftian suspense is a characteristic of Murnau’s work. The film consists of five acts, and the first act reveals the menace awaiting Hutter. Knock who is his employer says that “You might have to go a bit of trouble ...a little sweat and maybe ...a little blood” (Murnau 1922, 6’). Knock calls Transylvania, where Hutter is about to travel, the land of phantoms and Hutter calls it the land of thieves and phantoms to his wife, who runs after him, hugs him and cries

³⁴ This resembles the tall figure scaring away the horses in “Dracula’s Guest”.

upon his departure. All these arouse the feeling of suspense from the viewers, which facilitates the evocation of psychic effects the horror genre is based on.

The second horror cliché is the peak of horror, which is the culmination of a huge amount of frightening scenes one after the other. When Orlok kills all the sailors, when the city residents stay at home with closed doors and windows, the empty streets on which the viewer sees the growing number of coffins transported from people's homes after they have been killed by the vampire, and the shadow scene when Orlok attacks Ellen are all pertinent parts. The psychic effects of these scenes are strengthened by the in-between texts such as "Fear lurked in every corner of town" (Murnau 1922, 78') or "the town was paralysed by fear" (Murnau 1922, 80').

The third horror cliché is the lack of happy ending, which later developed into the open ending of horror. Both leave things unresolved. Based on the happy ending conventions, the viewer expects humans to defeat Orlok, and restore order. Although the first happens, Ellen's death makes the latter impossible. This leaves some tension in the viewer, like the open ending, which means that the initial fear evoked by suspense is maintained in the viewer. This lack of achievement of tranquillity and restoration of order by the missing happy ending is a typical horror feature.

The reception of *Nosferatu* at its contemporary time was controversial. Mordaunt Hall argues that "It is the sort of thing one could watch at midnight without its having much effect upon one's slumbering hours" (1929) then concludes "It is a production that is rather more of a soporific than a thriller" (1929). Hall compares the actors' performance to puppetry except that of Schreck's Orlok, which he acknowledges (1929), so do later critics like Lim, who considers the portrayal of the vampire as "Max Schreck's immortal performance as Orlok" (2007).

Nevertheless, following Silver and Ursini's argument that "Coming as it does at the head of a very long list of films, *Nosferatu* can only be situated generically in retrospect" (1997, 64), time has proven the significance of Murnau's film in the vampire genre. Dave Kehr regards it as "A masterpiece of the German silent cinema and easily the most effective version of *Dracula* on record" (2011). According to James Berardinelli, who values the film alike, "few motion pictures have had a more profound impact upon an entire genre" (2023b). Sharing their evaluation, Wilmington writes "the first, and by far the best, of the innumerable movies derived or inspired by Bram Stoker's 'Dracula.' It's not just a great horror movie. It's a poem of horror, a symphony of dread, a film so rapt, mysterious and weirdly lovely it haunts the mind long after it's over" (1993).

Murnau's film is important in the development of not only the vampire, but also the horror genre. Kevin Thomas aptly presents it, "what counts is its atmosphere and its images, which are timeless in their power" (1985). The use of shadow is still a horror cliché even in the twenty-first century, while Orlok's character inspired later films, like the 1979 *Nosferatu The Vampyre* (see Appendix I.VI. for its analysis), or *Salem's Lot*.

One of the most influential Dracula adaptations is Tod Browning's *Dracula*, in which Béla Lugosi played the vampire. As Berardinelli puts it "*Dracula* [...] is nevertheless regarded as one of the seminal early talkies - a movie that not only helped to keep its studio solvent during the Great Depression, but was instrumental in shaping an entire genre" (2023a). Since Browning's movie is the first vampire sound film, it completes the vampire's transition from book to film.

The plot is based on the novel, though there are some changes in it. Instead of Harker, Renfield goes to Transylvania, and Dracula makes him his minion there. Jonathan Harker is called John Harker, and he is a marginal character compared to his overlapping character from the novel. He is not a protagonist, and it takes him a lot of time until he does not object to Van Helsing's words and joins the vampire hunt. However, what results in his objections is that he is also a rational and materialist Englishman. Similarly, Doctor Seward is also a rational Englishman. He is portrayed as Mina's father. Just like Murnau, Browning considered Holmwood and Morris too marginal to include in his film. The most important change Browning made regards Mina. She is Harker's innocent fiancé until Dracula attacks her, after which she becomes ever more disobedient and is later taken away by the Count. The ending is also different since Dracula does not go back home but is killed by the protagonist, Van Helsing, in Carfax Abbey the bloodsucker bought in England, the basement of which highly resembles that of his Transylvanian castle though.

Count Dracula is differently portrayed than Orlok in *Nosferatu*. Browning fitted him with an aristocratic appearance instead of making him a pure beast as Murnau did. Lugosi wears an expensive black tuxedo, which makes him attractive to humans. However, his character is the same as that of Orlok. Lugosi's Dracula is also a remorseless predator, who hunts down English residents. Right when he arrives, he attacks his first victim, a young flower girl, who is followed by Lucy and Mina. Dracula's evilness is also illustrated by his power over Renfield, to whom he makes promises in exchange for the man's services to him, but he does not even react to Renfield's requests. When he no longer sees any use of Renfield, he simply kills him. His subordination of humans is shown by how he manipulates them with his psychic powers. This can be seen in the theatre scene when he forces a young woman to give a message to

Seward, or when the trustworthy housemaid cannot resist Dracula's control over her mind and takes away the protecting wolfbanes, then lets the vampire into Mina's room. In addition to the vampiric psychic powers, he possesses all the relevant vampire abilities. Dracula can shapeshift, we can hear when he howls as a wolf, and we see him when he appears in the form of a bat several times. He is of great physical strength, which can be seen when he effortlessly kills the physically strong Renfield. Like many later bloodsuckers, he has no reflection in the mirror, and he is sensitive to wolfsbane as well as to crucifixes. The first one substitutes garlic from the original novel. In the end, he is killed by a stake driven through his heart by Van Helsing, who is the only character who can resist Dracula's psychic powers.

All the other vampires from the novel are in the film. The three vampire women are marginal figures, they only appear twice in front of the camera and only for seconds. First when they wake up and get out of their coffins, and second when they try to approach Renfield, who is trying to find his way out of Dracula's castle. The Count appears in the form of a bat, Renfield faints and Dracula stands in the three women's way, who try to get to Renfield, and sends them away with a single hand move.³⁵

Lucy finds Dracula attractive from the first time she meets him. When she talks to Mina, she says "I think he is fascinating" (Browning 1931, 26'), and compares herself and the Count to Mina and Harker. Soon after the antagonist attacks her, she becomes a vampire, a beautiful woman in white,³⁶ who attracts children to attack them. Compared to her role in the novel, Lucy is marginal in Browning's movie.

Mina is an important character regarding the vampire, even though she can only be considered a half-vampire because her transformation is not complete. She is Harker's obedient and innocent virgin fiancée until Dracula attacks her. At first, she believes that it was a nightmare she had during the night, and complains about that bad dream to Harker, Seward and Van Helsing.

Dracula turns up, and Van Helsing, who knows what the nightmare was in reality, attempts to send Mina to her room to isolate her from the vampire, but she objects. Her father, Seward, also tells her to go to her room, but she does not obey him either. Finally, Dracula tells her the same and she obeys. By this time, her transformation has already started, which stands

³⁵ The production code prohibited the depiction of sexual scenes on the screen (Doherty 2017, 10), so Harker's longing for the three vampire women is left out in Renfield's encounter with them. Browning modified the plot with the Englishman's loss of consciousness as a result of Dracula's bat-form intervention before and not after the three female vampires turn up.

³⁶ I. e. the Bloofer Lady from the novel.

for Dracula's infection of English society with his blood. This is shown when he boasts to Van Helsing that killing him would not mean getting rid of vampires, as he is not the only one.

Van Helsing does his best to delay Mina's transformation, but she gradually becomes more and more controlled by Dracula. She argues with the maid to remove the wolfbanes from her room and asks Harker to take away Van Helsing's most important protective tool, his crucifix. At this point, Mina's mind oscillates between the human and the vampire state. In her conversation with Harker, she says "I love the fog, I love nights with fog" (Browning 1931, 63'), and when her fiancée reminds her that she said she was afraid of the night the previous day, she answers "But darling I could never say anything so silly. I couldn't. I love the night. That's the only time I feel really alive" (Browning 1931, 63'). At this point Dracula arrives again as a bat and Harker tries to scare it away. Meanwhile, Mina remains seated and does not even cast an eye on the animal, while she seems unable to understand what her fiancé tells her. The next moment she does not remember what she said seconds before. This is the last point of transition from the one form of existence to the other for Mina, and from this point on, the vampiric existence controls her.

At the beginning of their conversation, she almost attacks Harker as the vampire lust overcomes her human side, which is depicted in her glazing eyes full of hunger as she is getting closer and closer to her victim. It is only thanks to Van Helsing's arrival in time that she does not bite him as the Dutchman prevents it with his crucifix which scares her. However, this evokes the remaining human side of Mina, who admits to her fiancé that what Van Helsing says is the truth, and only at this point can Harker overcome his excessive rationality.

Dracula's control over Mina reaches its peak when she involuntarily goes with him to Carfax Abbey, where they both take shelter in the basement in two coffins. Mina moves at the same slow speed as Dracula, which is one of the unnatural, non-human distinguishing vampiric features. Arriving at the abbey, Dracula kills the helpless Renfield, while Mina simply watches the horrific act motionlessly.

Following Dracula and Mina, Harker and Van Helsing find the two coffins. As they see Mina in one of them, the Dutch Professor thinks that her transformation has finished. But when he is prepared to drive a stake through Mina's heart, he does not find her in the coffin, which means that her life can be saved since there is something human left in her. While Van Helsing is driving the stake through Dracula's heart, simultaneously with his vampire shriek, the viewer can see excessive pain on Mina's face. When the Dutchman finishes with Dracula, Mina produces a terrified scream and comes back to herself, then she says to Harker "Oh, John, John

darling I heard you calling but I couldn't say anything" (Browning 1931, 63'). Mina's life is saved, and she is purged of her half-vampiric existence.

Regarding the plot design, we can observe a parabolic structure, which is achieved by three elements, namely suspense, peak and restoration. The first one is until Dracula arrives in England. Not long after Renfield arrives in Transylvania, the signs of Dracula's inhumanity are revealed. The first relevant scene is when he wakes up from his coffin. The second is when Renfield wants to ask the driver to slow down on the way to Dracula's castle, but instead of a driver, he can only see a bat flying above the horses. Arriving in the horrible basement of the castle, which is full of spiderwebs that terrify Renfield, Dracula says "The spider spinning his web for the unwary fly. The blood is the life Mr. Renfield" (Browning 1931, 11'). We can see the same in his famous sentence when he hears the wolves howling outside his castle, "Listen to them. Children of the night. What music they make" (Browning 1931, 10'). When he sits by the dining table, Renfield cuts his finger with a paperclip, and it is only his crucifix which he received from a Carpathian woman that protects him from the obsessed Count on the verge of attacking him. However, when he stops Renfield from escaping from his castle and sends the three vampire women away, he succeeds in his attack, just like when he attacks the innocent flower girl soon after he arrives in England. The last two important sentences of suspense belong to the theatre scene when after Lucy quotes a poem that involves the word 'death', he says "To die, to be really dead, that must be glorious" (Browning 1931, 25'). Mina is repulsed by this thought and disagrees, but Dracula goes further in his answer, "There are far worse things awaiting man than death" (Browning 1931, 26').

By this point, the feeling that something dangerous and horrible will come is evoked from the viewer, and the peak of horror starts with Dracula as he hunts down the victims he met at the theatre. The culmination point is meant by multiple scenes, namely that of Mina's transformation, the one in which Dracula takes her to his castle, the vampire's murder of Renfield as well as the portrayal of Dracula and Mina in their coffins.

The difference compared to Murnau's film, in which order is only partially restored, is the happy ending of Browning's work. Although when Van Helsing finds Mina in the coffin, the happy ending is doubtful, it turns out that Harker and Van Helsing just arrived in time to resolve things. The Dutchman kills Dracula, Mina's life is saved, and she is reunited with Harker. Hence, the order is restored, there is no open ending, and the tension is released from the viewer.

The influence of Lugosi's Dracula has never lessened. The black-haired and black-eyed vampire who wears a black tuxedo became an iconic figure in the twentieth century and it is

still the same in the twenty-first.³⁷ Numerous works of arts and crafts, comic books, cartoon figures, posters and other film characters are modelled after him. In a sense, Browning reimagined Stoker's Count, and Lugosi's figure was inevitable in the development of the vampire. Thus, it is understandable why Odell and Le Blanc point out that Lugosi's character interests researchers in vampire studies the most (Odell and Le Blanc 2008, 27-28). Similar to how Hall regarded Schreck's Orlok in *Nosferatu*, Berardinelli argues that only Lugosi acts well in Browning's film. Nonetheless, he claims that Lugosi created "one of the great icons of cinema" (2023a). He considers the figure so influential that he states, "Today, whenever anyone thinks of Dracula, they think of Lugosi" (2023a). Roger Ebert presents a similar argument, "Certainly it is Lugosi's performance [...] that make[s] Tod Browning's film such an influential Hollywood picture" (1999). Following this claim he concludes "All of the serious later movie Draculas draw from Lugosi's performance" (1999). In resonance, Silver and Ursini state "no other has so dominated the role and infused it with his personal mannerisms as the Hungarian, Bela Lugosi" (1997, 57).

Dracula's daughter was released in 1936 as a sequel to Browning's *Dracula*. The director, Lambert Hillyer, made many points of connection with Browning's film. The only common character is Van Helsing, who is played by the same actor, Edward van Sloan. The plot starts where Browning's story ends. When the policeman checks the dead body in the coffin Van Helsing killed, the corpse highly resembles Lugosi.³⁸ As the policeman asks a question about the dead man with the broken neck, Van Helsing replies "A poor harmless imbecile who ate spiders and flies" (Hillyer 1936, 3-4'), which refers to Renfield from Browning's work.

Some of the dialogues also fortify the connection between the two movies. In Browning's film Van Helsing says to the incredulous Seward that "The strength of the vampire is that people will not believe in him" (Browning 1931, 45'), while in Hillyer's movie, his way to convince the Scotland Yard commissioner is based on the same argument, as he says, "The strength of the vampire, Sir Basil, lies in the fact that he is unbelievable" (Hillyer 1936, 4'). In *Dracula*, Van Helsing says to his former student, Doctor Seward, that "I may be able to bring you truth that the superstition of yesterday can become the scientific reality of today" (Browning 1931, 32'). In *Dracula's Daughter* he says a similar sentence to Dr. Garth, who is

³⁷ The song "Bela Lugosi is Dead" by Bauhaus (1986), a part of the concert scene in the 1983 film adaptation of Strieber's *The Hunger* (Scott 1983), and a contemporary comic book representation, "Bram Stoker's Dracula Starring Bela Lugosi" (Napton et al. 2021), modelled after him (Evangelista 2021) show this phenomenon very effectively.

³⁸ This is the only reference to his figure in the film. J. R. Jones criticises Hillyer's work for missing the vampire icon, as he notes, "this 1936 release suffers from the absence of Bela Lugosi" (2005).

also Van Helsing's former student and a physician, "Who can define the boundary between the superstition of yesterday and the scientific fact of tomorrow?" (Hillyer 1936, 21'). Dracula says to Renfield, "I never drink... wine" (Browning 1931, 15'). This sentence from Lugosi became a very famous one, as reiterated in other Dracula films several times. Countess Zeleska refuses the wine offered to her the same way, "No, thank you. I never drink... wine" (Hillyer 1936, 23').

The last elements connecting the works are related to the Transylvanian setting. Just as Renfield at the beginning of *Dracula* insists on going to Borgo Pass before sunset, Dr. Garth does the same near the end of *Dracula's Daughter*. The Carpathian residents give the same horrified reaction in both movies, but just like Renfield, Garth is also uninterested in them.

Regarding the vampire, apart from a cardinal difference, we can observe many identical features between Count Dracula and Countess Zeleska. The vampire strength characterises both, which makes them physically superior to humans, on whom they feed. Countess Zeleska is also capable of shapeshifting though we never see her in any animal form. This ability is only indirectly expressed when the viewer hears the howling of a wolf.

The vampiric psychic power features both. Dracula manipulates the woman who works at the theatre to send his message to Dr. Seward, and Zeleska takes hold of the policeman's mind who guards Dracula's corpse. Both are afraid of mirrors. Dracula hits Van Helsing's mirror out of his hand and Countess Zeleska gives a terrified facial expression when Dr. Garth advises her to use his hypnotising machine that has mirrors. Dracula made Renfield his minion with a promise of giving him eternal life, and the Countess gives the same promise to Sandor and makes him her servant. Like Dracula, who does not intend to keep his word to Renfield, Zeleska does not want to transform Sandor. Instead, both vampires only take advantage of their slaves. Dracula is remorseless towards his victims and the Countess does not care about her ones either. However, while Dracula is content with his vampire existence, his daughter wants to get rid of it. Her father's death does not interest her, instead, she thinks that it means a chance for her to start living a human life.

Despite her desire to live another life, she fails to achieve it. When she thinks that her father's death releases her from the vampire curse, she plays the piano, which stands for the first step of experiencing the life she wants to live. By contrast, Sandor, a human being, wants the life his mistress wants to get rid of since his transformation into a vampire would give him eternal life. When the countess plays the piano, the two ways of life collide. Sandor's sentence "This night is almost gone. Who knows what another will bring?" (Hillyer 1936, 13-14') is sinister enough, and when she says to him "Sandor look at me! What do you see in my eyes?"

(Hillyer 1936, 16'), his one-word reply, "Death" (Hillyer 1936, 16'), suggests that there is no hope for the Countess. Soon afterwards, as she returns home from the night, she gives her scarf to her servant saying, "There's blood on it again" (Hillyer 1936, 18'). At this point, she realises that she cannot change her vampire existence alone. So, she asks for Dr. Garth's help, but her inability to resist her bloodlust, resulting in her attack on Lili, puts an end to any hope for her. Understanding her fate, she says "There is nothing ahead for me but ... but horror" (Hillyer 1936, 43').

Although Countess Zeleska has vampiric features, we can conclude that she is less evil than Dracula, and while the vampire-human opposition is there in the movie, it is not as sharp as in the films of Murnau and Browning. The two characters contrasted with the vampire are Sandor and Garth since Van Helsing is only a marginal figure. Sandor serves the Countess, but only because he wants to achieve eternal life. He is not truly loyal, which can be seen in his careless attitude to the Countess' goal to rid herself of the burden her vampire life means. Instead of understanding his mistress, he coldly pulls the Countess back towards her monstrous side. In return, Zeleska does not care about her promise to give eternal life to him. This relationship places a human and a vampire character on equal terms with one another.³⁹

Dr. Garth, the physician, like Dr. Seward, is unable to combat vampirism, unlike Van Helsing. He is also a rational Englishman, who does not believe in the words of the Dutch Professor. Similar to how Seward mistreats Lucy, Garth cannot solve Lili's case, and consequently, the woman dies. Nevertheless, Countess Zeleska thinks that he can help jettison the vampire curse, as she describes the doctor's knowledge as, "the strength of the human mind against the powers of darkness" (Hillyer 1936, 30').

This thought is subverted when she realises that her objective is impossible, and she has a dominant position over Garth when she forces him to follow her from England to Transylvania. These places are highly symbolic, they stand for the dominant side within the human-vampire relationship. England is the place of humans. It is where Dr. Garth lives and where Countess Zeleska is unable to find her place, unable to fit into society, the place where she loses her hope to live without her vampire identity.

When she chooses to go back home, she decides that she needs Garth as a companion to give eternal life to as the doctor gave his best to help her, contrary to her negligent servant,

³⁹ However, it is debatable if we can interpret Sandor as a purely human figure. His low voice and slow speech are imitations of the undead embodied by Lugosi. Even the fact that Sandor is a Hungarian character, just like his mistress in the movie, makes a further connection between him and Lugosi. All in all, Attila Mócza's argument about Renfield as a border character closer to the vampire than the human being (Mócza 2010, 27) can be attributed to Sandor alike.

Sandor. To make him follow her, she dazes Janet and takes her to Transylvania. When Dr. Garth arrives, he thinks that Janet is hypnotised, just as he mistakenly thought the same about Lili. The Countess' answer stands for the aforementioned subversion. Instead of hypnosis, it is "Something older and more powerful" (Hillyer 1936, 64'). In Transylvania, the powers of darkness are superior to the strength of the human mind. Janet is also involved in the human-vampire opposition, as she tells the doctor before he visits the Countess, "Good night doctor. Good hunting" (Hillyer 1936, 26').

This is an allusion to hunting down the vampire, which indirectly refers to *Carmilla* and *Dracula*. In addition, there are two more vampire references. One of Dr. Garth's friends is Sir Aubrey, which is an indirect reference to Polidori's "The Vampyre" as Sir Aubrey bears the same name as the protagonist of the short story. Finally, as Count Dracula is often associated with Vlad Tepes, Countess Marya Zeleska, the Hungarian vampire can be associated with the Hungarian Countess Erzsébet Báthori, who, together with Vlad Tepes and Arnold Paole, is one of the most discussed folkloric vampires by research.⁴⁰

Hillyer's film follows the same suspense-peak-resolution structure as Browning's work. What is an additional aspect of *Dracula's Daughter* is that it merges the elements of Murnau's and Browning's films in that it is a sound film, and the psychic effects are simultaneously evoked by background music. The tension starts building up when a mysterious woman, who covers her face, paralyses the policeman who guards Dracula's dead body. He is found dead after the corpse was taken by the woman. The feeling of suspense lasts over Dracula's ritualistic burning and ends with the Countess' attack on an innocent man.⁴¹ The peak involves the vampire as she feeds on Lili and the consequential death of the woman, as well as Janet's abduction. In Browning's film, Dracula's death and the saving of Mina result in the restoration of order. Similarly, Countess Zeleska is killed, even if not by a vampire hunting hero, but by a negative character, Sandor, whose death also constitutes the happy ending. The vampire's decease and the rescue of the virtuous, virgin-like, innocent Janet, including the end of the vampire hypnosis over her, stand for the restoration of order.⁴²

The Ricean shift focusing on the vampire instead of humans is partly true of Hillyer's film. Countess Zeleska is not solely a bloodsucker beast. She sees her vampire life as a burden

⁴⁰ The majority of studies that discuss folkloric vampires mention these three figures concerning Stoker's probable inspirations, like Richard J. Walker's *Labyrinths of Deceit* (2007), Elizabeth Miller's "Back to the Basics: Re-Examining Stoker's Sources for *Dracula*" (1999), "Dracula: Si(g)ns of the Fathers" by Anne Williams (1991), or Paul Barber's "Forensic Pathology and the European Vampire" (1987).

⁴¹ Regarding the characteristics of the genre, this is also significant in terms of gender relations. Former vampires, both male and female, only victimised women, while Countess Zeleska preys on men as well.

⁴² A tragic victim is also a stock character in both films, Lucy in *Dracula*, and Lili in *Dracula's Daughter*.

she wants to rid herself of and then live an ordinary human life, like Louis from *Interview with the Vampire*. Although in the end, after she gives up the possibility that she can be rescued from the curse of Draculas, she becomes a vampire to be hunted down, until this point, the viewers can observe a sympathetic side in her. Although Silver and Ursini highlight her monstrous side as they claim that she is “aware of her uncontrollable bestiality” (1997, 113) and “murders for blood” (1997, 113), according to Odell and Le Blanc, “Marya is a tragic and complex figure who does not want to feed” (2008, 31). Frank S. Nugent presents a balancing argument in between, “Miss Dracula manages to be lovely and deadly at the same time” (1936). The Countess’ longing for a non-vampiric life shows sensitivity in her character, it implies that she is capable of emotions, unlike Draculas. Accordingly, Odell and Le Blanc interpret the bond she feels with Garth as love (2008, 31), which can be supported by the fact that instead of Sandor, she wants the doctor to be her eternal companion. Just as in *Carmilla*, the acts of the female vampire who preys on women can be interpreted as a lesbian attraction between the characters (Odell and Le Blanc 2008, 30). This argument is based on the scene when the Countess wants to paint the beautiful Lili’s shoulder and neck portrait, which is highly erotic as the young woman undresses. At the end of the scene, Zeleska is unable to resist her lust to bite and suck the blood of the helpless Lili. Unlike Odell and Le Blanc, Silver and Ursini regard bloodlust as the essential vampiric feature, hence they state that the antagonist “is indifferent to her victims as sexual objects” (1997, 113).

To conclude, *Dracula’s Daughter* subverts the original beast vampire-human hunter hero dichotomy and involves some elements Rice mastered forty years later. As a sequel to *Dracula*, the film fortifies this subversion, because the overlapping elements in the two movies emphasize the contrast between them further. Van Helsing, the leader of the vampire hunters, represents heroic power in Browning’s film. He is not only able to resist the vampire’s powers and achieve victory over the evil creature, but he is also capable of convincing the sceptical and over-rational Seward and Harker. By contrast, he is by no means considered a hero in *Dracula’s Daughter*. Compared to his original role, he is a marginal figure, who is considered purely a prisoner, whose words are unbelievable to everyone. He can but await the gallows for murder, or a lunatic asylum that formerly served as the setting for Renfield. The fact that the same actor plays the Dutch Professor in both films strengthens the idea that Van Helsing is the same person, bearing the same characteristics, and the assessment of his personality is dependent on multiple viewpoints. This makes the oscillation between a hero and a murderer possible.

The different approach we can observe in Van Helsing’s figure is represented by the vampire character, too. Lugosi’s Dracula is a dangerous, evil villain, who, based on the

Stokerian Count, destroys the British empire emotionlessly because of his vampiric bloodlust, which is an organic part of his existence. On the contrary, his daughter sees vampire life as a burden she is cursed with, and she considers her father responsible for this curse, whose death she thinks gives her a chance to break it. Unlike her father, she is emotional, at least to some extent. Zeleska as Dracula's daughter represents the same continuity in connection with the vampire as it has been discussed in Van Helsing's case. Dracula's daughter inherited the same existence her father lived in. She is a vampire, but she is different, and this also makes the evaluation of vampire different. Just as Van Helsing can be characterised by polar extremes, the vampiric existence can be described as a move from a tyrant sinner towards a victim who inherited its existence unwillingly and therefore sees it as a burden. Silver and Ursini's conclusion about her aptly describes the bloodsucker's representation in Hillyer's film, "the female figure in *Dracula's Daughter* is more sympathetic than most" (1997, 114).

2.2. The Vampire Reinvades Europe, or the Universalisation of Dracula by the Hammer Series

The other iconic vampire whose significance and influence on the genre can be compared to the Dracula Lugosi embodied is the one played by Christopher Lee. As Holte notes, Lee performed "Count Dracula who has become a universally recognised cultural icon" (1999a, 110). Silver and Ursini similarly state, "The only incarnation of the Dracula figure on film to have appeared in more productions or to survive more intervening years than Lugosi [...] is the Hammer Film version of Stoker's Count as played by Christopher Lee" (1997, 79). He first appeared in the 1958 Hammer Horror film *Dracula*, which later turned out to be a source for sequels, as it was followed by eight other parts.

The significant changes in the plot also include character modification. Harker has a minor role as he dies prematurely. His fiancée is Lucy, instead of Mina, who is the wife of Holmwood, whose role is more relevant than in the novel. Nonetheless, he also uses his money to get information to reach Dracula, just like in Stoker's original. Although Van Helsing is a strong and knowledgeable figure, he is somewhat marginal, compared to the corresponding characters from novel and Browning's work. Nevertheless, Abraham H. Weiler considers Cushing's Van Helsing highly significant, who "is proper and precise as the meticulous researcher who finally turns our monster into dust" (1958). G. Connor Salter regards him as the true defender of Christian religious faith (2022, 162). Tim Lucas apostrophises the figure as the "soldier of Christ" (1994, 88), who supports "religious conviction" (1994, 88) as the arm of

God in the “battles of Good vs. Evil” (1994, 87). Summarising his role, he writes about the character that he defines the good against the evil,

Working from a basic Christian belief that God made everyone, and that Satan tempts us through our weaknesses, he took the genre’s sense of character on a quantum leap toward a new complexity, forcing the spiritual war that takes place within us all onto higher ground – namely, the silver screen. (1994, 88)

Marginalisation is partly true of Mina, and entirely of Dr. Seward. Instead of the three vampire women from Dracula’s castle, there is only one, whom Harker kills, which leads to Dracula’s attack on his fiancée, an act of revenge. Terence Fisher, the director, left out Renfield and Quincey Morris from his film adaptation.

Lee’s Dracula is a step back to the evil, remorseless vampire villain, like Schreck’s Orlok and Lugosi’s Count. Holte highlights that the film emphasises “the monstrous elements of Dracula” (1999a, 112). Silver and Ursini consider him demonic, bestial, primitive and instinctual (1997, 79). Lee’s Dracula is also a predator, who kills people emotionlessly. His beast-like nature is supported by the fact that he does not even talk, virtually throughout the whole movie, except for the scene when he first meets Harker.⁴³ His physical appearance supports his role. He is tall, well-built and somewhat similar to Schreck’s and Lugosi’s characters. His pointed fangs and how he gets out of his coffin after waking up resemble Orlok, while his black cloak with which he covers those he transforms reminds us of Lugosi. His bloodshot eyes are an innovation. This was made possible by Fisher’s colour film. Silver and Ursini emphasize the use of blood in the movie (1994, 82). The colours also make blood an important element, which can be best observed in the scene when Dracula enters the library after being disturbed during his consumption of blood by the fight between Harker and the vampire woman. He bursts into the library, full of anger, and in addition to his bloodshot eyes, there is blood flowing out of his mouth. This picture of Lee’s Dracula has remained as iconic as the one Lugosi created or Orlok’s shadow on the wall.

Kehr notes the significance of colours in the film (2007). Jamie Russell states, “colour film stock hammers home the horror: bright red blood dripping from Dracula's white fangs; eyes flashing crimson with bloodshot menace” (2007). Weiler similarly claims about the movie

⁴³ The lack of the vampire’s voice manifests on two levels. The one is this pure fact Dracula hardly talks in the movie, the other is the vampire’s inability to account for its existence, in other words, the creature is again seen from a human viewpoint.

that “It was filmed in vivid color, which makes its ‘undead’ all the more lurid” (1958). Silver and Ursini conclude that

Hammer’s introduction of colour to the vampire film also had a specific effect. On the one hand, it increased the realism of the productions (something Hammer was to aim for continually): vampires with blood-streaked fangs and breasts and the richly coloured tones of the sets create a mood of unsettling actuality far different from the black and white, neo-Gothic expressionism of Universal. (1997, 124)

Although we can establish similar vampiric features between Lugosi and Lee, striking differences can also be observed between them. Lugosi’s *Dracula* was slow, which separates him from living properties, as those of the dead are depicted by his slow movement and speech. By contrast, Lee’s *Count* moves and talks very fast. Comparing the two figures, Weiler writes, “Christopher Lee is grim but not nearly so chilling as Bela Lugosi in the title role” (1958).

Some cliché-like vampire traits also characterise Lee’s bloodsucker. He is of extreme physical strength, and he has psychic powers, since he can manipulate the humans he has bitten. This is best shown in the scene when Gerda, the housemaid, tells Holmwood that she cannot fetch another bottle of wine for them as Mina forbade her to go into the cellar. This is what reveals to Van Helsing that the Count’s coffin is in the cellar of the Holmwood house. The fact that Mina knows that *Dracula* is in their house as he wants to hide from her husband and Van Helsing, shows that she is under the influence of the vampire.⁴⁴

Shapeshifting is the only vampiric ability, which is a bit obscure. When Holmwood asks Van Helsing whether the vampire can change into animal forms, he answers “That’s a common fallacy” (Fisher 1958, 57’). At this point, the viewer is convinced that the vampire is unable to do so, but this certainty is blurred when we can hear a howling of a wolf before *Dracula* enters Mina’s room to transform her. After the Count attacks Mina, Holmwood starts to wonder if the vampire is, in reality, not able to transform into other shapes, but when *Dracula*’s tomb is found in the cellar, we conclude that shapeshifting does not characterise *Dracula*. So, the howling of the wolf can be regarded as a psychic element.

The most important vampiric feature is the instinctive and excessive bloodlust of the creature, which Dorothy Masters also emphasises (1958, 476). When *Dracula* locks Harker into

⁴⁴ The vampiric psychic powers are also represented in Lucy, who reveals that she knows that Harker is dead when Van Helsing examines her. This happens after *Dracula* has already bitten her, but before she is transformed by the Count. Although nobody told her the truth, she knows it, which can be explained by her connection with the vampire, or her ability to read minds, which later becomes a typical trait of vampires.

his room, it indicates that the vampire makes Jonathan his prisoner to feed on. Dracula's bloodlust is emphatically portrayed in the library scene as well as in the ones conveying that Dracula fed on Lucy and Mina.

The vampire woman only begs for Harker's help to get close to him so that she can bite him and suck his blood. This happens in library scene before Dracula's intervention. After Harker realises that the two spots on his neck signify a vampire bite, he writes into his journal that "I have become a victim of Dracula and a woman in his power. It may be that I am doomed to be one of them. If that is so, I can only pray that whoever finds my body will possess the knowledge to do what is necessary to release my soul" (Fisher 1958, 18-19'). Harker's words clarify that transformation into a vampire is a major danger, and any bloodsucker is the people's enemy and therefore has to be killed as the vampiric bloodlust results in a fatal outcome for humans.

Apart from the female vampire from Dracula's castle, Lucy also expresses this excessive bloodlust after her transformation. She only wants to prey on humans. This is why she invites Tania, the daughter of the housemaid, for a walk in the night, and why she wants to kiss Holmwood. Her lustful eyes, when she looks at the man whom she regards as her next victim, show the vampire's hunger for blood. The female vampires' use of their bodily charm to attract their victims close enough to bite based sexuality-related interpretations. David Jenkins regards "vampirism as an allegory for [...] sexually transmitted disease" (2007). Silver and Ursini also emphasize the "sexual aspects of the vampire myth" in the movie (1994, 123). Based on the sexually attractive manner of the female vampires, they even interpret staking the vampire as sexual intercourse (1994, 82).

The film is another example for the depiction of the antagonistic human-vampire opposition. The vampire's animalistic representation stands for the figure's consideration from a human perspective, which is a step back to the works before *Dracula's Daughter*. Everything about the vampire is told by humans. Every thought about the creature expresses that its existence is intolerable due to the danger it means to humanity. Harker, who is already a vampire hunter from the outset,⁴⁵ writes into his journal on the night he arrives at Dracula's castle that "It only remains for me now to await the daylight hours when with God's help, I will forever end this man's reign of terror" (Fisher 1958, 11-12'). After he finds out that he has been

⁴⁵ This is also a major difference in the film compared to the novel. Instead of the over-rational Victorian Englishman with a material way of thinking, Harker is a vampire hunter, who is aware of everything occult related to the bloodsucker. He is like Van Helsing, who devoted his life to the research of vampirism, which makes it understandable why the Dutch doctor relates to him as his friend and colleague.

attacked and bitten by the vampire, he writes “I must find the resting place of Dracula and there end his existence forever” (Fisher 1958, 19’). Van Helsing similarly records on his phonograph that “Count Dracula, the propagator of this unspeakable evil, has disappeared. He must be found and destroyed” (Fisher 1958, 37’). After it is revealed that Dracula attacked Mina, before their ultimate clash with the Count, his words reiterate what Harker wrote in his journal, “We have it within our power to rid the world of this evil. And with God’s help, we’ll succeed” (Fisher 1958, 66-67’).

This human perspective concerning Dracula is true of Lucy as well. After Van Helsing protects Holmwood from Lucy’s attack with his crucifix, and she goes back to her coffin, the Dutchman wants to drive a stake through her heart, but Holmwood is repulsed by it. Van Helsing tries to make the point clear to him, “Please try and understand. This is not your Lucy, the sister you loved. It’s only a shell. Possessed and corrupted by the evil of Dracula! To liberate her soul and give it eternal peace, we must destroy that shell for all time! Believe me, there is no other way” (Fisher 1958, 55’). The original idea that Dracula destroys the British empire is represented in the Hammer adaptation, just as the interpretation of vampirism as an illness. Van Helsing calls it a contagion and compares it to drug addiction, which made drug-related interpretations possible. Peter Bradshaw states that vampirism is the metaphor for drug addiction in the film (2007). Likewise, Jenkins views “vampirism as an allegory for drug abuse” (2007).

The suspense-peak-restoration structure can also be observed, however, the second phase is much more emphatic than the other two. The first phase, which elicits the feeling from the viewer that something bad is coming, only comprises two scenes. The first is when the female vampire begs Harker twice to rescue her from Dracula’s castle. The second is when the Count locks Harker into his room for the night.

From the vampire woman’s attacks on Harker on, vivid scenes of horror come one after the other, including the library scene, the parts when Harker kills the vampire woman, when Van Helsing finds Harker already vampirized, when he injures Lucy on her forehead with his crucifix and the bloody scene when he drives a stake through her heart as well as the one in which Mina is found covered with blood soon after Dracula attacked her.

After Dracula abducts Mina, the chase scene initiates the restoration of order. It culminates in the last fight between Van Helsing and Dracula that results in the Count’s death when he is burnt to ashes by the sunlight and ends with the disappearance of Mina’s wound from her palm.

As can be seen, the overt representation of blood achieves the psychic effects the film is to elicit from the viewer. This can already be observed when the introduction of the movie ends, and blood is dripping onto a coffin with a 'Dracula' inscription. The same horror effect embodies in repulsive visual elements like the skulls next to Dracula's coffin, the wounds of Lucy and Mina caused by crucifixes, and the pointed vampire fangs. These are complemented with audial elements, like screams or the vampire shriek.

The most important audial element is the background music, which is loud, dynamic and powerful. The background music is the simultaneous component of the psychic effects along with the visual and parallel audial ones, and it highly contributes to the efficiency of the terrifying horror scenes. The background music in the Hammer *Dracula* is a more important constituent than in *Dracula's Daughter*, and it achieves the same goals as in *Nosferatu*, which is striking if we consider that the latter is a silent, and Fisher's work is a sound film. Odell and Le Blanc highlight that the explicit horror scenes are so powerful in the movie that they make Fisher's work unprecedented and groundbreakingly innovative in the genre (2008, 33-34). Russell also heightens the horror scenes of the film including "shocking bursts of violence (crucifixes burnt into foreheads, stakes plunged into undead hearts)" (2007). R. C. Dale, who considers the work "tremendously good at creating a completely sustained atmosphere of horror, suspense, and evil" (1968, 54), accounts for horror and violence as the film is "indeed jarring and violent, but the jolts are there to serve a purpose: to unsettle and involve the audience, to frighten it, to create suspense and malaise among it" (1968, 54). Kehr provides an apt summary of the horrors of the movie, which "distinguished itself from earlier efforts with its dripping blood, bared fangs, women's cleavage, and compulsive gong banging on the soundtrack" (2007).

All in all, the Hammer *Dracula* film is one of the most canonised horror movies that belong to the vampire subgenre. Lucas notes that "many fans still hold to be the definite filming of Bram Stoker's perpetually filmed novel" (1994, 87). The work is rich in horror elements, which, together with Lee's iconic *Dracula*, proved to be so successful that eight more movies were made as its sequels with Lee in six. Russell argues that "it's a film that deserves recognition as one of this country's finest horror movies" (2007), which is, even though he values Cushing's performance alike, due to "Lee's towering performance" (2007). Bradshaw's claim is similar as he considers "Christopher Lee tremendously charismatic as the unspeakable Count" (2007). Silver and Ursini conclude the significance of the Hammer *Dracula* in the horror genre,

The release by Hammer Films of a new version of Bram Stoker's *Dracula* in 1958 is something of a landmark in the history of the horror film. Ninety percent of the vampire films produced to date throughout the world have been made since the Hammer *Dracula*, and its influence continues to be felt both creatively and economically. (1997, 123)

Accordingly, the nine Hammer vampire films meant an important contribution to the vampire cult present in the twentieth and the twenty-first centuries.

The first sequel, *The Brides of Dracula*, appeared in 1960. It does not feature Lee (see Appendix I.IV. for its analysis), but Lee plays Dracula again in the next part, *Dracula: The Prince of Darkness*. Lee's return, and that of Dracula as the main vampire are the most significant changes in the third Hammer movie. However, Peter Cushing's Van Helsing is taken over by Father Sandor, the abbot of Kleinberg.

Unlike Van Helsing, the abbot is not a scientist, but he also balances between the rational and the occult. He has knowledge on both fields, which makes him apt to be Dracula's nemesis, as Silver and Ursini call him, a "vampire killer" (1997, 79). In the beginning, he seems to be a rational man, in Silver and Ursini's definition, he is "the representative of reason" (1997, 83). When he stops a funeral procession, he calls the people around the corpse barbarians and forces them not to drive a stake through the heart of the dead. It is his rationality which places him over ordinary people, who are still terrified by vampirism, even ten years after Dracula's destruction. No vampire has been seen in the past ten years, but the people live in constant fear and even conduct acts of desecration of the dead so as not to let the vampire return. The abbot condemns this attitude telling the other priest who insists on the act, "You are an idiot Father. Worse than that, you are a superstitious frightened idiot!" (Fisher 1966, 7'). The same thing happens when he goes to a pub and as he sees garlic. He bursts out, "Garlic to keep out the Bogeyman. There is no Bogeyman anymore and if there was, this wouldn't keep him out. Can't you get it into your thick skulls it's over? Finished these past ten years!" (Fisher 1960, 9-10').

However, it is soon revealed that he represents rationality only when needed and stands for folklore and superstition when it is inadequate. Just like Van Helsing, he is in the middle between the pure occult and the purely rational. Silver and Ursini slightly inadequately conclude about him that "Sandor is unusual in that he combines the function of priest (evident from his monkish garb) with those of hunter (the gun he carries) and scientist (his contempt for the villagers' hysteria)" (1997, 83-84). Although they properly describe him, stating him to be unusual is unjustified regarding the universal rational and occult knowledge he inherited from

Van Helsing from the previous parts. The ordinary residents with their superstitious thinking stand for occultism, and the four English travellers represent extreme rationality.

The English people owe their trouble to their exaggerated rationality. They neglect several warnings from Father Sandor to avoid the castle and they behave disdainfully with the driver, who refuses to take them there. Only Helen listens to these warnings, but she is not taken seriously by her company, as she is regarded as a paranoid woman.

Just as the abbot is different from the locals because of his rational side, his occult knowledge makes him relate in a similar way to the English couples. Leatherdale's claim about Van Helsing in the novel could also describe Father Sandor, "When modern science and Christian faith prove inadequate for the task in hand he readily resorts to folklore and superstition" (1986, 168). The abbot saved Ludwig twelve years previously, and he helps the English when they are in need. When he talks about the ways to destroy the vampire in detail, it is revealed how much he knows about bloodsuckers even though he seemed to condemn this topic at the beginning of the plot. This universal knowledge was needed by Van Helsing, and this is what characterises Father Sandor and makes him the only one who can fight the vampire effectively. After Charles' unsuccessful attempts, the abbot is who manages to kill Dracula, so he succeeds in saving humanity from the evil bloodsucker.

In addition to Father Sandor as an analogous figure to Van Helsing from *Dracula* and *The Brides of Dracula*, the film incorporates other analogues to the first part. The first scene is obvious, since it repeats the ending of *Dracula*, in which Van Helsing kills the Count by tearing down the curtain and exposing the vampire to sunlight. This way, the film is directly connected to the first one. This connection breaks the Hammer storyline as there is no continuation of *The Brides of Dracula*. Lee's return as Dracula makes this connection to the first part logical and positions the second part as a side story.

The second analogue can be seen in the terrified driver who refuses to take the English company to Carlsbad. In *Dracula*, he is only indirectly mentioned by Harker who writes in his journal that he had to make the last few kilometres of his journey on foot as the driver dispatched him far from Dracula's castle. Here, the driver does not fulfil the task he was hired for, and he does not even take note of the castle he even pretends to know nothing about, and as he looks away from it, he says that he does not even see the castle, even though it is in the sight of the company.

Other analogous elements are Klove and Ludwig, who stand for Renfield from Stoker's work. Klove is a human who serves the Count, just like Renfield in the novel and in Browning's film. Although the reason for his service remains unexplained as the humans who help the

vampire are described by the abbot as “You see, there are people who help him. Apparently normal human beings, who aren’t vampires themselves, but who for reasons we don’t understand are in his power” (Fisher 1966, 64’). Since there is no reference to Klove’s aspiration for eternal life, unlike in Renfield’s case, his obsession with Dracula can only be explained by the vampire’s psychic powers that keep him as his minion even after the destruction of the Count. With the company’s arrival at the castle, Klove capitalises on his first chance to resurrect his master.

The other character in parallel with Renfield is Ludwig. Renfield was an inpatient of Seward’s lunatic asylum, and Ludwig is an inmate of the abbey. It is revealed that Father Sandor found him around Dracula’s castle twelve years before, and from that time on he has lived with the priests. Ludwig is also excitable, just like Renfield, as the abbot says, “he’s a harmless enough soul but he has been known to erupt” (Fisher 1966, 68’). This is why he is kept in his room locked and under surveillance, which make the abbey a symbolic lunatic asylum for Ludwig. Another habit he inherited from Renfield is that he eats flies. In Renfield’s case, it is because he thinks that the consumption of animal blood by devouring insects will give him eternal life. In Ludwig’s relation, it is only a sign of madness. The vampire’s influence on Ludwig becomes obvious when Klove takes Dracula in his coffin to the abbey, and Ludwig becomes aware of the vampire’s presence, even though he does not see him. In a turn of a second, he neglects his craftwork and says “Yes, master, yes” (Fisher 1966, 69’), and then he starts breaking his window lattice to help the vampire. It is obvious that Ludwig’s mind is affected by the unknown experience he had with Dracula, which resulted in his madness, but it is clear as well that he is also under the influence of the vampiric psychic powers.⁴⁶

Overlaps can be observed in the vampire characters. When Helen is about to attack Charles, she tells him “Dear Charles, let me kiss you” (Fisher 1966, 57’). In *Dracula*, Lucy told Holmwood almost the same, “Dear Arthur, why didn’t you come sooner? Come, let me kiss you” (Fisher 1958, 51-52’).⁴⁷ Helen with her vampiric intimacy is cardinal for Odell and Le

⁴⁶ Following Mócza’s analysis on the border characters, especially that of Renfield in Stoker’s *Dracula*, Klove and Ludwig can also be regarded as border characters between humans and vampires. They are human beings in their body, but their minds are occupied by the vampire. Klove’s clothing is a symbolic representation of this duality. Dracula’s cloak has been highlighted in many film adaptations from the one presenting Lugosi’s vampire. Lee’s *Dracula* wears a cloak that covers his body all around, and Klove also wears a cape, which is visible when he takes Diana back to the castle. Klove’s cloak only covers his back while it leaves the front of his body uncovered. This half-covering can be interpreted as a symbol of Klove as a border figure, like Renfield.

⁴⁷ In Stoker’s work, Harker’s attraction to the three female vampires is revealed when he says, “I felt in my heart a wicked, burning desire that they would kiss me with those red lips” (1995). In the Hammer films, the kiss is important from the vampire’s perspective. The vampire uses the instinctive human desire for a kiss to get close and bite. Hence, this vampire kiss is an allusion to the novel. Furthermore, another allusion can be established when Helen says “Come, sister” (Fisher 1966, 57’) to Diana. At this point, she is a vampire and tries to attack

Blanc's analysis of vampirism. They argue that vampires, "depict the allegorical effects of extramarital liaison and repressed sexuality" (Odell and Le Blanc 2008, 35).

The same parallel can be established between what Father Sandor tells Charles when he is about to drive a stake through Helen's heart and what Van Helsing told Holmwood before he killed Lucy. The Dutch Doctor's above quoted sentences are like what the abbot says "Now bear in mind Mr Kent, this woman is not your sister-in-law. She is dead. This is a shell, and what it contains is pure evil. When we destroy it, we destroy only the evil" (Fisher 1966, 77'). Consequently, an obvious parallel can be made between Lucy and Helen. The latter is modelled after the former from the first Hammer film. Thus, Helen, who is the only bloodsucker except for Dracula, is also an instinctive female vampire characterised by excessive bloodlust, who only wants to attack humans and suck their blood.

Dracula's representation is the same as in the first part. He is portrayed as a beast, a predator that purely and cruelly feeds on humans. This beast-like feature was already emphatic in *Dracula*, but it is further emphasised in the 1966 part. Lee virtually never talks in the former, and he does not say a single word in the latter. The only scene in which he does something that can be described as communication is when he forces Diana to take off her necklace which has a crucifix on it. Instead of any verbal utterance, he simply points at the cross, which the woman then takes off.⁴⁸ William Thomas puts emphasis on the non-talking vampire, "Christopher Lee's Dracula returns, hissing but without dialogue, in this sequel to the 1958 classic" (2014). For this phenomenon, Nick Schager criticises the movie,

featuring Christopher Lee as the fly-by-night Count, *Dracula: Prince of Darkness* features an awkward silent performance from its star as the titular monster, whose ferocious snarl and lack of dialogue makes the character more feral monster than debonair, courtly spawn of Satan. (2004b)

Although his assessment of the film is dubious, Schager is right in seeing Lee's lack of speech as part of the vampire's monstrous and Satanic portrayal.

However, due to Dracula's negligence of Helen and attempt to vampirize Diana, he also doubtfully claims that "the Count is naturally a sexually virulent beast" (2004). The sexual

Diana. Her word 'sister' also reminds us of the three female vampires in Dracula's castle from the novel, who are mentioned as sisters. This sisterhood would be achieved between Helen and Diana via the vampire bite.

⁴⁸ This reminds us of Lugosi when he sends the three vampire women who approach Renfield by a single hand-move away.

interpretation of the antagonist would have been sounder based on the scene when Dracula tries to force Diana to drink his blood after he has wounded himself with his nail as this is also adopted from the novel, in which Mina's relevant deed can be interpreted as fellatio. Also, Schager's statement that Diana, who is married to Charles, symbolises virginity because Dracula attacks her, seems to be far from understandable (2004b). Schager puts too much emphasis on the sexual interpretation of the work.

The Count's physical predominance is shown when Charles becomes the underdog when trying to fight Dracula more times throughout the story.⁴⁹ The vampire wears the same clothes and covers Helen with his cloak when he transforms her. However, unlike in *The Brides of Dracula*, in which transformation is inevitable after the vampire bite, Dracula's victim has to drink his blood to turn. This is depicted in the scene when Dracula wounds himself and attempts to make Diana drink his blood.

Another major difference regards killing the vampire. In the first two Hammer films, it is declared that the vampire can be killed by a stake driven through its heart and by burning. Both are relevant in the three films. There is also a similarity in that the cross burns the vampire as Diana's crucifix burns Helen's hand, but drowning in running water being fatal to the bloodsucker is a new element, which is Dracula's fate at the denouement. Schager finds it illogical, as he writes, "The climactic Dracula death is completely nonsensical – if running water is the bane of Dracula's existence, why does he have a castle surrounded by it?" (2004b). By contrast, Salter goes deeper than the pictures the viewer can see. Based on his interpretation, it has a holy significance and therefore it is detrimental to the vampire since "falling into running water" (2022, 161) he claims to be "a Christian symbol for baptism and rebirth" (2022, 161).⁵⁰

The final difference in vampirism that has become a stock feature is articulated by the abbot, "What the inhabitants of these parts don't realise is that a vampire cannot cross a threshold unless he is invited by someone already inside. And if he is, all the garlic flowers in the world won't keep him out. (Fisher 1966, 69)". The necessity for the vampire to receive an

⁴⁹ The vampiric strength can also be seen when the abbot is about to destroy Helen. Four priests have to hold all her four limbs so that Father Sandor can do it. Helen is very strong, but five men can defeat her. This is a sign of her inferiority to Dracula, who is a lot stronger. No human can win over him in any fight, and his superior strength over female vampires can be observed in how easily he tosses Helen aside several times to keep her away from his victims.

⁵⁰ Rebirth is significant and symbolic in terms of the vampire in the birth-death relationship. The birth of the vampire means the death of a human. Hence, birth in the Christian sense is the antithesis of the vampiric existence. Nevertheless, rebirth forecasts the later return of the Count, who was resurrected in this film after his death in *Dracula*.

invitation to be able to enter a house diverges from the earlier obligation to clear the room of garlic and crucifixes, as well as open a window or a balcony door to let the vampire in.

There are three important topics around vampirism, the oppositions between the holy and the unholy, the rational and the superstitious, as well as the West and the East. Not regarding the obvious holy symbols, like the cross, the pure fact that the protagonist, Father Sandor, is an abbot, already makes the first contradiction relevant. Consequently, the fight against the vampire is a holy act, which is to rid the world of the unholy. This is emphatic when Father Sandor prays for the peace of Helen's soul after he has driven a stake through her heart.

The abbot stands between pure rationality and pure superstition, and the Englishmen stand for the former. The strongest illustration of this is when even after they escaped from the castle, Charles says to Father Sandor that "I read about vampires years ago. I always thought it was a product of an over-fertile imagination" (Fisher 1966, 62'). Father Sandor's answer refutes his exaggerated rationality by revealing the reality behind the occult, "Would that it were Mr. Kent. Here in the Carpathian Mountains, vampirism was an undisputed fact. And the fountainhead of this obscene cult ... was Dracula himself" (Fisher 1966, 62-63').

The rationality-occult dichotomy describes the geographical basis of the differences between West and East, with England belonging to the rational West, and the eastern Carpathian area representing supernatural and occult beliefs, which are part of everyday life. The sense of rational superiority in their thinking is the Englishmen's tragic mistake, leading to Dracula's resurrection.⁵¹ Dracula's reanimation in Thomas' words, "requires some snotty English tourists to be lured to the Castle for a gruesome blood ritual" (2014). As Schager also rightly notes, "the film seems to be punishing these arrogant, idiotic nobles for recklessly avoiding the townspeople's warnings about the dangerousness of their sightseeing trip and, thus, treating the nasty, brutal world as their playground" (2004b).

All in all, *Dracula: Prince of Darkness* is a significant movie among vampire films as it features the return of Lee, who created one of the most iconic Dracula figures. As Thomas states, "Much of the film is concerned with the resurrection of the Count" (2014). With Lee, Dracula also returns to the Hammer vampire universe, along with many analogous elements we can observe in Stoker's work and the first Hammer vampire film. Being so, Thomas argues that "this Hammer horror tries to recreate the magic of his first attempts at the role" (2014). Not only do some of the most relevant topics surrounding vampirism reappear, like the issue of the holy and the unholy as well as that of the rational and the occult, but there are also some

⁵¹ Stoker's *Dracula* is commonly analysed according to the West-East distinction in that Dracula is from the east, Transylvania, and invades the western country of England.

additional vampiric features, such as the necessity to invite the vampire into a house to make him able to enter and running water to destroy the bloodsucker. Contrary to Schager's assessment that the film is "Perhaps the least effective Hammer horror film" (2004b), Silver and Ursini claim that "Perhaps the most successful synthesis of the various generic elements among all the Hammer Dracula films is Fisher's *Dracula—Prince of Darkness*" (1997, 83). Its contribution to the development of the vampire provided more evidence to the latter than to the former.

The fourth Hammer film, *Dracula Has Risen from the Grave*, has many characters with Stoker's novel. The local priest, who is unable to resist Dracula's powers, resembles Renfield. Zena is similar to Lucy, who considers sexuality too openly and too liberally in her social environment, which is shown by her complaint to Mina in her letter about the necessity for her to reject two proposals of the three she got. Zena is also highly sexualised, perhaps even more than Lucy. She loves flirting with men, which her clothing reveals. Her dresses expose her décolletage, letting men see her breasts, partly. The guests not only watch them, but they also say mischievous things to her, like one of them "Your dumplings are boiling over, Zena" (Francis 1968, 29'). She does not chafe at these remarks but rather enjoys them.

Her attitude towards man can be seen when Paul tells her "Zena, you've got more boyfriends than you can remember" (Francis 1968, 29'). Nonetheless, he is no exception among the men Zena targets. Paul's sentence was a response to her remark, "Always Maria. What about giving me a chance?" (Francis 1968, 29'). Although Paul rejects her, it does not stop Zena from attempting to seduce the young man. After Paul's unsuccessful meeting with Maria's family, he gets drunk, and Zena immediately capitalises on her chance. She helps Paul go to bed, and while she undresses him, she cannot resist her attraction to him and kisses him. Instead of feeling ashamed, she proudly compared herself to Maria as she boasts to Paul "Does she kiss you like that? I bet she doesn't" (Francis 1968, 39'). Her next sentence before Maria's arrival clarifies that she even wants to go further and have sex with the drunk man, "Might as well make you comfortable" (Francis 1968, 39'). Even when Maria has already turned up, she wants to continue undressing Paul, which Maria stops, and Zena jealously says "Well, he's your boyfriend. You tuck him up" (Francis 1968, 40').

When Dracula attacks her, Zena is most willing to accept the Count getting close to her. She is also jealous when she interrogates the vampire about why he needs Maria when he has already got her, which happens twice. Just as Lucy was Dracula's first human prey in the novel, so is Zena. Odell and Le Blanc emphasise that the film widens the limits of sexual representations (2008, 36). Similarly, Eric Henderson notes that the film is highly sexualised

(2004). Zena is the most important character in this respect. Her figure is pivotal in basing sexual interpretations of the vampire, like that of Mark Jancovich (2019, 10). Nevertheless, some of these interpretations are extrapolated to Dracula as well, which are exaggerating as they neglect the vampire's aim to take revenge. Notwithstanding, Henderson argues that the Count has a sexual drive to bite (2004). Similarly, Schager states that the antagonist's attack on Maria "is indicative of the film's more pronounced concentration on the sexual aspects of Dracula's appetite" (2004a). He even approaches Dracula's bloodlust from a sexual angle and compares it to the previous part, in the analysis of which his too much emphasis on the sexual aspects was discussed. Thus, he compares Maria to Diana as a virgin, but this ascertainment is inappropriate in the latter's case. As Schager writes, "Lee's enormous cold eyes turn deep scarlet when his bloodlust is aroused, and, as in *Dracula: Prince of Darkness*, he 'turns' a promiscuous woman but really has a craving for the pure, undefiled juices of the virginal" (2004a).⁵²

Maria, like Diana from the previous part, is analogous to Mina from the novel. She is the idealised innocent virgin woman, who is pure and decent. Just as Dracula does not manage to transform Mina and Diana, neither does he manage to turn Maria into a vampire.

Her rational boyfriend, Paul, is Harker's analogy. Accordingly, he rejects folkloric superstition and the occult. In Paul's case, his rationality is hidden in his atheism. He believes in pure reasoning, which is revealed in how he tries to fulfil the impossible, to convince the Monsignor about his disbelief in God. As Maria's partner, he is in greatest resemblance to Harker, Mina's partner, but he has some features of Dr. Seward, too. He studies to become a doctor and has a scientific way of thinking. Like Harker and Seward, he is inadequate to defeat Dracula.

Monsignor Ernst Muller is analogous to Van Helsing. Although as a clergyman, he is not a scientist, similarly to Father Sandor, he is between the rational and the occult. When he inspects the local church at the outset and finds out that the residents do not attend masses, he resorts to rationality and tries to explain to the people that they have nothing to fear as Dracula is dead. His reasoning is opposed to the superstitious local people who fear the shadow of the dead evil vampire. That is why the Monsignor goes to Dracula's castle and does an act of exorcism as well as places the cross on the entrance of the castle, to give proof to the people and his fellow priest that their fear is pointless. However, when he is convinced that Dracula is

⁵² Even considering Helen, the only one who wanted to prevent the company from going to Dracula's castle, to be promiscuous is highly questionable.

alive as he sees the two spots revealing the vampire bite on Maria's neck, he is ready to use his occult and sacred knowledge against the vampire.^{53, 54}

The depiction of the vampire is the same as in the previous parts, even though some vampiric properties are more emphatic, while others are less heightened. Dracula is characterised by vampire strength, but it is only shown in one scene when he effortlessly tosses Paul away in their fight.

By contrast, the vampiric psychic powers are emphatic. The first time the Count appears is when he gets back to life after he drinks the blood of the priest. Right away, he points at him, and the father cannot resist the vampiric influence over him, which forces him to be the vampire's minion and conduct many horrific acts, which are antagonistic to his former sacred file, including violence and even murder. When Dracula attacks Zena, the woman, scared by the priest chasing her, goes to the vampire calmly and exposes herself to him. After the vampire bite, she instinctively goes to meet Dracula even if she does not know that his coffin is in the cellar. The same thing happens to Maria after her first encounter with the Count, who bites her and sucks her blood. She involuntarily opens her door and gets ready to meet the vampire out of her will. The happenings outside her control are given evidence by the fact that she was formerly repulsed and terrified by the vampire when she first saw him after Zena had led her to Dracula. The horror this meant to her is also represented in her nightmares.

The vampire bloodlust is a minor feature. The only one Dracula turns is Zena, but the spreading of vampirism is irrelevant since the moment the priest finds the transformed Zena,⁵⁵ the Count orders him to "Destroy her" (Francis 1968, 59'). He commits it immediately as he throws her body into the fire. Transformation represents the vampire's revenge, as in the first Hammer Dracula film and *Varney the Vampire*.

Dracula's acts are driven by his will to take revenge, which is proved when he takes Maria with him and says, "Now my revenge is complete" (Francis 1968, 83'). Vengeance

⁵³ Following this line, Johann is an allusion to Renfield from Browning's film. After he finds the dead woman in the bell, he becomes perplexed as he faces vampirism, and he also becomes unable to speak. The same thing happens to Renfield, who gets mad when he is looking for his way out of Dracula's castle. When he opens the door to escape through, he is stopped by Dracula in the form of a bat. In the next scene, he notifies Dracula when he says "Master, the sun is gone" (Browning 1931, 18'). At this point, Renfield's facial expression and intonation reflect the loss of his sanity.

⁵⁴ Leatherdale in his analysis of Stoker's novel notes about Van Helsing that he "comes to 'love' each and every one of the little band afflicted by Dracula, and views them as his sons and daughters" (1986, 118). Frau Muller expresses a similar thought about Monsignor Muller when she says "Anyone can give charity. You give us more than that. You give us your love" (Francis 1968, 24'). These thoughts express a further connection between Van Helsing and Monsignor Muller.

⁵⁵ The fact that Zena does not even have a coffin, and therefore lies under the cover of Dracula's one, supports this insignificance.

connects the film with *Dracula: Prince of Darkness*. It was the abbot who destroyed Dracula in the previous part, and the blood, which resurrects him is that of a clergyman whom he even makes his servant, an act by which his revenge starts.

The fourth film is the only one that incorporates a sole important vampire, Dracula. Therefore, Schager's statement that "there's just not enough of Lee's Dracula – who [...] becomes almost a side character – to sustain one's interest" (2004a) is improper. No other bloodsuckers can be analysed, as Zena, the only vampire other than the Count, has no chance to commit any vampire deed because she is killed soon after her transformation. The reason why the antagonist rids of Zena is that he can see no use in her. She argues against Dracula who wants her to get Maria to him, and he attributes this to disobedience.⁵⁶

Vampirism thematises the holy-unholy divide familiar in earlier works. However, it is more significant than in any other films before. The Monsignor is certain that things go right after Dracula's death. He is shocked by the people who do not attend the church. As he knows about the evils of the past he says "I know that your church was once vilely desecrated. But the perpetrator of that ghastly deed was destroyed some twelve months ago" (Francis 1968, 9'). When he says so, he tries to guide the people from the supposed influence of evil back to the sacred act of visiting the church, from the unholy to the holy. When he gets to know that the people are in fear as the evilness of Dracula can be felt in the church, he bursts out as he concludes that "There is no evil in a house of God" (Francis 1968, 10'). But this sentence is in contrast with reality. When the local priest finds a woman's dead body bitten on the neck that falls off the church bell, he says "Dear God, when shall we be free? When shall we be free of his evil?" (Francis 1968, 5'). This sentence and the presence of the vampire-bitten corpse in the church give proof to the word of the locals, there is evil even in the house of God.

Simultaneously with presence of the evil in the church, the local priest represents that even a pure life can be affected by evil, even the sacred can undergo the vilest change. The priest is too weak to cope with his negative changes and with evil. When the congregation turns away from the church, instead of fighting for the believers, he accepts things as they are, mechanically holds the sermons, and faces the problems by drinking alcohol. By contrast, the Monsignor does his best to lead the locals back to the church. When the two fathers agree to go to Dracula's castle to convince the people about the futility of their fear, the local priest cannot handle his fright and leaves his fellow alone with the task as they close the castle, because he

⁵⁶ Lugosi kills Renfield for the same reason. The vampire needs some humans to serve him, but when their service is over, the bloodsucker does not need them any longer, and he simply, cruelly, and nihilistically gets rid of them. This stands for one way how the vampire objectifies humans.

claims himself unable to go further. This leads to Dracula's return. In comparison, the Monsignor bravely goes to the castle and fulfils the task when he exorcises and places the silver cross taken from the church to the entrance. When the priest becomes the vampire's servant, he does the most horrid acts, he desecrates a corpse when he digs a grave out, he attacks the Monsignor and Paul violently, and he kills Zena. The contrast between the priest and the Monsignor emphasizes that only the purest life and the strongest mind immovable in the Christian faith are appropriate to fight the evil vampire.

Silver and Ursini claim that the former good and evil relationship, according to which "The vampire is a creature of the night, an accomplice of the devil who is finally, and often quite literally, defeated by the forces of light in the form of men with faith, knowledge, and good purpose" (1997, 129) is subverted by the local priest and Paul, as they put it, the film introduces "severe reversal of traditional roles. In *Dracula Has Risen from the Grave*, one of the king-vampire's followers is a priest and his antagonist, an agnostic" (1997, 128). Taking the role of the local priest's prayer in Dracula's destruction and Paul's conversion in the end, this is only partly true.

The last significant figure in the holy-unholy dichotomy is Paul. As an atheist, he is not suitable to rid the world of Dracula either. As Schager writes, "Atheism is no match for Catholicism in *Dracula Has Risen From the Grave*" (2004a). Although the opposition between his atheist science-based thinking and the Monsignor's ultimate faith ends badly when they get to know each other, it is the Monsignor's influence that makes him fight the vampire, which is the first step of Paul's conversion to Christianity. His science-dominant world picture fails when he needs the priest's help to translate the Latin book on how to fight vampires. His medical studies complicate this dichotomy further as his chosen discipline is based on Latin. The same inadequacy about his atheism is revealed when he cannot kill Dracula after he strikes a stake into his heart because he cannot pray even after the priest warns him, "Pray! You must pray [...] You must. You must or he won't die" (Francis 1968, 81'). Therefore, Dracula survives the deadly attack. Ultimately, when the Count is finally destroyed by the silver cross that pierces through his heart, and the priest prays in Latin simultaneously, Paul crosses himself, which represents the fact that he has become aware that evil can only be destroyed with sacred knowledge. As Schager aptly puts it,

Although he shares with his nemesis an aversion to religious iconography, Paul eventually crosses himself in a sign of holy conversion after impaling Dracula on a gigantic cross, thereby providing a triumphant conclusion – for believers, at least

– in which noble faith conquers that wretched condition known as godlessness.
(2004a)

In terms of the evocation of psychic effects, the film introduces a new technique. The shadowy blurring of the edges of the screen highlights the content in the middle. This is applied in the scenes that involve tension, and therefore the effect is raised to a higher level because the blur indicates that there is a terrifying scene about to happen.

All things considered, although *Dracula Has Risen from the Grave* is based on the same vampire representation as in the other previous Hammer vampire films, some elements receive greater emphasis than before. Dracula occurs as a villainous vampire tyrant, who not only feeds on human but also treats them as his slaves, whom he uses for his goal of taking revenge. Accordingly, sacred religious knowledge and the need for a strong Christian faith are the most emphatically portrayed.

Taste the Blood of Dracula involves many analogous elements to the formerly discussed Hammer films. The plot starts, where the previous ended, with Dracula's agony on the cross while tear-like blood flows from his eyes. This establishes a direct connection between the two parts.

The storyline in which there is a human under the vampire's influence even after Dracula's death is familiar. This makes Courtley responsible for Dracula's resurrection, just like Klove in *Dracula: Prince of Darkness*.

How Zena was modelled after Lucy, and Maria after Mina from the novel in the previous part is true for Lucy and Alice in the fifth film. In addition, Lucy is similar to Zena with her short brown hair and brown eyes, while the blond and blue-eyed Alice resembles Maria. The vampire taking advantage of the human desire for a kiss is well-known from Lucy from the first film, and Helen from the third. This is also shown, even though a bit subverted. Instead of the female vampire who offers to kiss a man, it is Lucy who asks Jeremy to kiss her, which serves the same vampiric purpose to bite a human.

Finally, two women under Dracula's influence are on screen, too. The one transformed and doomed to failure, and the other to be turned who does not reach complete transformation, which gives her a chance to be rescued. This is also a bit altered, as formerly, the vampirized figures were first to meet the vampire. This was the case with Lucy, Gina, Helen, and Zena, after which, the main vampire found his way to Mina, Marianne, Diana, and Maria. Here, it is Alice who first encounters Dracula, and then she tempts Lucy to him, with the latter transformed and the former surviving.

The vampire's portrayal follows traditions. Nevertheless, there is a slight change that results in an innovative phenomenon in terms of vampirism. There is only one occasion when Dracula fights a human, which happens when Alice takes the cross from Paul, and he easily throws the man away, which illustrates that the vampire's strength is superior to the human.

Even if it is not as emphatic, the vampire lust is also relevant. Dracula bites Lucy, who does the same to Jeremy. What is a lot more heightened is the vampire's ability to possess the human mind, which can be seen in Alice's and Lucy's obsession with the Count. They not only carry out Dracula's orders, but plenty of times they want to be reassured by him if they have satisfied the vampire.

What is new and later becomes a stock vampiric phenomenon is the vampire bite that gives pleasure to the human bitten. Not only the bite, but also the act of sucking blood is a source of enjoyment to humans.⁵⁷ This is illustrated when the worried Lucy first meets Dracula, and she calms down when the vampire bites her. Her facial expression reveals her enjoyment, which Silver and Ursini claim to "unmistakably suggest orgasm" (1997, 82). Similarly, Carol A. Senf regards the vampire bite as a sexual act (1984, 68).

Lucy even as a vampire experiences trance when the Count bites her. This is also an innovation as the vampire did not bite vampires before. However, when the antagonist wants to rid of Lucy, it is revealed that a different vampire bite also exists, which is violent and gives pain and suffering to the bitten. When Dracula bites Lucy this way, his act symbolises the evil tyrant he is, who only cares about his servants while he can see the use of them. This can be understood when he tells the anxious Alice that "I have no further use for you" (Sasdy 1970, 91'). He only needs his minions to help him fulfil his vengeance. When he achieves it, he simply neglects them. He kills Lucy after Secker's death, the third person he wanted to take revenge on, and when he thinks that he has also rid of Paul, he dismisses Alice as he tells her the above quoted sentence.

Just like in *Dracula* and *Dracula Has Risen from the Grave*, the Count's primary motive is not to spread vampirism but to take revenge. It is revealed by the first sentence he says when

⁵⁷ In later works, this creates a human desire for the vampire, which establishes a bond between the two. This can be love, generally one-sided, from the human side, or a deliberate human decision to be the vampire's servant. This decision was formerly made by humans for a promise or hope to get what Anne Rice calls the *Dark Gift*, which means transformation that results in eternal life. This was formerly the vampire's sole attractive quality to humans because their fear of death proved to be stronger than their repulsion from the monstrous being. The vampire bite and bloodsucking as a bodily pleasure is a new phenomenon that results in a win-win situation. The human provides the blood supply necessary for the vampire's survival and gets utmost bodily pleasures in return. This is a highly sexual phenomenon, which later becomes relevant between vampires, too, who are unable to restrain themselves because of their uncontrollable bloodlust. They lose control and start biting and sucking each other's blood, which results in the vampire orgasm.

Dracula returns after the ceremony Courtley performs, “They have destroyed my servant. They will be destroyed” (Sasdy 1970, 45’). His deeds are remorseless and evil, which is shown in how ritually he kills, or rather executes the three men who became his enemies because they killed Courtley. Dracula deliberately turns the closest persons against them. He uses the children to be the nemeses of their fathers, based on which Robert C. Cumbow claims that the movie is “painting broadbrush allegories of the disintegrating family and the smoldering underside of Victorian morality” (1992, 52). Alice kills her father, Hargood, and Lucy slays hers, Paxton. And finally, Jeremy murders Secker. After each slaying, Dracula ceremonially counts “The first” (Sasdy 1970, 58’), “The second” (Sasdy 1970, 76’), “The third” (Sasdy 1970, 82’), and each closes with a case solved.

In every earlier part, the vampire is harshly separated from humans. The bloodsucker stands for evil, who can also tempt humans to conduct lurid acts. In the fifth film, this phenomenon is subverted. There is indeed an analogy between Klove and Courtley, who are under Dracula’s influence and wait for the chance to resurrect their master. However, this time it is not the carelessness caused by the disbelief of people from far away, from a different society, which provokes the trouble, but the inner evil which leads to the return of Dracula, the utmost evil. This inner evilness derives from the three men, who secretly cheat on their wives as they regularly attend a brothel. Their society is one of hypocrites. While they enjoy themselves with women, they pretend to their families that they do missionary acts as true believers. This way, the film refutes what Richard Harland Smith describes as

Traditionally, vampire stories reflect a societal dread of exotic inclinations reaching into cultures regarded (however fallaciously) as pure. These xenophobic fables translate easily to moving pictures, in which a foreign-born revenant invariably attempts to extend his bloodline to the gene pools of Victorian England (2009, 43).

Because of the three men’s behaviour, Silver and Ursini consider the film “most conscious of the underlying hypocrisy of moral postures” (1997, 129).

Hargood is the central figure among them. He oppresses his daughter, whom he verbally attacks vehemently even at the outset. Just because she talked to Paul and smiled in the meantime, he says “I will not have you displaying yourself in that provocative manner” (Sasdy 1970, 8’). When she replies with the truth that the whole debate is because of Paul whom Hargood hates, which the young man cannot help, he increases the pressure and insults Alice by telling her “But you can help behaving like a harlot. [...] A harlot in God’s house!” (Sasdy

1970, 8-9'). When she leaves him after saying "Oh, my God" (Sasdy 1970, 9'), he finishes the quarrel with the remark, "Blasphemy will only make it worse" (Sasdy 1970, 9'). This is the highest level of hypocrisy. Hargood calls his daughter a harlot, and it is not surprising that this womanly role is what he compares with his child's behaviour since the prostitute is the sort of woman Hargood knows the best. While he pretends to live the virtuous life of a faithful Christian, he conducts the most acts of blasphemy. The fact that he accuses his daughter of it, shows how repulsive he is. After he gets drunk and realises that she secretly met Paul, he even wants to whip her, thus Josh Vasquez reasonably argues that he is as dangerous to Alice as Dracula (2004), which supports the evil inside phenomenon in the movie.

Hargood's personality forces him to object to the meetings between Alice and Paul, because Paxton, Paul's father, is no different from Hargood himself. Paxton is also a member of the three men's secret society and Alice's father knows Paxton's attitude towards women as well as he does his own. Since he fears that his daughter will meet Paxton's son, who is likely to be the same as his father, he wants to protect her from his own kind, and he forbids the relationship between Alice and Paul. What he is afraid of becomes clear when he emphasises to his child that she is "A sexually mature young woman" (Sasdy 1970, 8').⁵⁸

The three men's contemptible behaviour without their insatiability would not have been enough to make Dracula's comeback, but the two together lead to the tragic outcome. As the evil has its place already in the three figures, starting from the title of the work, which he considers significant since "Even the film's proscriptive title indicates a temptation to ingest that which is forbidden" (2004), Vasquez argues that "What the film makes clear is that the so-called 'secret society' has already been metaphorically sampling the Count's blood long before being offered the actual substance by the maniacal Courtley" (2004).

Their nothing is ever enough attitude is reflected by Felix, who always does his best to invent something new, better, and stronger for the company that only reacts with boredom and unconcern. Sex and the whole brothel are too little for them as they are over all the women and everything the brothel could offer. This is why they see Courtley as a source of new experience, even despite the warning, which Felix's description implies about him, "He's very devil himself. If I were religious, I would say he was possessed. Possessed of the devil" (Sasdy 1970, 18-19'). They know that Courtley was dismissed by his father because he practiced black magic, but they still meet him. They are also aware of what they do when they pay a fortune

⁵⁸ Sexuality is a central theme. It has already been discussed in connection with Zena in *Dracula Has Risen from the Grave*, but it is even more overt here. The naked breasts of women are first shown in this film. The sexual appetite of the three men causes the trouble, and sexuality is the reason for the conflict within the Hargood family.

for Dracula's remains as they are not over-rational Victorian Englishmen. When Paxton and Secker find Lucy already turned into a vampire, the latter knows that they face the bloodsucker, and also what they should do to put her at rest. Thus, their desire for experience is stronger than their fear of the evil they would release to their society. This is why they do everything Courtley tells them, which culminates in the ceremony they take part in, which results in the vampire's resurrection.

As per Silver and Ursini's interpretation, "The Dracula figure is subsumed into this scheme as a catalyst, a ritual projection" (1997, 129). Likewise, Vasquez claims about the antagonist that, "He is more the force behind a kind of twisted moral retribution rather than just the aggressor in a struggle between good and evil" (2004). About the progression from the inner evilness of the three men to Dracula's return, Silver and Ursini conclude that "In the process the conflict becomes more of a struggle between the ego and the unconscious [...] between the 'reasonableness' of repression—the Victorian temper itself—and libidinous irrationality" (1997, 126).

Fighting the vampire is also different than before. While holy objects and occult knowledge as the two mandatory things to face the bloodsucker are relevant, it is a significant difference that there is no real authority on the creature. Van Helsing, Father Sandor, and Monsignor Muller all resorted to their occult knowledge when they needed. However, a strong protagonist is missing here.

Only Secker knows about vampirism, but he neglects the danger behind it for the sake of enjoyment and experience. When he is ready to fight the vampire after he finds Lucy transformed, his friend stops him from doing so. It is only the letter he writes to Paul that saves human beings from Dracula, since his son stabs him to death after he is bitten by Lucy.

Although the detective's rationality incorporates the well-known cliché, according to which an over-rational mind is insufficient to struggle against the vampire, Paul manages to overcome rationality. While the detective tries to rationalise the message in Secker's letter when he says to Paul that "Ramblings of a lunatic, sir. You'll see. Goes on here about vampires and suchlike. Well, you couldn't have a clearer case, sir. Son hates his father, he's hot-blooded, they quarrel, and the son loses his temper. Quite straightforward, sir" (Sasdy 1970, 83'), Paul understands that knowledge is core to winning against evil and saving his love from Dracula. Secker's letter clarifies it to him,

You have the courage to do what has to be done, and above all your love for Alice will act as your strength and your protection. And you must believe me. You must

arm yourself with knowledge, Paul. And so you will see that, while there is little hope for your dear sister, Alice may have escaped. Find her Paul, and find her before nightfall. Only then will you know the truth. We know that she is under his influence but she may not yet be his sister in blood. Not yet. So find her, Paul. Find her! Find her before it is too late. (Sasdy 1970, 84-85‘)

According to Secker’s lines, courage, love and acting on the spot are required for victory over evil. Nevertheless, knowledge is the most important, which is emphatically displayed. When the letter says, “You must arm yourself with knowledge”, Paul takes a book entitled *Vampires and Vampirism* with him before he packs candles too, which stand for the other obligatory requirements, the holy objects. Paul uses them to build the altar, on which Dracula burns to ashes.

All things considered, *Taste the Blood of Dracula* is an important Hammer Dracula sequel since it includes some plot clichés while it is also comprised of innovative story elements. The loyal servant who is anxious to resurrect the vampire and the element of vampiric vengeance are adopted from previous works. Nevertheless, the missing nemesis figure and the inner evil of humans, which results in Dracula’s return are innovations. The latter is more important because it puts an end to the pure evil-pure virtuous vampire-human dichotomy, and therefore to the hermetic isolation of the two forms of existence. Strange as it may seem, the film brings the human being closer to the vampire. Nonetheless, it achieves this because it shows the vices inside humans and not because it makes the bloodsucker less monstrous. As Vasquez concludes, “The vampire is only the all too naturally spreading weed in a disregarded and unkept Victorian garden” (2004).

Scars of Dracula follows the traditions of the previous parts, while it significantly diverts from them. Several allusions to the earlier movies prove the former assertion. The film continues where the previous one ended, which is a common technique to connect the consecutive film with the preceding one.

Sexuality is openly depicted, which is a common element between these two movies. Each woman is overtly sexualised. Paul had sex with Alice, who is seen naked from behind. He would also have had intercourse with Julie had it not been for the landlord’s interruption. When they meet, the woman unbuttons the upper part of her nightgown to make herself more attractive to Paul. He is attracted to Sarah, and he makes love with Tania too.

Almost every time a female figure is shown, her breasts are emphatically displayed, and every woman wears clothes that make their décolletage visible. Female sexuality is also expressed by women’s personalities. Alice is anxious to satisfy Paul in bed and wants to make

a bond with him through sex. Julie is attracted to Paul from the first moment she sees him. Against the landlord's will, she is happy to offer shelter to him to take the opportunity to seduce him. Accordingly, she lets him touch, caress and kiss her not long after they introduce themselves to each other. When Tania goes after Paul, she tells him "Hold me. Love me. Love me" (Baker 1970, 35-36'). She then goes to the bed to show the man that she is ready for him. Sex is a tool for her to get close to Paul and bite him, which David Sanjek articulates as "the sexual dimensions of the vampire's powers" (1992, 117). The female vampire that seduces a human is an allusion to the part of Stoker's novel about the three female vampires that approach Harker.

Regarding sexuality, Sarah behaves less openly, but she enjoys having both Simon and Paul around her. Even if it can be felt that she is more attracted to the latter, she finally accepts Simon's love. Until doing so, she never makes it clear to Simon, even though the man interrogates her if she is attracted to Paul more. Instead, she keeps Simon in hope as she sends him signs. For instance, she kisses him on the cheek more times, and even lets him kiss her on her lips.

There are further allusions to the former Hammer films. When Paul is taken to his room and puts his belongings on the table including Sarah's photo, he does the same as Harker did in Fischer's *Dracula*. Another allusion is Tania as the female vampire from Dracula's castle who complains that she is kept as a prisoner by the Count and asks for Paul's help who arrived there not long ago. She does it to get a chance for intimacy she could use to bite him. This reminds us of the female vampire who asks for Harker's help in the library scene, in which she tries to bite him after she hugs the man. Lastly, the frightened carriage driver who takes Sarah and Simon out before they reach their destination also appears in the first film and in *Dracula: Prince of Darkness*.

The figure of the bat first and only occurred in *The Brides of Dracula* until the sixth film. When Dracula says to Paul after his arrival that "Before the castle was destroyed, strangers were always welcome" (Baker 1970, 31'), it creates a further connection to the second part, as this sentence is similar to that used by the Baroness in telling Marianne about the past life in her castle.

Klove appears as the Count's servant just like in *Dracula: Prince of Darkness*. There are two other references to this part. The first is the dead brother, Paul, whom his sibling finds in Dracula's castle, which is the same as what happens to Charles when he finds Alan's body on the ceiling. The other is the figure of the priest who says, "God be with you, my son" (Baker 1970, 78'), which is virtually the same as the abbot's words to Charles before night-time.

The weak priest who accepts the negligence of the congregation to attend church, which makes him rather go to the inn regularly, is an image from *Dracula Has Risen from the Grave*. In both films, the priest is needed for the victory over Dracula. In the earlier one, the prayer of the priest leads to the death of the Count, while here, the priest is the only one in the community who has had enough of the unholy evil, and he collects all his courage to fight the vampire. The superstitious inhabitants who refuse to help the protagonist to get rid of Dracula were also present in *Dracula Has Risen from the Grave*. Lastly, a local who brings a dead woman bitten on the neck into the inn is an element from this part, too.

There are references to *Taste the Blood of Dracula* as well. The priest says to Simon about Dracula that “He is the very devil himself” (Baker 1970, 72‘), which is almost the same as what Felix tells about Courtley in the previous part. Klove, the anxious servant, asks “Have I pleased you master?” (Baker 1970, 76‘), which reminds us of Alice and Lucy, who want to be reassured by their master if they pleased him several times.

One reference to a non-Hammer vampire movie is hidden in Klove who is enthralled by Sarah’s photo, which is not only the same as how Dracula looks at Lucy, Harker’s fiancée, in the first Hammer film, but also how infatuated Orlok becomes about Ellen when he sees her picture among Hutter’s belongings in Murnau’s *Nosferatu*.

Kehr states that “*Scars of Dracula* is the least atmospheric of the Hammer horror films” (2012, 15), which is refuted by the fact that the film is rich in allusions. Nevertheless, the sixth part incorporates notable inconsistencies and illogical elements, which supports Kehr’s statement. One is Dracula’s resurrection, which is out of context. The movie does not include a well-formed plot that leads to his return, unlike the previous films. Instead, there is a bat in the first scene, which flies into the church where the vampire dies in the previous part, and drips blood on his ashes, which reanimates the Count. This non-contextualised return of the antagonist can be explained by the audience being used to the repeated comeback of the antagonist after its destruction at the end of the previous film thanks to the preceding three Hammer Dracula stories. Being so, Dracula’s early recurrence in the plot involves that it is not surprising for the viewers due to the vampire’s closeness to its audience, therefore due to its presence in popular culture. The other inconsistency is Klove’s reappearance, which is illogical as Charles shot him to death in *Dracula: Prince of Darkness*.

The vampire’s depiction follows its former portrayals, and it is innovative at the same time. The vampire’s strength is a highly emphatic feature of Dracula in this film. When Paul attacks him, he effortlessly throws him away, and the same thing happens when he tosses Klove away from Sarah into the abyss. The same easiness is true when he kills Tania, so even vampires

are not obstacles to his power. When he gets to know that Sarah is coming to his castle, he climbs on the wall from his sleeping room to another like a spider, and act which stands for an obvious superhuman ability, a capability that has never been in the Count's possession before.

Dracula's motivation to bite a human has been to take revenge several times. This is not entirely the case here. The vampiric bloodlust is again important. The reason why Dracula kills Tania could be because Paul is a possible victim of the vampire, but when Simon finds him struck through with a sword and hung on the wall, it is clear that the Count does not take male victims. By contrast, he does not hesitate to set upon any woman. He bites Tania and Julie. Only her crucifix and Klove's disobedience saves Sarah from him.

Bloodlust characterises other bloodsuckers. It is unclear if Julie is transformed or not, but Tania is primarily controlled by her own lust for human blood. As it could be observed several times before, she wants to achieve the bite with intimacy, like the female vampire who lives in Dracula's castle and Lucy Holmwood in the first Hammer film, Helen in the third, and Lucy in the fifth.

Another stock feature is the vampire's ability to control the human mind, which is less heightened than before. The scenes when Sarah looks at Dracula admiringly as he brings her in his hand, when she goes towards the Count after her cross is removed, and when Paul is unable to destroy the vampire when his eyes projecting through his eyelids make the man faint, suggest that the vampire has some hypnotic power over humans. However, Sarah manages to get away from the Count easily when she wears her crucifix. This and Klove's unprecedented resistance support a less emphatic portrayal of the vampiric psychic powers.

By contrast, his ability to control animals is significant, because he dominates the vampire bat. Although Van Helsing makes a recording about the vampire bat in *Dracula*, the only sequel which represents bats is *The Brides of Dracula*. The bat is common in the two films, but they represent it differently. In *The Brides of Dracula*, Baron Meister is capable of shapeshifting, he can turn himself into a bat, which makes him able to get into the rooms of his victims without notice. This is how he engages with Marianne and bites Gina. As emphatic as the large bat is depicted, it cannot be compared to the one in *Scars of Dracula*. In this film, the vampire bat from Van Helsing's phonograph recording embodies a real figure, which means that the vampire has a dual portrayal, both manlike and animalistic depictions. Unlike the Baron, Dracula is incapable of shapeshifting, so the vampire bat is a different entity.

The two kinds of vampiric existence are unprecedented. According to what the priest says to Simon and Sarah when he gives them an account of vampirism, "Vampire bats drink the blood of animals" (Baker 1970, 71'). This is where the vampire bat connects to the vampire.

Answering Simon's question, "And human vampires?" (Baker 1970, 71'), the priest says, "The blood of human beings" (Baker 1970, 71'). Hence, bloodlust is the first overlap between the two.

The second is cruelty. It is so overt that it is difficult to claim which is more monstrous and repulsive, the vampire or the vampire bat. The vampire bat cruelly kills locals in the church, their holiest place. After they burn Dracula's castle, and the locals return satisfied and relieved, they are astonished as they find their loved ones lying dead on the church floor and covered in blood. Horrific pictures show the corpses with their entirely blood-covered faces full of wounds that derive from flesh bitten off by the vampire bat. This scene is repeated when the priest goes back to the church to protect Sarah, and the vampire bat attacks him. This time the viewers not only see the outcome, but follow the whole agony of the Father who, while Sarah runs away, helplessly covers his face the bat bites several times causing his death. Odell and Le Blanc emphasise the significance of the vampire bat. They claim that by the cruel scenes it appears in, the figure had an important role in the initiation of gore as a horror subgenre in many films in the 1970s (2008, 37). Supporting Odell and Le Blanc's argument, Kehr notes that the movie is the bloodiest Hammer Dracula film (2012, 15).

Cruelty is also the most significant characteristic of Dracula. Kline's words about Stoker's Count saying "He is nothing but evil" can be attributed to Lee's vampire, since he plays the evillest of every Dracula. The former ones made the viewers used to the insensitive and remorseless vampire. Evilness and cruelty characterised them, but these are stronger here than ever before. Even before, the Count took for granted what his servants did for him, and he never gave any signs of appreciation. It is common, from Lugosi, through Countess Zeleska, to Lee that the selfish vampire rids of the servant when it cannot see any further use of the minion. This is what Lugosi's Count did to Renfield when he broke his neck, what Zeleska did to Sandor when she opted for someone else, Dr. Garth, to grant immortality to, and what Lee's Dracula did to Zena and Lucy whom he got killed or killed himself, as well as to Alice whom he simply neglected.

Here, Dracula not only uses his servant but he also ultimately subordinates and exploits Klove. If his servant disobeys or does not satisfy him, the vampire tortures him. The former happens when he wants Klove to remove the cross from Sarah's neck, and the servant, recognising the woman from the picture he stole from Paul, refuses to do so. Klove's torment by Dracula is depicted in two steps. The first only involves the result when Simon finds Klove in agony because his whole back is covered with deep wounds. The next step is when Klove blunders. After he advises Simon and Sarah to leave before it is too late, Dracula realises it and

tells him “You let them go!” (Baker 1970, 70‘). Klove, in ultimate fear, replies “I have sinned master” (Baker 1970, 70‘), while he exposes his back to the Count who is obsessed with Klove’s punishment. This is when the pure evil in the vampire is revealed. Dracula heats a sword in the fire, with which he burns his servant’s back, while his facial expression clarifies that he absolutely enjoys it.

Another innovation is the subversion of the master-slave relationship between Dracula and Klove. Formerly, his minions instinctively served him. In the sixth film, the vampire can rather control animals than humans, which means that human beings are not as obsessed with him. Although Klove is loyal to him, things change when he becomes enthralled by Sarah’s photo. When he recognises her in life, his obsession turns so strong that he is unable to carry out his master’s command. Hence, the vampire’s influence over him is nothing but human fear because of the bloodsucker’s superhuman power. But it is not enough either to keep Klove on his side, whose infatuation with Sarah makes him help her and Simon more and more as the plot evolves, which eventually costs Klove his life.

Vampirism involves the holy-unholy and the virtuous-evil dichotomies, with the latter vampire characteristics, and the former human ones, which are present in many preceding parts. The holy-unholy opposition is revealed when Simon takes Sarah back to Kleinenberg after they escape from Dracula’s castle. When he sees the residents’ carelessness as he asks for their help in fear of his own brother’s life, as a last resort Simon says to them “In God’s name” (Baker 1970, 67‘), for which he gets an answer of no interest, “The devil is more like” (Baker 1970, 67‘). The locals not only refuse to help Simon, but also to give shelter to Sarah. Their fear is so strong that they only want to keep themselves as far away from the vampire as possible, even at the expense of human life.

The only exceptions are the priest and Klove. The former stands for the holy, and the latter supports the virtuous represented by Sarah who is pure and innocent. The church is also a symbol of the holy-unholy divide. It shows both, which is revealed when Sarah, Simon, and the priest go there and happily conclude that they are safe in God’s house. To Simon’s hopeful sentence “A church. Thank god” (Baker 1970, 68‘), the priest sadly replies “Not anymore. It was once vilely used. The villagers refused to come here any longer” (Baker 1970, 68‘). The previously sacred place became shadowed by the evil. The priest’s words, “The devil has won” (Baker 1970, 11‘), clarify it after the locals return from their mission to burn down Dracula’s castle and discover their fellows dead in the church. The priest’s death also happens in God’s house, which strengthens this duality.

The holy is depicted from several aspects. Firstly, the crucifix cliché that repulses the vampire is an obvious holy symbol. Secondly, the priest as God's servant is the only person who can collect himself to face the evil. The last is the unusual and unprecedented death of Dracula. However prepared a human being against him is, even despite the Count's weaker vampiric psychic powers over humans, nobody can destroy the vampire. Simon, on the verge of accomplishing it, becomes the underdog, because for the first time he faints due to the vampire hypnosis before he could stab the stake into Dracula's heart, while for the second time, the metal stake sticking into the Count's body he throws at him has no effect. When Dracula is about to do the same to Simon, lightning strikes the stake, which causes the antagonist's death. Sanjek emphasizes the religious symbolism behind Dracula's destruction (1992, 117) since this can be interpreted as the vampire's punishment by God who protects humanity from evil since lightning in the Christian world view is commonly referred as God's anger.⁵⁹ As Salter puts it, this is to "show ultimately God will win the day, through his human servants or otherwise" (2022, 162).

The other major theme around vampirism is the opposition between the pure and virtuous as well as the evil. Leatherdale writes about Morris from Stoker's novel that "Perhaps, then, it is just those qualities of friendship, loyalty and reckless courage that Stoker is trying to celebrate" (1986, 127). This statement is true for Simon, the priest, and Klove, who fight against Dracula. Friendship, or rather a sense of fellowship, belongs to the Father who overcomes his fear, which the other locals of Kleinenberg cannot do. Courage describes Simon who fearlessly goes to help his brother in danger, and even if he cannot save him, he fights the vampire to keep him away from Sarah. These two qualities are expressed by the priest when he talks about how to struggle against the bloodsucker, "Without my guidance, you would never survive the ordeal. Without your courage, I could not even attempt it" (Baker 1970, 68').

All three men represent loyalty because they are governed by good against evil. Even from the previous quote, this is clear about Simon and the priest. The sentences of the latter clarify how monstrous the vampire is, "What we shall be facing in a few hours' time is not a man. He's evil. He is the embodiment of all that is evil. He is the very devil himself"⁶⁰ (Baker 1970, 62'). This vampiric evilness reaches a point that even makes his faithful servant turn

⁵⁹ Among many Biblical examples, Psalm 18 provides the source for this simile. God responds to David's prayer and casts a storm with lightnings and thunders at David's enemies, by which he saves him (2021).

⁶⁰ The priest's last sentence is another reference to *Taste the Blood of Dracula*, in which Felix says virtually the same about Courtley. Instead of what the priest says, "He is the very devil himself", he says "He is very devil himself", which is only different in the missing definite article. This similarity makes the priest's sentence an emphatic reference to the ultimate evil in the Hammer Vampire Universe.

against him. Sarah's beauty and purity enchants Klove after he steals Sarah picture from Paul. When he recognises her in life when Dracula asks him to remove the cross from her neck so that he could bite her, Klove cannot serve the evil anymore since he is taken away by the virtuous and innocent woman. Although the vampire's cruelty attempts to draw him back more times, for instance when he takes Julie to the Count or cuts the rope on which Simon climbed down into Dracula's room, he ends up supporting the human side, because Sarah's goodness proves to affect him more strongly than Dracula's evil threat.

In summary, *Scars of Dracula* strengthens the Dracula cult by its oddly contextualised resurrection of the main vampire, the bloodsucker's representation in an anthropomorphic existence and that of the vampire bat, the depiction of the Count's extreme vampire strength and his weaker psychic power on humans compared to the formerly irresistible force it held over them, which is taken over to the vampire bat to embody the vampiric revenge on the humans it brutally kills,⁶¹ as well as the rebellious servant and several allusions to earlier works.

Dracula A. D. 1972 breaks the continuity with the previous Hammer vampire films since it places its plot in a different age than its predecessors, namely in the period in which the film was made. The movie starts with an insight into Dracula's death one-hundred years before 1972, in 1872 when Lawrence Van Helsing kills the Count, who comes back to life a century later. The beginning is incoherent regarding the time in the other stories, so it alone breaks the line of the Hammer films. According to Harker's journal, *Dracula* starts in 1885, which is within the century of Dracula's death in Alan Gibson's film. In *Dracula: Prince of Darkness*, ten years have passed since Van Helsing killed the Count, and in *Dracula Has Risen from the Grave*, another year passes after the Count's destruction in the previous film. There is no such reference in *Taste the Blood of Dracula* and *Scars of Dracula*, but if we consider the fact that each follows the formerly mentioned plots, it can be concluded that the hundred-year time frame surrounding Dracula's death is incoherent concerning the time setting of the previous parts. Odell and Le Blanc claim that the time lapse is Hammer's "futile attempt to shake off its heritage brand" (2008, 28). Sanjek likewise states that the film "pointlessly updated the myth to the twentieth century" (1992, 117).

It is peculiar that after *Dracula*, this is the only movie in which we can observe Van Helsing and Dracula clash again. By 1972, fourteen years had passed since Lee and Cushing played in the same film. Cushing played Van Helsing in *The Brides of Dracula*, but this was the only Hammer vampire film in which Lee did not get a role. In the first two films, Van

⁶¹ It is similar to what was observable before in *Taste the Blood of Dracula*, where the characters subordinated to the Count carry out the vampire's revenge.

Helsing is called Dr. Van Helsing. Here, the protagonist's name is Lorimar Van Helsing, whose grandfather, Lawrence Van Helsing, kills the Count at the outset, which is not an inconsistency regarding the Van Helsing characters in the Hammer universe, but it is a significant discrepancy concerning Stoker's original Professor Abraham Van Helsing.

Another innovation is the vampire's servant, Johnny Alucard. Although Klove queries loyalty in *Scars of Dracula*, Johnny goes further as he has a power struggle with the Count. After he resurrects the vampire, Johnny declares to Dracula that he made his return possible, "Master. I did it. I summoned you!" (Baker 1972, 36'), but the vampire immediately refutes it, "It was my will" (Baker 1972, 36'). The bloodsucker cannot tolerate the slightest human domination. The camera showing the vampire's ring on Dracula's finger, which Johnny wore for the ceremony, represents the power relations. The same thing can be observed when Johnny takes Gaynor to Dracula, and the Count scolds him because she is not the right woman, Jessica. After the vampire bites Gaynor, Johnny bursts out "Master, I did it. I brought you here! I released you! In return, I was to be given the power! Now I demand the power of immortality!" (Baker 1972, 60'), which does not interest the antagonist who angrily answers "You demand? I have returned to destroy the house of Van Helsing forever, the old through the young. You and your line have been chosen" (Baker 1972, 60'). Dracula shows his superiority over Johnny, who also achieves his goal eventually because he manages to convince the vampire to turn him by claiming himself more capable of finding Jessica for the Count as a vampire than as a human.⁶²

Johnny's figure raised scholarly interest. Paul Newland considers him so significant that he argues that Johnny neuters Dracula in the film (2009). By contrast, Ebert regards him so marginal that, as he puts it, "He seems to be a symbol of the general decay at Hammer Films" (1972). Nonetheless, in view of the power struggle in which the servant partially succeeds, Ebert's statement is slightly exaggerating.

The relationship between the vampire and the servant illustrates two vampiric features, which are extreme dominance and soullessness. The former is shown by the power struggle in which the vampire never loses control over the servant, which refutes Newland's argument. The latter is hidden in servant's exploitation by the Count, which is similar to the antagonist's attitude in *Taste the Blood of Dracula*. In that film, Dracula only cares about his servants, Lucy and Alice, as long as he can regard their service as useful. The same thing happens here. Bob

⁶² The vampire-servant relation is an allusion to *Dracula's Daughter*, in which Countess Zeleska keeps Sandor on her side by her promise to give him eternal life, just like Johnny claims Dracula's oath. Like Johnny, Sandor is a demanding figure who even kills his mistress when it becomes clear that he will never gain immortality.

undergoes Lucy's fate as Van Helsing finds him dead, and Johnny only gets the vampiric existence because Dracula can see its advantage. All these reveal that loyalty and promise mean nothing to the animalistic vampire.

There are some other vampire features known from the preceding Hammer films. The vampiric strength is slightly exceptional. Formerly the vampire strength characterised Dracula entirely, and only partly the other, female, vampires. By contrast, this is the only film with male vampires in addition to the Count. Every vampire is male as men who undergo the vampire bite are transformed, while women are victimised and killed. Dracula turns Johnny who does so to Bob. However, while the Count is extremely superior to humans in strength, which can be seen in how he overpowers Van Helsing in their fight, the Professor can keep up with Johnny when they struggle against each other, and Bob's death implies that Dracula easily got rid of him when he no longer regarded him as useful.

Bloodlust is also a vampire feature, but it is marginal. Van Helsing tells Inspector Murray that "A vampire attacks for two basic reasons. Now, firstly, it needs human blood to nourish itself" (Baker 1972, 67'). This is why Dracula bites Laura and why Johnny takes his first victim. When the Count castigates his servant because he has not brought Jessica to him, it implies that he is strong enough to fulfil his objective, so the reason why he attacks Gaynor is only his vampiric bloodlust. The strongest depiction of bloodlust is when Bob wants to bite Jessica, and Johnny stops him because the woman is for their master.

The vampiric psychic powers reappear with their original intensity and effect. Johnny has never seen a vampire, but he is as obsessed with bringing Dracula back to existence as Klove or Courtley from previous parts. Jessica is also under the bloodsucker's influence after she is woken up by the Count from the vampire coma after her abduction. Her paralysed state is important in terms of the vampire's abilities, which never occurred in any Hammer film before. Nevertheless, it is not an innovation since it is the same thing what Countess Zeleska does to Janet before kidnapping her to Transylvania to make Dr. Garth follow her. Dracula does so with Jessica for the same reason, he wants her grandfather to go after him so that he can take revenge on the Professor. The vampire coma proves the power the Count possesses, which is hidden in Van Helsing's words when he finds his granddaughter, "Jessica darling, I can't wake you from this. Nobody can, except him" (Baker 1972, 84'). The simple way Dracula wakes her up, only by looking at her, further emphasises the vampiric psychic powers.

Between this point and the vampire's death, Jessica is desperately under the antagonist's influence. When Van Helsing stabs his silver knife into the Count, who falls from the church tower in his agony, she instinctively goes to help him even against her grandfather's words,

which she does not even hear as she pulls the knife out of Dracula's body. The other sign is her suffering facial expression when Van Helsing presses the vampire's body into the wooden stake with his spade, which causes the bloodsucker's death. This is an allusion to Mina from Browning's *Dracula*, whose face expresses the same when Van Helsing drives the stake through the Count's heart.

The vampire's revenge is common in the Hammer series. It is also cardinal here. When Van Helsing destroys Johnny and the policemen arrive, the Professor articulates this clearly,

Dracula has her. Somewhere out there, that obscene devil has her. This is his revenge, A revenge stretching over the years. A diabolical vendetta against the kin of Lawrence Van Helsing. My grandfather. He wants to sate his hatred in this way, by making my granddaughter into the creature he is. By making her into one of the living dead. A vampire. (Baker 1972, 81')

His words clarify that the reason for the vampire's return is to take revenge on the Van Helsing family by the destruction of its peers.

The Count's plan is as ritualistic as in *Taste the Blood of Dracula*, in which the vampire takes revenge on the three men responsible for his servant's death, by having them murdered by their children. Here Dracula aims to terminate the remaining descendants of the Van Helsing family, and he builds his plan on the destruction of Lorimer Van Helsing, the grandson of Lawrence Van Helsing, who destroyed him a century ago. The ritual of his vengeance involves the worst possible torment for the Professor, who dedicated his whole life to occult studies and vampirism. The antagonist's plan behind his vendetta is that Van Helsing is to witness the vampiric transformation of his granddaughter, Jessica Van Helsing, before the Count kills him. If it had been successful, before Count Dracula would have destroyed Van Helsing, this ritual transformation would have meant the vampire's complete victory over the vampire killer, whose knowledge would have been proven insufficient against the bloodsucker, and this would have traduced the work of the Professor's whole life.⁶³

The vampiric vengeance also exists on a general level, which is also explained by Van Helsing when he tells Murray the second reason why the vampire would bite a human, "Secondly, it will attack to curse its victim to make him or her like itself, the living dead" (Baker 1972, 67-68').

⁶³ And it would have made the fight of the entire Van Helsing line against Dracula futile.

Van Helsing's return is a significant element, which represents the well-known vampire hunter-bloodsucker divide. The Professor is significant regarding the missing authority on vampirism in the previous two parts since he fulfils this role.

Van Helsing is also relevant because he defines the existence of the vampire in the Hammer universe, which is unprecedented in the history of the creature. Before *Dracula: Prince of Darkness*, the destruction of the vampire meant the original Stokerian way to rid humanity of the monster. Van Helsing accounts for a different, new vampiric existence, "Vampires are the living dead. They have no lifespan. Not as we use the term. Like a phoenix, they die, only to live again" (Baker 1972, 66').

The Professor establishes coherence between the Hammer sequels. As of *Dracula: Prince of Darkness*, every plot has been about the necessity for the destruction of the evil vampire to save humanity from it. The stories have a parabolic structure. They start with the circumstances leading to Dracula's returns. He then attacks some humans, and a vampire hunting sets out, which finally results in the Count's destruction. This can only be called a happy ending if the individual plots are concerned because the next film always refutes this happy ending since it resurrects Dracula, who then has to be destroyed in the end again, and so the cult goes on. Van Helsing accounts for a general phenomenon in connection with the vampiric existence by declaring that the bloodsucker can be reanimated. In this way, not only this film but also every Hammer sequel becomes meaningful.

Several allusions to *Taste the Blood of Dracula* contribute to the Dracula cult. Johnny is an alter ego to Courtley. He is also the Count's servant, and his acts are like those of his predecessor. Courtley joins the three men and immediately capitalises on it to lead the ritual to resurrect Dracula. Johnny does the same. He joins the youth company and guides his friends to his ceremony to summon the vampire. Both rituals include phials filled with the Count's powdery ashes, which are loaded into goblets and reanimated by blood dripped on it. The difference is that Courtley drinks the liquid, while Johnny casts it to Laura. Additionally, in the later film, the stake by which Dracula was killed is pulled out of the ground to complete the vampire's return. There is another, minor reference to *The Brides of Dracula* since these are the two films introduced with a narratorial text.

Although the film is not as rich in references to other Hammer films as *Scars of Dracula*, vampirism covers several themes. *Taste the Blood of Dracula* portrays the darker side of humanity, which involves hypocrisy that leads to Dracula's reanimation. Here, it is the behaviour of the youth, which is contrasted with those of other age groups. The careless manner of the young hippie generation leads to the return of the bloodsucker.

There is an inter-generational present throughout the plot. In the beginning, a musical band is invited to a family house of old people, and a lot of youngsters go with them uninvited. They cannot behave and control themselves. They dance openly on the table, kiss constantly and two even make love under a table. These kinds of behaviour shock the hosts. One elderly woman tells the landlord “Well, for God’s sake, get rid of them. Animals, that’s what they are” (Baker 1972, 9‘). The answer she gets from a young man shows the impertinence of the youth and their carelessness, “You’re quite right, love. They are animals. And they’re worse than animals. They’re antisocials” (Baker 1972, 9‘). In addition to calling an elderly woman ‘love’, this shamelessness reaches its peak when the hosts call the police, and the youngsters know about it, but they stay till the time passes the police needed to arrive. Upon leaving, Johnny even plays with the hosts as he throws a sculpture several times from one hand to the other. When he sees their worried looks, he puts it back to the table, but before he closes the entrance door, he tosses it down, and it breaks. The house party scene thematises the significant generation gap between the youth and older people. The youngsters are different from their preceding generation, which is shown by their careless manner, loose clothing and excessive use of slang.

This generational gap can also be seen in Jessica and Van Helsing’s relationship. While the latter calls his granddaughter’s company a gang, she prefers them to be named as a group, and her description of themselves represents their isolation from other generations, “Just a group of friends, you know? Same age, same interest, same language” (Baker 1972, 21‘). When Van Helsing loosens his position and tells Jessica to invite her friends to his home so that he could get to know them, her reply mirrors the impudence of the youth at the house party, “You really missed your vocation, you did. You could have made a big time as a comic. Bring them here to this mausoleum?” (Baker 1972, 21‘).

Jessica fits into the young society. In addition to her cheekiness, she is also uninterested in the older generations as well as her family values and traditions. When Bob asks her to get something from her grandfather’s library for Johnny’s evening ceremony, she starts reading a book entitled *A Treatise on the Black Mass*. When Van Helsing asks her why she is reading it, she simply replies, “Oh, just a quiet bit of mind blowing” (Baker 1972, 20‘). The Professor’s answer illustrates the generation gap as his attitude is entirely different from Jessica’s carelessness, “Jessica, this is not a subject to mess around with. These are scientific works. [...] Our family, Jessica, has a tradition of research into the occult. To us, it has been a serious, lifelong study” (Baker 1972, 20‘). Not surprisingly, she does not show the slightest interest in what her grandfather said.

Another theme around vampirism is the opposition between materialistic sceptical and rational thinking as well as openness to the occult. This is not as strong as in the earlier relevant vampire films. Although Inspector Murray finally believes Van Helsing's theories, at some points he cannot escape his materialism. When the Professor talks about vampires in detail and concludes that the enemy they face is a vampire, the policeman simply and slightly sarcastically adds, "Silver bullets and cloves of garlic" (Baker 1972, 67'). Van Helsing does not let himself be distracted and shows his expertise as he gives a reply and continues his description, "Silver bullets are impractical, and garlic is not one hundred percent reliable but it is true to say that the monster abhors silver, silver of any kind, especially, for instance, a silver-bladed knife. There is also a theory that the vampire may be destroyed by being immersed in clear running water" (Baker 1972, 67'). These words reveal another important element against the vampire, silver. In the twenty-first century, it is a cliché that the vampire can be destroyed by silver, but the film incorporates it as an innovative weapon against the bloodsucker. This is emphatic because in their first clash, Van Helsing stabs Dracula with his silver knife, and the vampire would have died as a consequence but for Jessica's help.

The last thematic point about vampirism is the holy-unholy dichotomy, which is generally highlighted in the Hammer vampire movies. This topic is emphatic here, too. Van Helsing has never seen a vampire, even though he is as ready to face the monster as any other vampire expert before. It does not take him much time to suspect the vampire behind the murder case, and the first thing he does for his granddaughter's protection is that he puts a necklace with a cross around her neck. He does this twice because after Johnny removes the first, he substitutes it with another one when he finds her in a vampire coma in the church.

In addition to the necklace with the crucifix, the Professor prepares other holy objects against the vampire. These include the phial he fills with holy water and the Bible. His faith complements these. He prays when he becomes certain that a vampire is in London because he knows that only he can rid his environment of the bloodsucker, "God grant I can find your strength. God grant I destroy this devil" (Baker 1972, 61-62').

All these holy objects are detrimental to the vampire and help Van Helsing. The cross on the necklace burns Johnny and Dracula, and the Bible wrapped with a necklace and crucifix prevents Johnny from returning to his coffin, which leads to the scene in which he is burnt by sunlight and destroyed by running water. Van Helsing says his prayer, "In the name of the Father, and the Son, and the Holy Ghost!" (Baker 1972, 89'), before he throws the holy water into Dracula's face, which burns the vampire and makes him fall onto the wooden stake that

kills him. The wooden stake and Van Helsing's silver knife complement the holy symbols, and all together make the vampire's destruction possible.

To sum up, *Dracula A. D. 1972* is an innovative film as it provides the first story that takes the vampire from the Gothic far away and long ago into the here and now, contemporary England.⁶⁴ The bloodsucker that can be damaged by silver as well as the generation gap between the conventional elderly generations and the careless youth, with the latter as the reason for the return of evil, are major innovations in the vampire cult. The vampire's presence in recent times and the character's connection with modern-day youth bring the vampire cult closer to its audience than before because these elements imply that the bloodsucker is part of our time, our place, our society and our youth, our people. This why the arguments of Odell and Blanc as well as Sanjek about the futility of what Cumbow articulates as "dropping a sanguinary Count into contemporary times" (1992, 52) are disagreeable since it is a step for the vampire's stronger involvement in popular culture, which is a move away from Ebert's by-that-time statement saying, "Public prejudice against vampires still runs at a fairly high level, unfortunately" (1972).

The Satanic Rites of Dracula is a sequel to *Dracula A. D. 1972*. As the continuation of previous part, it also features Cushing as Professor Lorrimer Van Helsing, Dracula's nemesis. The film incorporates many significant references to former vampire films, and therefore it makes an important contribution to the survival of the vampire cult.

Lee and Cushing are by themselves important links to *Dracula* and *Dracula A. D. 1972*, in which they collided into each other in the protagonist-antagonist relation. The words of the Chinese woman at the rituals also refer to *Dracula A. D. 1972*, because she says the same words as Johnny did. When he greets Van Helsing in Denham's pretended role, Lee's slow speech and non-English accent are modelled after Lugosi. Van Helsing's words saying that human blood was considered by some intellectuals as "the elixir of youth" (Gibson 1973, 24'), stand for an allusion to Countess Erzsébet Báthori, who, according to folkloric legend, frequently bathed in young women's blood to keep herself young (Blinderman 1980, 411-412). When Van Helsing talks with the police officers about Dracula's plan and the Sabbat of the Undead, its day is put into parallel with the Sabbat of the Witches. Van Helsing calls it the night of Walpurgis, which reminds us of Johann's word, Walpurgisnacht, from "Dracula's Guest".

⁶⁴ The one-hundred-year-long time change in the beginning is also strengthened by the change in music. In the 1872 scene, the music is like the background music from the former Hammer sequels. This is what changes to the music of the 1970s, which is highlighted by the house party scene following the one from a century before.

Finally, Professor Keeley, who is a valued intellectual but goes mad after his encounter with the vampire who forces him to develop the plague, incorporates multiple references. Firstly, as Van Helsing points out the contrast between Keeley's inhumane act and the goal of his profession, "You, Professor Julian Keeley, awarded the Nobel Prize for science and humanity!" (Gibson 1973, 35'), after the horrific things Keeley mentioned about why they have to serve the devil, a parallel can be drawn between Keeley and the priest from *Dracula Has Risen from the Grave*. The priest conducts evil deeds even though he is God's servant. Similarly, Keeley as a scientist is to serve humanity for the good, but instead, he acts against it since he uses his knowledge to develop the deadly plague. His madness can be seen in the contradictory things he tells Van Helsing. A man going mad after he is affected by vampirism is present in Renfield, both in Stoker's novel and Browning's adaptation. This is indirect in the book as he does not meet the Count in Transylvania while it is direct in the Browning's work, in which he does.

The bloodsucker is also analysable from the stock features that could be observed in earlier Hammer vampire films. The vampiric strength is the least important. Although the female vampires try to bite humans several times, none of them succeed.⁶⁵ It is too easy to keep them away, as Torrence's example shows, and to destroy them. Formerly, whole plots were about how to kill a vampire, even though female vampires never required a lot of effort in Hammer films. Murray kills every female vampire in seconds. He plunges the wooden stake he prepares into Jane when she attacks Torrence, hammers another one through Chin Yang, and destroys the other three vampire women by running water. Thus, no female vampire wins a corporal battle against a human. In addition, no scene shows Dracula's physical superiority over humans either.

The vampiric bloodlust is more significant. Young women are kidnapped and taken to Pelham House by the guards, like Jane, to provide blood for Dracula. As vampires, the women are then taken to the cellar where they are chained. They also live in constant bloodlust, which is shown every time humans go into the cellar, and they immediately try to bite them. The intimate behaviour to tempt a would-be victim to go close enough to bite is well-known from *Dracula*, *Dracula: Prince of Darkness*, *Taste the Blood of Dracula*, and *Scars of Dracula*. It is also present in the female vampires' manner. Jane smiles at Jessica and caresses her face, then tries to bite her. She begs the policemen to take her with them from that horrible place, to elicit pity from the targets. The Chinese woman does the same to Murray. She tells him that she

⁶⁵ The film is a step back to the general Hammer vampiric representation before *Dracula A. D. 1972* in that Dracula is the only male vampire, and he only bites women.

unintentionally lives in Pelham House where she is a prisoner. Then she kisses and hugs the man to bite him.

There is another important image of female vampires, which is their highly eroticised representation. It originally occurred in Zena from *Dracula Has Risen from the Grave*. It turns out that the young beautiful blond woman is a vampire, who lies naked on the altar with her breasts and erect nipples shown. Nudity is also true of Jane. When Murray drives the stake through her heart, her breast is shown as this act opens up her shirt.

The vampiric psychic powers are emphatically depicted. The vampire's manipulative potential over humans is their indirect representation, and the direct one is the well-known vampire hypnosis. The former is the usual vampiric promise of immortality to humans. This and the consequent power keep the four messengers of death in Dracula's service. The rituals show them that immortality is possible. As Chin Yang articulates it after she stabs the knife into the young blond woman on the altar, "Death is no prison to those who have given their souls to the Prince of Darkness" (Gibson 1973, 21'), which is followed by the woman presumed dead waking up and her wounds recovering before she smiles at them. The 'Prince of Darkness' is an obvious reference to the third Hammer vampire film, and thus to Count Dracula who stands behind the four men's involvement in his plan through the rites.

The vampire's hypnotic power over humans is revealed when Jane looks into Dracula's red eyes, which paralyses her. It dissolves her fear, and she happily accepts the Count as he approaches and finally bites her. To distract Murray's attention, Chin Yang looks into his eyes and speaks in Chinese, which the man does not understand. These have a similar effect on the inspector to that of Dracula on Jane. However, Murray manages to avoid the vampire's bite. It is worth noting that Chin Yang, the leader of the rituals, is the strongest among the female vampires, but even with all her effort, she does not manage bite Murray, unlike Dracula, who can effortlessly bite Jane. This expresses the power relation among vampires, namely the descendant female bloodsuckers' subordination to the Count, the vampires' progenitor.

The last element of the vampire's psychic powers is Dracula's ability to put a human into a vampire coma. After the guards kidnap Jessica, he does so to her, similarly to how he did in the previous film, and how Countess Zeleska did it to Janet in *Dracula's Daughter*.

Van Helsing says "vampires are spectral creatures. Their image cast no reflection in a mirror. Nor can the lens of a camera record their likeness" (Gibson 1973, 51'), which reveals a long-forgotten vampiric feature, which is also taken a step further. The lack of the vampire's image in the mirror is an old phenomenon. This is combined with the new technology of the

camera, which is unable to take a photo or a video recording of the creature. This fits into the police investigation since it provides the answer to the riddle of the fifth empty picture.

It is more important that Van Helsing accounts for the vampire than in *Dracula A. D. 1972*. As the expert on vampirism, he lengthily talks about the creature several times. His comprehensive explanation to the officers puts him in the role of the narrator of vampirism. One detailed account is when he talks about how to fight against and destroy the bloodsucker, “The symbols of good are used to combat the forces of evil. The crucifix, the word of God as written in the Holy Bible. Clear running water, symbolising purity, and it lives in mortal dread of silver” (Gibson 1973, 52⁶⁶). The cross is a constant weapon against the vampire, just as is “The light of day” (Gibson 1973, 52⁶⁶), and, as Jessica adds, “a wooden stake driven through the heart” (Gibson 1973, 52⁶⁶).

While running water is also recurrent in the Hammer universe, the Bible emerges as a direct object to use against vampires in the previous part. This is also true of silver, with a slight difference. In the preceding film, silver repulses the vampire, and can harm the bloodsucker, even though Van Helsing apostrophises silver bullets as impractical. By contrast, here it is an effective element to kill the vampire. The Professor prepares a silver bullet from a crucifix to shoot and kill the vampire with. Furthermore, Van Helsing goes on with how to struggle against the vampire, and he reveals a new, natural element against the bloodsucker, “The Hawthorn tree, which provided Christ with his crown of thorns” (Gibson 1973, 52⁶⁶).

Everything Van Helsing talks about in theory is shown in practice. Dracula uses a pseudonym of D. D. Denham,⁶⁶ who never sees anybody, never gives interviews, and never lets himself be recorded by a camera. Hence, he can hide from daylight and society to sleep during the day.

The crucifix is not only the source of Van Helsing’s silver bullet but also an instrument to keep the vampire away. The Professor holds a cross in front of him when he proves that Denham is Dracula. Murray does the same when he puts two wooden sticks to form a crucifix in front of him to keep the female vampires away.⁶⁷ Murray uses the wooden stake to kill Jane and Chin Yang, just as Van Helsing does to destroy Dracula. Each scene is followed by the bloodsuckers’ common vampire shriek. Murray opens running water, which destroys the three female vampires in the cellar. Van Helsing uses The Bible to reveal the real identity of Dracula, which burns his hand when he touches it. The silver bullet proves to be a feasible threat to the

⁶⁶ Just like that of Count de Ville in the novel.

⁶⁷ This is an allusion to *Dracula*, in which Van Helsing holds two metal sticks to form a cross in front of him after he tore down the curtains to expose Dracula to sunlight, which results in the Count’s destruction.

vampire, and the Professor would have succeeded in killing the Count if he had been able to shoot the vampire with it, had it not been for the intervention of Dracula's servants. The Hawthorn tree Van Helsing hides behind protects him against Dracula, who is stuck into it as he goes in the Professor's direction. The tree fatally weakens him and makes Van Helsing able to drive the wooden stake through his heart, which causes the antagonist's death.

Finally, religious articulations and prayers are complements to fight evil. "In God's name!" (Gibson 1973, 34') is Van Helsing's exclamation after the horrific things Keeley said about the necessity to serve the devil. "Oh, dear God" (Gibson 1973, 36') is what he says when he regains his consciousness, and he finds his fellow hung to death. Murray also says the former when he pushes off the Chinese woman, who is about to bite him. When he finds Jessica lying on the alter in a vampire coma, he simply and briefly asks for the Lord's help, "Please, God" (Gibson 1973, 71'). Lastly, when Van Helsing reveals that Denham is Dracula, and he puts the cross in front of him before he takes his gun with the silver bullet into his other hand, he says "Soli Deo Gloria. Nisi Dominus Frustra" (Gibson 1973, 66').⁶⁸

The religious symbolism is the opposite of the emphatic depiction of evil. The latter is the most important theme surrounding vampirism. The two other significant subjects are the vampiric vengeance and vampirism as a contagion. Each can be seen in earlier films, too.

The evil Dracula has never been truer. The title directly associates the vampire with Satan. This is not new considering how many times the bloodsucker has been apostrophised or called the devil. The Satanic symbol of the pentagram is on the table, around which, the participants of the rites gather, symbolically strengthening the diabolic association in the title.⁶⁹ Thus, Bill Ellis reasonably interprets the participants of the rituals as satanists (1993, 24).

Dracula develops an evil plan based on Van Helsing's statement, "Evil begets evil" (Gibson 1973, 64'). The four men participating in the rituals, whom the Count calls the "four messengers of death. Four horsemen of my created apocalypse" (Gibson 1973, 76'), become the members of Dracula's sect operated by female vampires. Consequently, they also become the servants of evil who conduct the Count's commands in exchange for his promise of power and immortality.

As usual, the vampire lies, and only uses his human servants to accomplish his aim. This exploitation derives from his evil nature. As the young blond woman is stabbed to death, and the participants see how she comes back to life with her wounds healed and blood disappearing,

⁶⁸ This means Glory to God. Without God, all is in vain (Psalm 127 2020).

⁶⁹ When they fight, Van Helsing tilts this table towards Dracula, which symbolises the victory over the evil whose reign was symbolised by the standing table.

they are convinced that immortality is achievable, and so they become part of the vampire's plan. The most important member is the Nobel laureate biochemist, Professor Keeley. His life turns upside down when he takes his service from humanity to the vampire since Dracula uses his knowledge against humanity as he makes him develop the deadly plague.

This maddens Keeley, which is shown when he automatically starts talking to Van Helsing about the necessity to serve the devil,

Evil and violence are the only two measure that hold any power. Look at the world. Chaos. It is a preordained pattern. Violence, greed, intolerance, sloth, jealousy. The Deadly Sins. Or the Deadly Virtues. The supreme being is the Devil, Lorrimer. Serve him and he offers you immortality. He'll remove death, the common enemy. Nothing is too vile. Nothing is too dreadful, too awful. You need to know the terror, the horror, Lorrimer. You need to feel the thrill of disgust. The beauty of obscenity. (Gibson 1973, 32-34')

Keeley also tells him that he has developed plague bacillus, which will rapidly kill humanity, and that he had to finish it by 23 March. When he talks to the police, Van Helsing reveals that when the clock strikes midnight and 23 March comes, it is the day of the ultimate evil, the Sabbat of the Undead, which comes, "At that hour the Devil holds a balance of power. He marshals his disciples. The living and the dead" (Gibson 1973, 53'). This is followed by his granddaughter's sentences, "In Satanic covens it is the celebration of supreme blasphemy. The Sabbat of the Undead" (Gibson 1973, 53').

Van Helsing figures out Dracula's plan, according to which the Count wants to infect his servants with the plague Keeley developed, who would spread the plague, which would infect and kill the whole human population. The result of Keeley's work, which Dracula calls "The instrument of my final conquest. Swifter, more awesome than the Black Death. The plague!" (Gibson 1973, 74-75'), would set out on the Sabbat of the Undead. The plague symbolises vampirism as an illness, which Van Helsing also formulates, "You've already seen a manifestation of vampirism. The cult lives, it breeds. It spreads its vileness like a contagion. Like a plague" (Gibson 1973, 48-49'). Several scholars, including Smith (2009, 43), Sanjek (1992, 117), and Ellis (1993, 24), accentuated vampirism as the representation of a contagion in the movie.

Count Dracula's plan involves the vampire's ultimate revenge on humanity, which both the protagonist and the antagonist express. Van Helsing says,

Each time it was destroyed, so has it risen again, like the Phoenix, but hellbent on revenge. Only this time... this time I believe it's not merely a personal vendetta but something infinitely more far reaching. The plague bacillus, Pelham House, the mental destruction of intellectuals such as Professor Keeley and the others. It is all an integral part of a means to a definite end. The real force, the shadow I spoke of is more sinister, more obscene than any monstrosity you can think of. Lord of corruption, Master of the Undead. Count Dracula. (Gibson 1973, 49')

Dracula's proclamation is much more profane, he simply says "My revenge has spread over centuries and has just begun!" (Gibson 1973, 80').

The vampire's revenge is exceptional. Earlier, the vampire wanted to take revenge on the human being, who took his victim away, like in *Dracula: Prince of Darkness*, who killed his fellow vampire, like in *Dracula*, or his servant, such as in *Taste the Blood of Dracula*, or whose ancestor destroyed him, like in *Dracula A. D. 1972*. Each meant a vampiric vengeance in the microenvironment. But here the vampire extends his revenge to the macroenvironment of the whole human population. This means that he wants to destroy humanity, which would mean his final destruction, because he would have no source of blood to live on, as Murray notes, "With only disease and dead bodies to feed on, surely even the vampire himself would perish" (Gibson 1973, 54').

Van Helsing's answer confirms it, but it also accounts for another theme around vampirism, the vampiric existence as a burden, as a curse,

Perhaps deep in his subconscious that is what he really wants. An end to it all. He is a cursed immortal, existing on violence, fear and dread. Now just suppose he yearns for final peace. What then? He'd want to bring down the whole universe with him. The ultimate revenge. Thousands dying of the plague, and like the shadow of death itself, one figure scything its way through the terror and anguish. Count Dracula. It is the Biblical prophecy of Armageddon.⁷⁰ (Gibson 1973, 54')

The vampiric existence as a curse was expressed first by the Baroness after her transformation in *The Brides of Dracula*. It is also relevant in *Dracula A. D. 1972*, in which Van Helsing mentions that the second motive why the vampire bites a human is to curse the victim with its

⁷⁰ Although Odell and Le Blanc's argument saying "The premise that Dracula may be fed-up with constant resurrections and just wants peace is entirely appropriate" (2008, 39.) is about Lee who says farewell to Hammer Dracula films because regarding their success, the later ones could not be compared to the early movies, their statement highly connects to Van Helsing's one related to fiction.

existence. While vampirism as a curse appeared as a minor aspect before, it becomes a significant issue here.

Plenty of religious and Biblical elements appear in the film. These can be broken down into two categories based on the dichotomy of the good and the evil as well as the protagonist-antagonist opposition. Dracula has more servants, unlike before, and there are more authorities on vampirism on the other side. It is not only Van Helsing, who has a vast knowledge of the bloodsucker, but also his granddaughter, who gives complementary remarks to his explanations, and Murray, whose knowledge is based on what he learned from Van Helsing in the previous part. While Jessica is well-prepared in theory, she is unable to fight vampires, unlike Murray, who kills each female vampire. Van Helsing is the leader, who can destroy Dracula because he is an expert in both Jessica's theoretical and Murray's practical knowledge.

The prayers of Murray and Van Helsing involve God on their side, while the members of the vampire's flock are described by diabolic terms. Dracula is associated with the devil, and his servants, the messengers of death are apostrophised as the four horsemen of apocalypse, and finally, the Count's revenge is described as the Biblical prophecy of Armageddon by Van Helsing.

Scepticism is a minor theme surrounding the vampire. The contrast between the occult expertise and the materialised thinking that results in one's scepticism and lack of belief in the vampire's existence is a familiar image. It was the main reason why the two English couples got into trouble in *Dracula: Prince of Darkness*, but it has been present in multiple representations. Generally, those who are immersed into the occult are the vampire's suitable opponents, while the over-rational minds are apt to fail. It is the same here, even though only the Colonel is a sceptic. He bursts out when Van Helsing reveals that a vampire stands behind everything including the rituals and even Hanson's death. Colonel Matthews reacts as "Incredible. My department is being closed down, orders of John Porter. Half my staff have been arrested. Two have been killed. They've labelled us subversives and the heavies are damned well looking for us, and all this because of a... a vampire. Van Helsing, for God's sake!" (Gibson 1973, 50'). Accordingly, the first person killed on Van Helsing's side is the Colonel, who is shot by a sniper.

Another minor subject is the association of vampirism with addiction. Van Helsing compared a person affected by vampirism to a drug addict in *Dracula*, and he gives a similar account here, "This particular evil is more potent and more addictive than heroin. I assure you. And the end result is just as fatal" (Gibson 1973, 24'). Dracula's bite gives pleasure to Lucy in *Taste the Blood of Dracula*. The delirium caused by the vampire who sucks a human's blood

puts the two into an interdependent state, in which the human being willingly offers blood for the vampire's nourishment in exchange for experiencing extreme pleasure. This important image is relevant in later vampire works regarding the addiction the bloodsucker represents. But here addiction is the result of the human instinctive fear of death and desire for power. The messengers of death serve Dracula to get immortality, which would remove death, the common enemy, as Keeley says, and also to gain power, as another one notes.

All things considered, *The Satanic Rites of Dracula* continues the vampire's contemporary representation following *Dracula A. D. 1972*. It contributes to the vampire cult through its powerful imagery that covers multiple topics around vampirism, including its association with Biblical and religious terms, contagion, and addiction, as well as most importantly, the vampire's ultimate revenge.

The Legend of the 7 Golden Vampires is the last of the Hammer Dracula films. After *The Brides of Dracula*, it is the second work not casting Lee. However, Van Helsing as the authority on the bloodsucker played by Cushing is featured in it. For its discussion, see Appendix I.V.

In conclusion, the Hammer Dracula series made the same to the vampire figure considering the character's audience reception as *The Legend of the 7 Golden Vampires*, which placed the vampire outside Europe, within the Chinese culture. So, it implies that vampirism is a universal phenomenon everywhere, which means vampires coexist with humans, and therefore are integral parts of societies.

The Hammer vampire series made the same to the vampire via Count Dracula, who departed from the Stokerian plot the film adaptations until *The Brides of Dracula* were based on. Due to Lee's iconic Dracula, the vampire quit the storyline of the novel, and became part of independent plots. Just as *The Legend of the 7 Golden Vampires* made vampirism universal, so did Lee to Dracula.

The Legend of the 7 Golden Vampires widened the representational potential of Dracula stories within the Hammer universe on two levels. One is that the Count was acted out by another actor than Lee, John Forbes-Robertson, and the other is that the arch-vampire loses his body to the Chinese Kah, whose appearance he takes on. Regarding the entire Hammer Dracula series, *The Brides of Dracula* represents a further potential to create vampire stories. Just like *Dracula's Daughter*, in addition to the relation to Dracula, which the title expresses, its plot has only an indirect connection to the Count, which is revealed by the introductory narratorial text that connects to the first film, "Count Dracula, monarch of all vampires is dead. But his disciples live on to spread the cult and corrupt the world" (Fischer 1966, 1-2'). One disciple is Baron

Meister, who takes over the role of the main vampire from Count Dracula, and therefore spreads vampirism and infects others with his existence, which can be seen when he bites Van Helsing to punish and curse him. David Peel's Baron stands for a step further in that it departs the vampire from Dracula. The Chinese vampires do the same in *The Legend of the 7 Golden Vampires* because they portray a different vampire figure. This is fortified by the fact that together with his physical appearance, Dracula loses his role player, Christopher Lee, and hence becomes a marginal character.

All in all, the Hammer Dracula series created an unprecedentedly significant Dracula and vampire cult as a source to numerous films until recently, which represent different perspectives and interpretations of the vampire, including many as important steps in the development of the character.

2.3. The Liberation of the Vampire, or the Emergence of the Human Side of Dracula

The vampire cult the Hammer Dracula films created manifests in later Dracula films. One is *Dracula*, with Frank Langella as the Count. The film continues the tradition Fisher's 1958 Hammer adaptation created since it forms an alternative plot by changing Stoker's storyline. A major amendment is the juxtaposition of Lucy and Mina. Stoker's heroine inherits Lucy's original role and becomes marginal. Mina is fragile, suffering from health issues Dr. Seward is uncertain about. She has nightmares and sleepwalks, too. Her instability makes her apt to become Dracula's first victim, just like Lucy in the novel. This is shown by the fact that Mina becomes the Bloofer Lady, as one of the mad inpatients in Seward's lunatic asylum reveals when she cries "Murder! She's murdered my baby" (Badham 1979, 48-49').

In connection with Lucy in the novel, Kline writes that "Lucy's downfall was due to her family" (1992, 112). This is true as her father died of heart ailment, her mother dies in fright when the wolf attacks them, and death is her fate too after Dracula attacks her in Whitby. John Badham mirrored Lucy's novel family to Mina's one. Mina is Van Helsing's daughter. Her mother is unknown, like Lucy's father in the novel, and Dracula kills Van Helsing. Silver and Ursini highlight that the movie incorporates so cardinal changes to Stoker's text that these "may disconcert viewers familiar with the novel" (1997, 146).⁷¹

⁷¹ Since plot adjustments naturally occur in adaptations as they represent points of interpretation of the original story, any such claim seems strange. However, even scholars, like Tom Figenshu, support Silver and Ursini's claim. Figenshu, as one of the disconcerted viewers, regards the plot as illogical. Neglecting character innovation and the vampire tradition, according to which transformation can be delayed and the destruction of the arch-vampire can save the victim, he writes, "Why is everyone trying to prevent Lucy from becoming a vampire when

By contrast, Lucy is the strongest woman, who inherited Mina's original role and the one from Browning's film. Holte heightens Lucy's central role compared to the other Lucy figures from previous Dracula works (1999b, 171). Accordingly, Senf notes that, "this version is especially interesting because it presents Lucy as independent, liberated woman in the style of Stoker's original" (1984, 69), which means that "Lucy is no longer the damsel in distress. She is now in control of her own destiny" (1984, 69). Lucy is Dr. Seward's daughter, just like Mina in the 1931 film, she is also Harker's fiancée, and finally, she is the only one who survives vampirism, as both Minas did. Furthermore, Lucy undergoes the most significant change, together with Dracula, which is illustrated by their relationship.

From their first meeting on, her sympathy towards the Count is obvious. While they have dinner and talk about the meaning of the word 'nosferatu' written in the ship log, Mina says "Dead, undead. I don't care. They all frighten me" (Badham 1979, 19'). Lucy expresses the opposite, which attracts the vampire's attention, "Oh, I love to be frightened" (Badham 1979, 19').

From this point on, the relationship between Dracula and Lucy becomes ever deeper, during which the woman loses her feelings for her fiancé and gives her incomparably stronger love to the vampire. This starts when Harker wants to sign the contract with the Count to purchase Carfax Abbey, but Lucy does not let it happen as she asks Dracula for a dance. On the one hand, dancing is an act never to be expected from Lee's beast-like Dracula. Therefore, Langella's Count is immediately closer to human beings than Lee's one has ever been. On the other hand, their sensual and harmonious dance enthrals Lucy and makes Harker jealous.

As they are forced to sign the contract at another time, Harker has to go to Carfax Abbey. The vampire takes advantage of it and invites the Seward family for dinner at his home. Mina dies in the meantime, which means duty for every man, and consequently, it is only Lucy who attends Dracula's dinner despite her father's advice to cancel it.

During dinner, the harmony in their former dance manifests itself in the level of thought and speech between them. After dinner, they go out to the night, which is when the relationship between Lucy and Dracula becomes sexual. The Count kisses the woman and gently bites her ear. He apologises afterwards, but it is not offensive to her. On the contrary, she loves it, in a similar way to the dance.

This is an invitation to the vampire, which culminates when he bites Lucy. The Count enters her room and says, "Now it is you, my best beloved one. You will be flesh of my flesh,

we've already seen her becoming one half-hour before? And why is Van Helsing cutting out Mina's heart in a graveyard when he's already put a stake through it in a previous scene?" (1979, 52).

blood of my blood. You shall cross land or sea to do my bidding. I need your blood. I need” (Badham 1979, 60-61’). The vampire bite is highly erotic and incomparably gentler than Lee’s. It is part of a love scene with Lucy and Dracula kissing sensually and lengthily. The Count kisses the woman’s belly, breast, neck, and mouth before he bites her.⁷² Silver and Ursini remark that “Frank Langella brought a suave sensuality very different from either Lugosi or Lee” (1997, 206). Eric Breitbart and John Badham expand this thought as “We’re going back to the novel to make a very romantic picture that has the benefit of an extremely sexy man playing Dracula. A lot of ‘wooden’ actors have played the role in the past, but Langella’s sexuality is very appealing” (1979, 5). At the end of the scene, Dracula sets Lucy’s transformation on as he wounds himself with his nail and makes the woman drink his blood, just like the Count did to Mina in the novel.

Based on the relationship between Lucy and Dracula, humans and the vampire lose the demarcation line in between and get closer to each other. Thomas L. Reed Jr. articulates it as the distance closes between the evil vampire and the good people (2010, 294). While Mina in the novel is kept distant from the vampire, Lucy finds Dracula charming and sympathetic from the beginning. This feeling makes her lose control and become negligent to Harker as well as ever more infatuated with the Count. This can be observed when Lucy is on her way to Dracula after she feels that Van Helsing eternally destroyed Mina by taking out her heart. Seward, Harker and the Dutchman go after her to stop her, which is against her will, so they try to tell her about Dracula’s true nature, to which she replies “You dare try to confuse me. Tormenting him who is the saddest, the kindest of all. [...] I despise you. All of you. Get out of my way!” (Badham 1979, 88-89’).

The change in Lucy is simultaneous with the one in Dracula. He is no longer the one-dimensional beast of Lee’s bloodsucker, but rather a vampire that has something attractive in him from a human perspective. Instead of instinctively attacking every human, he is to some extent generally polite in manner, and particularly gentle towards Lucy. This derives from the vampire’s desire for a consort, which is well-known as it was true of Lee’s Dracula alike. However, Langella’s Count has feelings and is sensitive. He does not remorselessly take what he wants, instead, he can make sacrifices, like when he lets Lucy live on as a human, “Lucy, come. Come to me. No, you must go on a bit longer as a creature of the sun. Only until we have

⁷² The vampiric bite becomes a symbol for sexual intercourse, which is strengthened by the preceding parts that stand for sexual foreplay. After Dracula bites Lucy, their silhouette within a circle with a red background represents a vein and blood inside, which in this sense means that vampirism is not the destruction, but the creation of life, just like making love can result in childbirth. This can be seen when Dracula says to the woman, “We will create more of our kind, Lucy” (Badham 1979, 96’).

left behind those who would destroy us” (Badham 1979, 96’). The last important character change is that Badham omitted Holmwood and Morris, just like Browning.

The human-like features of Langella’s figure are the most innovative vampiric properties. Holte defines these as “Frank Langella’s romantic portrayal of the vampire in the popular 1979 adaptation of *Dracula*” (1999a, 111). In a similar way, Silver and Ursini write that Langella’s Count is “a Romantic Fatal Man, not a doomed creature of the night” (1997, 146). Similarly, Robert Mulcahy apostrophises the figure as a “tragic hero” (2016, 196). However, an insight into these covers only one side of the antagonist, the one which is only relevant to his relationship with Lucy as he wants to make the woman his consort. By contrast, in every other sense, Langella’s Count shares the vampire tradition Lee created. For this reason, Senf’s argument saying “*Dracula*, with Frank Langella as the Count, makes the vampire far more intelligent, attractive, and human than his human opponents” (1984, 69) is already exaggerating, furthermore Carrol L. Fry and John Robert Craig in claiming that “Van Helsing [...], Jonathan Harker and Dr. Seward are killjoys who would spoil the lovers’ future” (2016, 271) and Auerbach in stating that in the movie “Stoker’s good men are villains; Stoker’s vampire is a hero” (1995, 140) are inappropriate. Nevertheless, Figenshu is right in observing that “There is a thin slick of evil over everything, permeating each scene, graying every speech” (1979, 50).

The animalistic nature is part of Langella’s *Dracula*, which is exemplified by the growls he utters from the box he travels in on the ship. He does similarly in his agony after Van Helsing pierces the hook into his back. This describes the other characters affected by vampirism. Mina produces the same growling sounds when Seward saves the Professor from her in the mine, and so does Lucy when the Dutchman is about to kill *Dracula*.

The antagonist is capable of shapeshifting. He turns into a wolf or a bat several times. He attracts Mina to himself as a wolf and he similarly escapes from Van Helsing who manages to protect himself from *Dracula* in the living room. He also transforms into a wolf when he goes for Lucy. To show his superiority over Renfield, he attacks him as a bat, which is like his attack on Harker and Van Helsing when they go to Carfax Abbey to kill him. Additionally, *Dracula* can also turn himself into mist, which he does when he goes to take Lucy from the lunatic asylum. The Count’s animalistic features are accompanied by rats and bats around him, the former on the boat he travels to England with, and the latter in Carfax Abbey, where bats fly away from when Renfield first goes there to take *Dracula*’s boxes into the house.

The vampire’s extraordinary shapeshifting abilities signify the Count’s strengths. Unusually, he can be awake during daytime, which surprises Van Helsing, “I have

underestimated your powers, Count Dracula, to move about in daylight hours” (Badham 1979, 81’). Dracula’s answer, “It is always daylight somewhere on Earth, Professor. After my rest, my only need is to stay in darkness” (Badham 1979, 81-82’), reveals that he must only keep away from the sun.

The vampiric strength is highly emphasised in Dracula. He easily scrapes a sailor’s throat out and kills the captain on the ship when they try to throw his boxes into the sea to protect the boat from the storm. He can climb on the wall like a spider, smash the window lattice protecting the inpatients, or even break through the wall when he takes Lucy with him. He uses his superior strength cruelly against humans, which fits him into the evil and cruel vampire cliché both Lugosi and Lee belonged to. This can be seen in how he kills the ship crew. He reveals his evil and cruel nature when he says to Van Helsing, “In the past five hundred years, Professor, those who have crossed my path all died, and some not pleasantly” (Badham 1979, 72’). He puts his words into action when he breaks the physically strong Renfield’s neck notwithstanding that the man is tied down and begs for his life, and he also keeps his word to Van Helsing as he murders the Dutchman.

The vampire’s instinctive and animalistic properties are in common with its excessive bloodlust. The Count wastes no time when it comes to preying on humans. As soon as he arrives in England, he attracts Mina to him, whom he bites the next evening. When he is invited for dinner at the Seward house, and Mina feels dizzy, he says to the doctor who wants to cure her with medicine, “No! No drugs, You must not pollute her blood” (Badham 1979, 20’), which, together with how persistently and vehemently he wants to take care of Mina’s condition, makes it obvious that he wants to make her his victim. His statements to Lucy, “I need your blood. I need” also reveal this bloodlust. Mina becomes the same instinctive bloodsucker after her transformation, which her frighteningly ugly appearance supports. She immediately tries to attack her father only to suck his blood. Lucy progresses towards the same bestial condition, which is revealed as she loses control after she kisses Jonathan and tells him that she loves him several times in the lunatic asylum. Her red lustful eyes and her visible fangs betray that she wants to bite her fiancé.

Another major vampire feature covers Dracula’s strong psychic powers. He can control the human mind. Looking through the window during the night, Mina mentally visualises the ship Dracula travels to England with. She runs out to the bay when the boat arrives, then follows the vampire as a wolf into a cave. Upon their next meeting, Dracula makes Mina almost faint with his look, and then he uses his hypnotic strength to cure her dizziness, neckache and headache. When he goes to bite her, Mina looks at him with wide eyes and unbuttons her

nightgown to expose her neck, so she does what the Count wants her to do. The same thing happens when he goes to Lucy. When the woman feels his presence before he steps into her room, she takes off the necklace with a cross she got from Van Helsing to protect her from the creature.

The vampire takes advantage of his psychic powers. With his ability to control the human mind, he tries to make Van Helsing go to him so that he could kill him. From the point on Lucy's transformation sets out, she remains under Dracula's control. This is why she sees what the Count sees when she knows that Van Helsing has destroyed Mina. She reports this vampiric ability of Dracula to Jonathan in the lunatic asylum, "Jonathan, it's no use. Whatever he wants to know, he finds out. He knows everything you think, everything you do" (Badham 1979, 87'). The vampiric psychic powers are also depicted in Dracula's telekinetic abilities, which make doors automatically open and close as well as objects move on their own.

The last vampiric property is dominance, which is shown in how Dracula relates to Renfield. With his attack on him in a bat form, he immediately presents his superior strength over Renfield. When they meet for the second time, Dracula makes the man his servant through his clichéd promise to give eternal life to him, "You must have patience with me. You must try to understand me. I can reward you with a long and fruitful life, but I must have your loyalty. Can you give that?" (Badham 1979, 31'). He uses Renfield and gets rid of him after the first mistake he makes as a madman when he lets the vampire hunters know about Dracula's plan. Before the Count breaks Renfield's neck, his sentences exemplify the vampire's superciliousness, "Did I not promise you that you should come to me at your death and enjoy centuries of life and power over the souls and bodies of others? [...] You betrayed me. You sought to warn them all against me. [...] Oh, Renfield, you disappoint me so" (Badham 1979, 83'). Dracula regards humans as subordinate creatures, which is depicted by the plan he shares with Lucy about their future together, "Then you will join me on a higher plane feeding on them" (Badham 1979, 96').

Even if Dracula is a lot more human-like than before, the vampire-human dichotomy is still relevant. What the Count tells Harker and Van Helsing shows how far the two entities stand from one another,

Fools! Do you think with your crosses and your wafers you can destroy me? Me. You do not know how many men have come against me. I am the king of my kind. You have accomplished nothing, Van Helsing. Time is on my side. In a century, when you are dust, I shall wake and call Lucy my queen from her grave. [...] Yes.

I have in my time had many brides, Mr. Harker, but I shall set Lucy above them all. [...] She is mine already.⁷³ (Badham 1979, 82-83')

The items for protection against the bloodsucker and the way to kill the vampire are mainly conventional and modelled after previously known traditions. Mirrors, crucifixes, and garlic flowers are protective elements, which repulse the creature. However, it is an innovation that the cross can strengthen the human side of the person attacked by the vampire. When Van Helsing places a necklace with a crucifix over Lucy's neck, it calms down the excited woman desperate to bite Jonathan because of her bloodlust.⁷⁴ The sunrays burning the vampire to death, which leads to Dracula's destruction, and the wooden stake driven through the heart followed by the vampire shriek, like the way Mina is killed, are well-known ways to destroy the bloodsucker. But the removal of the heart as a final step to put the soul of a transformed person at rest, which Van Helsing conducts on Mina, is also an innovation.

There are numerous references to previous vampire works. One allusion to a literary text is the scared horse taken to the cemetery that digs up Mina's grave, which reminds us of Johann's horses from Stoker's "Dracula's Guest". The rats by the Count's coffin box on the ship and the declaration of the word 'Nosferatu' several times commemorates Murnau's film.

Browning's *Dracula* is referred to the most. Firstly, Carfax Abbey full of spider webs is like Dracula's castle from 1931. When Swales, the house servant, cuts his finger collecting the plates, which grabs the attention of Langella's Count, it is analogous to when Renfield cuts himself with a paperclip, which excites Lugosi's Dracula.

Many sentences Langella says are modelled after Lugosi. One occurs during dinner when Langella declines the wine Seward offers him, "No, thank you doctor, I never drink wine" (Badham 1979, 18'). Although this is more like what Countess Zeleska says in *Dracula's Daughter*, "No, thank you. I never drink... wine" (Hillyer 1936, 23'), it was first articulated by Lugosi, "And I never drink... wine" (Browning 1931, 15'). When Langella's vampire has dinner with Lucy, he tells her, "There are worse things than death. You must believe me" (Badham 1979, 47'). This sentence resembles Lugosi's, "There are far worse things awaiting man than death" (Browning 1931, 26').

⁷³ Accordingly, the vampiric existence is superior to the human because of the vampire's eternal life, which reflects the instinctive human fear of death and desire to live infinitely, as in Mary Shelley's "The Mortal Immortal".

⁷⁴ The oscillation between the two forms of existence is expressed by Lucy's complaint when the change in her frightens Harker in the lunatic asylum, "You're frightened of me too, aren't you? Oh, I can't bear it. I don't understand. I don't understand what's happening to me" (Badham 1979, 86'), and by the man's reply afterwards, "You seem yourself again" (Badham 1979, 86').

None can be found in Stoker's novel, unlike, "Listen to them—the children of the night. What music they make!" (Stoker 1995), which Dracula says to Harker when they hear the howling of the wolves from outside. Lugosi tells the same, and Langella says it, too, with a slight change, as he tells Lucy when they hear the wolves out in the night that "Listen to them. The children of the night. What sad music they make" (Badham 1979, 50'). The word 'sad' is highly relevant since it resonates with what he said to Lucy when they dined, "I have buried many friends, and I, too, am weary. I am the last of my kind, descended from a conquering race" (Badham 1979, 47').

These sentences reflect Dracula's decadence, which represents that he is somewhat sensitive and has emotions, such as sadness. This is in high contrast with each Dracula before, because either Stoker's vampire or the ones of Lugosi and Lee can be described by what one of the three female vampires tells the Count in the novel after he interrupts them as they approach Harker, "You yourself never loved; you never love!" (Stoker 1995). Hence, based on his emotional side, Langella's Dracula is more human-like.

Not only his sentences but also the deeds of Langella's antagonist are analogous to Lugosi's ones. When Langella breaks the mirror in the living room, it resembles when Lugosi breaks Van Helsing's mirror by hitting it out of the Dutchman's hand. Jeffrey Weinstock approaches the living room scene from a broader perspective and writes that the whole scene resembles the one from Browning's movie (2001, 100-101). Langella's vampire breaks Renfield's neck, like Lugosi's Dracula. The last allusion to Browning's work is how Lucy expresses her affection for the night when she tells Dracula, "I really love the night" (Badham 1979, 50'). She does it the same way as Mina did before, "Oh, but I love the fog. I love nights with fog. [...] I love the night" (Browning 1931, 63'). Based on the analogues between the two films, Leo Braudy even claims that Badham's work updated that of Browning (2010. 30).

Some allusions can be found to the Hammer series. The reversed vampire murder when Dracula stabs the wooden stake Van Helsing intended to kill him with into the Professor's heart appeared in *Taste the Blood of Dracula*, in which after her transformation, Lucy murders Paxton the same way. How Dracula climbs on the wall like a spider was already known from *Scars of Dracula*. Finally, Mina attacking her father as a vampire reminds us of the Baron who set on his mother in *The Brides of Dracula*.

Badham's film presents the same topics around vampirism as Stoker's novel. The most recurring theme is the dichotomy between rationality and the occult, which can be seen from the first time the vampire starts to feed on humans. When Dracula goes to Mina, Harker has a good time out in the night with Lucy. When they hear a wolf howling, "It's nothing. [...] It's

just a dog” (Badham 1979, 29’), concludes Harker, and the couple laughs and continues kissing happily. Dr. Seward is also extremely rational. After Mina’s death, together with Lucy and Harker, he contemplates what led to it as he says, “Marks on her neck. Hmm, perhaps she injured herself while fastening her shawl” (Badham 1979, 35’), which is too much even to Lucy who angrily says, “Oh, father, don’t be absurd” (Badham 1979, 35’). Both men reject Van Helsing’s idea about vampirism. Seward tells the Professor, “Abraham, this is nonsense. This is witchcraft. [...] There are no such things as vampires” (Badham 1979, 57’). Harker also argues with the Dutchman when he places garlic flowers all over Lucy room, “What she doesn’t need is to breathe the odour from those wretched plants” (Badham 1979, 70’).

Van Helsing is again a universal scholar who possesses relevant medical and occult knowledge simultaneously. Thus, he is the leader of the humans who aim to destroy the bloodsucker. Accordingly, he does not let his purely rational fellows distract him. He tells Harker “Do not trifle with me. There is a grim purpose in all I do” (Badham 1979, 70’). Both men can only be convinced about the vampire’s existence by tangible evidence. Seward sees it with his own eyes when they find Mina’s grave empty and follows Van Helsing into the mine where he meets the vampire personally. Even when he goes to the cemetery and sees Mina’s corpse, Harker tells the Professor that “You can’t seriously expect me to believe that Count Dracula is some hideous monster” (Badham 1979, 75’). When Van Helsing makes him see with his own eyes that Mina has no reflection in the mirror, Harker cannot refute the Dutchman’s words anymore. After giving evidence, the Professor is about to remove Mina’s heart when Seward’s rationality returns, and he objects to it. Again, Van Helsing opposes him,

It’s not your choice. She was my daughter. If we fail here, it is not merely a matter of life and death, it is that we shall become such as she. That we and your Lucy [...] may become foul things of the night. There is work, wild work to be done. And now are the powers of all devils against us. (Badham 1979, 76’)

The Dutchman clarifies that, unlike his fellows, he can overcome conventional thinking and see the essence. His scientific knowledge and openness to the occult make him the apt leader of the vampire hunters.

The vampire representing an outsider threatening the stability of English society is also relevant. When Seward asks Dracula, “So, you’ve come to England, Count, to settle down?” (Badham 1979, 19’), the vampire replies, “To settle down? No, hardly that. I’ve come to wander through the crowded streets of London or to be here in the midst of the whirl and rush of

humanity. To share its life, its change, its death” (Badham 1979, 19-20’). Seward’s question indicates fear of the stranger, and Dracula’s last word justifies it. He does not only share death in London, but rather he disseminates it by preying on its human citizens.

Vampirism as a contagion is depicted when the Count bites Lucy. In addition to the symbolisation of fertilisation, the flying bat within a circular shape with a red background standing for a vein portrays how vampirism spreads, which is similar to how an infection or an illness does.

The vampiric acts and motives as unholy sins are also fitting, which are expressed by the holy objects and deeds of protection against the vampire. The usual necklaces with a cross, the crucifixes in the hands of the vampire hunters, like the one with which Seward burns Mina’s forehead, and the holy wafer broken and placed within Dracula’s coffin box, while this act is accompanied by Van Helsing’s Latin prayer so that the Count could no longer return to his resting place, all support the holy-unholy divide around vampirism.

However, Langella’s Dracula is portrayed as a more human-like vampire than Lugosi’s and Lee’s ones before him. This is also achieved by the subversion of categorical elements between humans and vampires. When Dracula meets Van Helsing in the Harker living room, the Dutchman says, “Oh, ah the Devil” (Badham 1979, 71’), to which the vampire’s response “Uhm, not as bad as that” (Badham 1979, 71’), shows that the former dichotomy between the idealised good humans and demonised evil bloodsuckers is inadequate.

When the Count’s vampiric existence is revealed as he has no reflection in the mirror, he smashes it and gives an account similar to that of Lugosi, but with an additional explanation, “Forgive me, Doctor. I dislike mirrors. They are the playthings of man’s vanity” (Badham 1979, 71’). Until this point, the mirror has been a tool to uncover the bloodsucker’s existence, and therefore cast light on the creature’s evilness as well as the danger it involves by destroying humans and poisoning society with vampirism. Here, the mirror stands for the vampire expressing the human sin hidden in Dracula’s word ‘vanity’.

This subversion is also relevant to the holy symbol of the cross. When the Count tries to get Van Helsing closer to kill him, and the Professor protects himself as he places a medallion depicting a crucifix in front of the vampire’s face, the antagonist shouts “Sacrilege. Sacrilege!” (Badham 1979, 73’). Formerly, the cross represented protection against the vampire’s unholy acts of sacrilege, which Langella’s Dracula turns upside down when he attributes the Professor’s act of protection to sacrilege.

The same thing can be seen when Harker and Van Helsing go to Carfax Abbey, and the Englishman tries to protect himself with his crucifix, which Dracula burns with his hand. This

is also a reverse depiction to what could have been seen in the Hammer films, in which the cross burnt the bloodsucker, when it was pressed to the vampire, just like in Mina's case after her transformation. The last inverted element is how Dracula kills Van Helsing by driving a stake through his heart, which was originally a well-known way to destroy vampires.

All in all, the 1979 *Dracula* adaptation is a significant film, which provides a dual representation of the main vampire. On the one hand, Langella's Count Dracula follows the footsteps of its predecessors in that it is also a cruel predator who remorselessly feeds on humans. He brutally kills, oppresses, and threatens more people, like Renfield. On the other hand, he has a human-like side with feelings, emotions, misery, and the ability to love and belong. The latter properties are depicted by the subversion of former vampire features, which is also strengthened by the juxtaposition of the Stokerian Lucy, who is doomed to failure because her character is different from the ideal Victorian angel-in-the-house, and Mina, whose perfect angelic figure shares it. In Badham's work, Mina is a weak and unstable border character, who suffers from serious mental illness, while Lucy is strong and the most important female figure. The human-like vampire features of Langella's Count served as a basis for many later bloodsuckers.

Bram Stoker's Dracula was directed by Francis Ford Coppola. The title implies that the film is an authentic adaptation of Stoker's novel even though its subtitle *Love Never Dies* suggests divergence from the original story. The vampire shares the features of its main predecessors.

The creature suffers from excessive bloodlust, which we can see several times. Although the Count prohibited it, the three vampire women cannot control their hunger when they attract Harker to themselves and bite him. Harker's journal reveals that they continue feeding on him after Dracula's departure for England. As Lucy's transformation progresses, she is ever more helpless to her bloodthirst. She attracts Morris to herself to try to bite his neck. After her transformation is complete, she attacks children as the Bloofer Lady, and she also attempts to get Holmwood close to her so that she can bite him. When Mina's transformation is in progress, she tries to bite Van Helsing alike because of her uncontrollable bloodlust. This instinct also characterises Dracula. He feeds on the ship crew when he is on his way to England, and the first thing he does on arriving there is to set on Lucy and suck her blood. The significance of bloodlust and its strength over the vampire is observable when Dracula almost bites Mina even though he has come to England to find his lost Elisabeta in her. Based on the vampiric bloodlust, Owen Gleiberman's criticism on the movie saying "It's the main show that Coppola fails to deliver — the shock and passion of Dracula's blood lust" (1992) seems not only unjustified,

but also a self-contradiction taking his remark on the Count, “He’s neither a spectacular otherworldly devil nor a charismatic human monster; he just seems a rather feckless outsider who goes crazy around necks” (1992).

The superhuman vampire power characterises the creature. It is only a minor thing that twice the Count wakes up and breaks his wooden boxes into pieces. In addition, humans cannot keep up with his power. He unstoppably preys on them. He effortlessly clears the guards away from his path when he goes to transform Lucy. Furthermore, he can climb on walls like a spider. Finally, his strength is also visible in how easily he throws the three female vampires off Harker and how easily he bounces Renfield into his cell lattice several times when he kills him.

The vampiric powers are not only present in Dracula’s physical strength. He can cast winds, like when he gets to know that Mina will marry Harker and he will never see her again, and he loses control as he thinks that he will lose Mina the same way as he did Elisabeta. He is also able to create storms, which he does when his ship goes to England. As Mina’s transformation progresses, she has this ability as well, and she casts a snowstorm when she wants to help the Count reach his castle and escape from the vampire hunters.

The bloodsucker can transform into wolves, bats and rats. Additionally, it has the potential to take on half-human and half-animal, beast-like monstrous hybrid bodies, like the one he takes the form of when he bites Lucy while having sex with her in the garden and the one he turns himself into when the vampire hunters intervene right after he transforms Mina. The vampire’s ultimate shapeshifting ability is hidden in Dracula, who can turn into mist, which can be seen in how he enters Renfield’s cell when he kills him, and how he gets into Mina’s room when he turns her.

The vampire’s mental and psychic powers are as strong as its physical capabilities. Dracula can also control animals, like in the cinematograph, where a wolf which escaped from the zoo is about to attack Mina, but the Count orders it to calm down. He has the same force over humans. After Renfield returns to England from Transylvania, his mind is occupied by him. The inpatient in Dr. Jack Seward’s Carfax District Lunatic Asylum always talks to his master and tells him that he is in his service and awaits his orders.

When Dracula arrives in England and bites Lucy in a half-wolf and half-human-like monster shape, Mina sees him and Lucy as they have sex. He then recognises the woman he is looking for and makes her forget what she has seen when he says, “No. Do not see me” (Coppola 1992, 40-41’) By contrast, as he walks the streets of London and sees Mina, he attracts her attention when he says “See me. See me now” (Coppola 1992, 43’).

Even without talking, the vampire can have a psychic hold over humans. This can be observed when Lucy talks to Mina about how she could not control herself when the vampire first visited her. Neither is their second meeting any different when Lucy automatically opens her balcony door for the Count to enter her room.

The bloodsucker's ability to possess human minds is depicted when Mina drinks absinthe in Dracula's company and continues the Count's description of his homeland as well as tells how Elisabeta committed suicide when she threw herself into the river. Not only the vampire's thoughts but his emotions affect her when she starts crying as Count Dracula's eyes are also filled with tears upon the resuscitation of the memory of the princess's death.

Afterwards, Mina's mind is as occupied by the Count as that of Renfield. She always thinks about Dracula. He is her first thought even when she reads Sister Agatha's letter that brings her news about her fiancé, "My sweet prince. Jonathan must never know of us" (Coppola 1992, 67'). And he is on her mind even when she is on her way to Romania to marry Harker, "It is odd, but I feel almost that my strange friend is with me. He speaks to me in my thoughts" (Coppola 1992, 72'). When the vampire hunters are on their way to catch and kill Dracula, Mina tells Van Helsing more times that the Count calls her and speaks to her in her mind.

Other vampires possess Dracula's psychic powers, too, especially the three vampire women from Dracula's castle. When Harker walks around the castle to look for his way out, they attract him to lie down on a bed. He yields and they seduce the engaged gentlemen before they bite him, which he cannot resist. When Mina and Van Helsing arrive at Borgo Pass, their mental power can also be seen in how the vampiric bloodlust takes a growing hold over Mina as they keep calling her.

The vampiric strength is not only portrayed in the bloodsucker's physical and mental powers but also in its ability to resist. While the former vampires, apart from Langella's Dracula, are helpless against holy objects, which repulse the creature, the three vampire women easily make Harker's crucifix dissolve. Dracula also shows his capability to resist when he sets Van Helsing's cross on fire.

In Gary Oldman's Dracula, Coppola created the strongest vampire ever, even though the way to destroy it follows the most conventional steps, which were depicted in Le Fanu's *Carmilla*, with the combination of what Van Helsing does in Badham's film. So, a stake is to be driven through the vampire's heart, and the creature has to be beheaded, its heart must be taken out and then its body is to be burned to ashes. Every occasion to destroy the vampire is ceremonial. They are accompanied with Van Helsing's Latin prayers and loud recitation of holy texts or other references to God. These happen when the vampire hunters kill Lucy after her

transformation, when they break the boxes containing earth from Dracula's castle in Carfax Abbey, when they encounter Dracula after he has transformed Mina, as well as when Van Helsing avoids Mina's bite and sends the three female vampires away to protect her.

Consequently, in addition to the crucifix that repulses Dracula when Harker shaves in his castle, or Lucy when she brings the child to her tomb, sacred objects, like holy water, wafers, and the Bible, are tools to use against vampires. After they destroy the container boxes, the vampire hunters put crosses in Dracula's Transylvanian earth in Carfax Abbey. Van Helsing reads Latin texts from the Bible out loud during these acts, and finally, he spills holy water on the earth to sterilise it. He also sprinkles holy water on Dracula after he has transformed Mina. When Mina is about to bite the Professor as her transformation progresses, he presses a wafer to her forehead that burns her skin. Garlic also repulses the bloodsucker, which they place all over Lucy's room to prevent the vampire from getting close to her. With the progression of her transformation, before Lucy tries to bite Quincey Morris, she is outraged that the odour of garlic makes her unable to breathe, which is a symptom that a human has been bitten by a vampire.

The vampire's overall representation is the most innovative in Coppola's film. On the one hand, Oldman's Dracula follows its predecessors in its evilness and cruelty. When he sees Mina's picture among Harker's belongings, he recognises his lost Elisabeta in Harker's fiancée and decides to find her. It does not interest him that the woman is engaged to Harker, and he wants to be rid of the man who is an obstacle to him making Mina his bride. Making the man his prisoner and leaving him to the three female vampires to feed on is an evil and cruel act, giving a baby to the three vampire women as compensation because he prohibited them from Harker. His evil laugh when Harker is devastated by what he sees shows his true nature.

On his way to England, Dracula massacres the ship crew and the people who cross his path when he goes to transform Lucy meet the same fate. Van Helsing's research on the Count's past reveals that he did the same to many thousands of people whom he impaled throughout the past four hundred years since Elisabeta's death.

Finally, he uses the intellectual solicitor Renfield whose mind collapses after they meet in Transylvania. His life does not interest him either. Renfield gets the promise of eternal life from Dracula if he serves him, but the vampire is careless about this promise. Renfield pays with his mental health and becomes the same prisoner under Dr. Seward's surveillance as Harker in his castle. When Renfield meets Mina, he realises that the oath for eternal life was nothing but a lie of the vampire. This is painful to the man, who shouts "Master. Master. You promised me eternal life, but you give it to the pretty woman. Dr. Jack. I'm no lunatic man. I'm a sane man fighting for his soul" (Coppola 1992, 88-89'). He tells Mina about what Dracula

plans with her and warns her to escape as fast as she can. Renfield's agony does not end since the Count brutally bounces his body into the cell lattice several times until his death. Many experts note Dracula's monstrous side. As Hal Hinson puts it, "This Dracula is truly frightening – especially early on" (1992). Likewise, Gleiberman writes, "This old, lusty Drac seems a true mystical creature, a freakish blood demon" (1992). Similarly, Silver and Ursini state that the film shows the Count's "bestial nature" (1997, 218) in parallel with the "decay of his soul" (1997, 218).

On the other hand, following the footsteps of Langella's Count, Oldman's Dracula has feelings and emotions. He welcomes Harker when he arrives in Transylvania as "Welcome to my home. Enter freely of your own will and leave some of the happiness you bring" (Coppola 1992, 12'). He bursts out as Harker has a slight laugh as he talks about his past. After he loses Elisabeta, the Count longs for love, and his words to Harker reveal it when he sees Mina's photo, "The luckiest man who walks on this Earth is the one who finds true love" (Coppola 1992, 16'). Repeatedly, the vampire complains about his situation, like when he says to Harker, "My life, at its best, is misery" (Coppola 1992, 17'), or when he tells him how fortunate his wife was when she died and escaped this reality. In another scene, Mina sees his past and talks about it, and he has tears in his eyes when she talks about Elisabeta's death.

Contrary to what one of the three female vampires tells him when he does not let them suck Harker's blood, "You yourself never loved" (Coppola 1992, 33'), he proves his reply "Yes, I too can love. And I shall love again" (Coppola 1992, 33'), when he is with Mina, with whom he is gentle. He lovingly kisses her forehead when they talk about his past. When they start kissing as he is about to transform her, he expresses his true feeling towards the woman when he stops and says, "I love you too much to condemn you" (Coppola 1992, 96'). The vampire's sensitive side attracted critical attention alike. David Ansen notes that "It's Francis Ford Coppola's notion in Bram Stoker's *Dracula* to reimagine the count as the ultimate romantic" (1992). Hinson similarly claims that Dracula "is, in fact, the ultimate romantic – love's goriest victim" (1992).

The antagonist's sensitivity is also strengthened by the explanations for many of Dracula's vices. Instead of an instinctive predator who victimises one human after another, like the beast-like Draculas including the two vampire icons, he has a reason for his acts. The story starts with an introductory subplot, which gives an account for Dracula's birth as a vampire.

In the beginning, Dracula is a Romanian knight who belongs to the Sacred Order of the Dragon. He opposes the Muslim Turks who invade Europe and reach Romania. Hence, he is not only a hero to his people and his nation, but he is also the guardian of Christianity. He wins

over the Turks. During the battles, he prays and expresses his loyalty to God as he kisses the crucifix, “God be praised I am victorious” (Coppola 1992, 2’).

Meanwhile, the Turkish enemy falsely informs his consort Elisabeta that he has been killed. The woman commits suicide by throwing herself into the river. The knight happily arrives home from his victorious fights and learns what has happened to her. The priest claims that according to the law of God, her soul cannot be saved since she is damned because she took her own life.

“Is this my reward for defending God’s church?” (Coppola 1992, 4’), asks Knight Dracula after what was told to him about the most important thing in his life, Elisabeta. “I renounce God! I shall rise from my own death to avenge hers with all the powers of darkness” (Coppola 1992, 4’), and as he stabs his sword into the cross, he adds “The blood is the life and it shall be mine” (Coppola 1992, 4’). This scene explains why and how Dracula is born. The vices he commits against humanity as he impales and tortures many thousands of people, and then victimises them with the dark powers of vampirism, stand for his revenge on God for taking Elisabeta from him.⁷⁵ Holte states about the significance of the epilogue that “by providing the historical background for his title character Coppola removes some of the mystery and menace from the story” (1999a, 113). Similarly, Reed argues that the prelude is to evoke sympathy towards the Count (2010, 298).

The explanation for the vampire’s crimes is not only to account for the source of its existence but also to provide a justification for its evil acts, except the massacre of the crew members on the ship, by demonstrating that these deeds derive from outer circumstances rather than the bloodsucker’s inner character. Dracula gives the baby to the three female vampires to compensate them, because he prohibited them to touch Harker. He transforms Lucy and kills humans crossing his path as his vengeance on humankind because when Mina writes to him that she is on her way to marry Harker, he undergoes the same burdensome experience as in Elisabeta’s case, the feeling of losing his love. He kills Renfield because the man betrayed him when he reported that the Count is coming for Mina. Finally, he turns Mina because he sees Elisabeta’s reincarnation in her.⁷⁶ But however much he longs for true love, he stops so as not to curse her with the vampiric existence and would not even have transformed her if the woman had not asked him repeatedly and persistently.

⁷⁵ In this sense, Oldman’s Dracula is analogous to Shakespeare’s Richard III, who says “And therefore, since I cannot prove a lover, / To entertain these fair well-spoken days, / I am determined to prove a villain” (Shakespeare 2019).

⁷⁶ Winona Ryder plays both Mina and Elisabeta, which supports this.

Dracula's duality is not true of other vampires. While the antagonist is partly liberated from his crimes, the female vampires remain the same instinctive bloodsucker predators as the archetypes Lugosi's and Lee's figures were based on. The three female vampires, despite Dracula's prohibition, cannot restrain themselves from biting Harker. They only calm down when they get a baby as compensation. Lucy incorporates the same cruelty because as the Bloofer Lady, she also preys on innocent children, which is depicted in the tomb scene before the vampire hunter men destroy her. When she recognises Holmwood, who was her fiancé while she lived, she immediately wants to attract him to herself to bite him. Even under her transformation, she does the same when she tries to suck Morris' blood. The last point is true of Mina, too. As her transformation progresses, she cannot resist her bloodlust and attacks Van Helsing.

The dichotomy in Dracula's rather human-like figure is placed in parallel with the portrayal of the vampire's existence as a curse and a burden. This can be seen in the Count's ontological crisis. His most important motive is to find the true love he lost with Elisabeta's death, which made him what he is. However, when he meets Mina in whom he sees the return of his love, he almost falls into the trap of his existence because of his virtually uncontrollable bloodlust, and it takes effort from him to stop himself from biting the woman. After her first meeting with the Count, Mina reveals the uncertainty of the vampiric life, "What is happening to Lucy and to me? When I was younger, my feelings were never troubled. I wish I were myself again, the sensible Mina I always depended on" (Coppola 1992, 60-61'). When Dracula uncovers who he truly is to Mina, all the misery it means to be a vampire can be understood from his words "I am nothing. Lifeless. Soulless. [...] Hated and feared. I am dead to all the world. Hear me. I am the monster that breathing men would kill. I am Dracula" (Coppola 1992, 93'). In accordance with vampirism as a burden, Budd Wilkins claims that the movie is "to position Dracula as a tragic hero in the Byronic mold" (2022).

The bloodsucker's depiction is versatile, and this can also be examined in the different aspects the vampire thematises. The well-known West-East opposition is present when first Harker, then the vampire hunters go to Transylvania. Harker describes the place as "one of the wildest and least known portions of Europe" (Coppola 1992, 8'), and Van Helsing calls it "The end of the world" (Coppola 1992, 104'), when he is about to arrive at Borgo Pass with Mina. It is not only the astonishment of the western travellers, which expresses the difference, Dracula also formulates it when he says to Harker, "We are in Transylvania. And Transylvania is not England. Our ways are not your ways. And to you there shall be many strange things" (Coppola 1992, 27'). Transylvania is the occult land, while England is the country of Victorian

rationality. Accounting for these symbolic places slightly differently, Ebert writes that “Coppola's plot [...] exists precisely between London, where this modern age is just dawning, and Transylvania, which still sleeps unhealthily in the past” (1992). What Harker undergoes in Dracula's castle is incomprehensible to him. After he returns to England, his words to Van Helsing reveal it, “I doubted everything even my mind” (Coppola 1992, 85’).

As the Count arrives in England, he brings the occult into a society that lives following a rational world picture. It starts with Lucy's mysterious symptoms after the vampire bites her. Not only Holmwood and Morris but also Dr. Jack Seward cannot understand why Lucy's health declines. Seward is helpless about her illness, the vaccine he gives her does not help her, and he cannot even find evidence for his supposition that Lucy has a mental sickness. The three men agree that they should call for Van Helsing, who immediately knows what stands behind Lucy's case. He prescribes blood transfusion and garlic be placed all over her room, which none of the men understands.

How others consider the Dutch Professor supports the opposition between the rational and the occult. Morris shouts at him and calls him an old coot more times. When Seward recommends that they should call for him since he is a metaphysician and a philosopher at the same time, Holmwood expresses his disbelief in him, “Sounds like a goddamn witch doctor to me, Jack” (Coppola 1992, 48’). Seward makes no difference. He cannot think outside his conventions, which is shown when the Dutchman asks him for postmortem knives for the night. He immediately thinks that they will do an autopsy on Lucy's corpse. He looks at Van Helsing as if he were a madman when the Professor replies “No, no, no, not exactly. I just want to cut off her head and take out her heart” (Coppola 1992, 78’). In addition to how these figures consider Van Helsing, Tom Whalen interprets him as a madman (1995, 101), which is a debatable interpretation because it ignores the Dutch Professor's significance and balancing role between the rational and the occult as well as the rational characters' lack of understanding of the latter, which makes the Professor seem mad from a purely rational point.

The Dutchman is similarly shocked by the narrowmindedness of his former student, “You were once a careful student, Jack. [...] You do not let your eyes see nor your ears hear that which you cannot account for” (Coppola 1992, 59’), he criticises him, and adds, “Jack, you are a scientist. Do you not think there are things in this universe you cannot understand, and which are true? Mesmerism, hypnotism? [...] Materialization, astral bodies?” (Coppola 1992, 59’). Just like in previous Dracula works, rational men cannot fight the vampire. When these men get proof from Van Helsing about the existence of occult phenomena as they kill Lucy after her transformation, they become vampire hunters under the Professor's guidance.

Another familiar cliché are the vampire coming from outside and threatening the stability of the English society by destroying its citizens as well as vampirism as an illness. Based on the former, David Ehrenstein claims that the vampire's "destruction, consequently, becomes an 'ethnic cleansing' of unwanted foreign elements preying on 'our women.'" (1993, 29). Dr. Seward's assumption that there is an illness behind Lucy's case represents the latter. Although Van Helsing tells his fellows that it is not a sickness they have to face, when answering the Professor's question, Harker tells the Dutchman that he did not taste the three female vampires' blood in Transylvania, to which the Professor's reply supports the illness parallel, "Then you have not infected your blood with the terrible disease that destroyed poor Lucy" (Coppola 1992, 85'). Accordingly, many scholars, including Reed (2010, 295), Ehrenstein (1993, 29) and Weinstock (1997, 88), interpret vampirism as the representation of AIDS. According to Weinstock, "vampirism is portrayed as a deadly 'infection' that spreads via sexually-charged penetration of the body and the exchange of bodily fluids" (1997, 88).

One major innovation is how emphatically the vampire thematizes sexuality and carnal pleasure. All the female characters are highly sexualised, and each is attacked and transformed by the vampire. Both Lucy and Mina's sexual nature signify their fate. Lucy is overabounded with sexual thoughts, which her behaviour entirely reflects. When she finds Mina writing her journal on her typewriter, she says to her, "Is that your ambitious John Harker who forces you to learn that ridiculous machine? When he could be forcing you to perform unspeakable acts of desperate passion on the parlour floor" (Coppola 1992, 18-19'). These sentences reveal how much she is obsessed with sex, and then she tells Mina as they look at the illustrations from the *Arabian Nights* that she has sexual dreams.

When they participate in a reception, she makes an exhibition of herself to Mina after she says, "I just know what man desire" (Coppola 1992, 20'). Then she plays a catlike game with Morris, Dr. Seward and Holmwood as she flirts with each. Afterwards, she proudly boasts to her friend that she got proposals from all three men and accepted the one from Holmwood.

As Dracula casts a storm on his way to England, Lucy and Mina kiss in the rain. Silver and Ursini apostrophise this as "confusing" (1997, 157) and "externalised sexual frenzy" (1997, 157), which supports the female characters' overt sexuality in the film. When the vampire arrives and attacks her, Lucy has sex with Dracula in a monstrous form before the vampire bites her. Her breasts are exposed when this happens, which makes the scene even more erotic. Lucy's bosom is also visible when the bloodsucker goes to her for the second time, and she is in an orgasmic state. After the vampire bites her first, as Dr. Seward gives her an injection, she asks him to kiss her even though she is engaged to Holmwood.

When her transformation evolves and she becomes outraged by the odour of garlic, Morris tries to calm her down, and she uses her erotic charm to make the man kiss her, “Quincey, you’re such a beast. Will you kiss me Quincey? Kiss me” (Coppola 1992, 70’). The same happens when as a vampire she goes to her coffin with a child in her hands. As she recognises the men waiting for her, she addresses Holmwood with the same purpose, “Come to me, Arthur. Leave these others and come to me. My arms are hungry for you, my darling. Kiss me and caress me my darling husband, please” (Coppola 1992, 82-83’).

Weinstock considers the sexuality embedded in Lucy so overt that he claims that she “is a shameless flirt and virtual nymphomaniac” (1997, 89). Wilkins notes the connection between her sexuality and vampirism, “it should come as little surprise that, in the film, the sexually available Lucy is Count Dracula’s [...] first victim” (2022). Similarly, Holte interprets her transformation as sexual intercourse, “Coppola’s adaptation foregrounds the sexual nature of the vampire: Lucy’s turning by Dracula is portrayed as a sexual initiation and awakening,” (1999b, 171). Nevertheless, differently from Weinstock, Holte accentuates Lucy’s independence expressed by her sexuality, “Coppola’s adaptation, following Stoker’s novel, suggests that Lucy can be vampirized, and then must be destroyed or put back in her place, because she was willing and capable of embracing her own sexuality and eager to throw off the domination of the men around her” (1999b, 171).

Despite Mina’s initial disgust from the pictures in the *Arabian Nights* and her reply to Lucy’s sentence about Harker, “Lucy, really. You shouldn’t talk about my fiancé in such a way. There’s more to marriage than carnal pleasure” (Coppola 1992, 19’), sexual desires and erotic pleasures also characterise her. Her voices express enjoyment during her long and passionate parting kiss with Jonathan before he goes to Transylvania.

When she looks at the pictures from the book together with Lucy, after her initial shock, she becomes rather interested than repulsed. Even if she finds Lucy’s behaviour in men’s company exaggerating, she is jealous of her, which she reveals in her statement, “I wish I were as pretty and as adored as she” (Coppola 1992, 22’). Mina’s sexual nature gradually evolves until she reaches Lucy’s state as her transformation progresses.

During Dracula’s arrival, she kisses Lucy in the rain. When she meets Dracula, despite her initial refusal of the Count’s approach, she cannot resist the vampire. More scenes, when they are together, are sexually heated, which her facial and bodily expressions reflect, like in the cinematography scene, in which Dracula’s pure presence comforts her, the absinthe scene, when she commiserates with the vampire, who kisses her forehead, the scene when they dance waltz, and the highly erotic scene with kisses and hugs when she drinks the vampire’s blood,

which initiates her transformation. With its progression on their way to Transylvania, similarly to Lucy, she cannot control her sexual desires. She starts unbuttoning herself when she seduces Van Helsing, “You have been so good to me, Professor. I know that Lucy harboured secret desires for you. She told me. I, too, know what men desire” (Coppola 1992, 105-106’). Her last sentence identifies her with Lucy. She also tries to bite the man using her bodily and sexual charm. Accordingly, Wilkins notes that “Mina’s journey finds her developing many of the same erotic tendencies as Lucy under Dracula’s tutelage” (2022).

The three female vampires from Dracula’s castle are sexually overheated creatures, too. They are beautiful and seductive, and they also capitalise on their knowledge about what men desire as they suck Harker’s blood. They make him lie on a bed and approach him half naked with their breasts revealed before they start sensually kissing, caressing, and licking the man’s body. When they finally bite him, it is similar to oral sex, and it is unclear whether orgasmic enjoyment or pain is what Harker feels. Like Mina and Lucy, the female vampires also kiss each other, when they experience bodily pleasure. According to Desson Howe, the three female vampires exemplify the “alarming eroticism” (1992) of the movie. Based on them, Reed interprets Dracula as a bigamist (2010, 297). In connection with the female vampires, Holte notes that “Coppola’s female vampires are far more erotic, confident, and assertive than Browning’s and provide an alternate representation of vampirism to the one provided by Dracula himself” (1999b, 170). True as it may seem, Holte seems to state the obvious based on what was discussed in terms of the production code at the time of Browning’s work.

Count Dracula is the only male vampire, but he is the same regarding carnal desires and pleasure. Arriving in London, he immediately takes his first victim. He has sexual intercourse with Lucy when he bites her, and the other scene they meet is also highly erotic, according to what was discussed in connection with Lucy. He also enjoys Mina’s company as much as the woman does his. The way they look at each other, the harmony between them as they dance, as well as the kisses and hugs they share symbolise it. The most erotic scene is when he makes Mina drink his blood so that he can transform her. Dracula’s closed eyes, his deep breaths, the enjoyment on his face, and the voices he makes represent the woman’s drinking the vampire’s blood similar to fellatio, described in the three vampire women’s biting of Harker.

Important as sexuality embedded in the vampire may be, the most significant innovation is the creature’s connection with true love. Dracula came into existence because he lost love. Although the creature possesses all the powers of darkness to take revenge on humanity for his loss, the Count rather aspires to get his love back. When he looks at Mina’s photo and sees

Elisabeta's reincarnation in her, the sentence he tells Harker reveals the vampire's motive, "The luckiest man who walks on this Earth is the one who finds true love" (Coppola 1992, 16').

Nonetheless, Mina is the most relevant as she reflects the true love the vampire possesses and can give. She knows what love is since she feels true love towards Harker, to whom she is engaged. She is disappointed because they do not get married before her fiancé goes to Transylvania. Throughout Harker's stay there, she constantly worries about him while she is waiting for him to return.

However, with Dracula's arrival, all her feelings to Harker vanish. Following a monogamous nineteenth-century Victorian Englishwoman's behaviour, she tries to be rid of Dracula when they meet, but as they are about to depart, she is unable to resist him. The last time she thinks that it is inappropriate for her to see the Count is the end of their first meeting at the cinematograph. Afterwards, even though Mina feels uncomfortable about her change, she meets the vampire again.

Sister Agatha's letter about Harker is a turning point for her since it wakes her up from her dream and reminds her that she is engaged to Harker. Even at this point, her first thought is about Dracula, "My sweet prince. Jonathan must never know of us" (Coppola 1992, 67'), which shows how much she has changed as she is incomparable with her former self worrying about her fiancé. Then she writes a letter to the Count saying that they will never meet again because she sets off to Romania to marry Harker.

Nevertheless, writing it is easier for her than doing it. On her way towards her marriage with Harker, which means an eternal bond between them, her thoughts are only about the Count, "It is odd, but I feel almost that my strange friend is with me. He speaks to me in my thoughts. With him I felt more alive than ever I had. And now without him, soon to be bride I feel confused and lost. (Coppola 1992, 72'). Such thoughts never disappear from Mina's mind. When she returns to London together with her husband, her thoughts are still around the vampire, "It is as if a part of me is dead too except for the tiny hope that lives in me that I will again see my prince. Is he here? Now that I am married, I begin to understand the nature of my feelings for my strange friend who is always in my thoughts. (Coppola 1992, 79'). Although she tries her best, which can be seen in how much she cares about Harker, who suffers from his memories about what happened to him in Transylvania as he answers Van Helsing's questions about it, Mina's mind remains obsessed with Dracula, and she cannot get back her original role from Stoker's novel of a wife loyal to her husband.

When the vampire hunt starts, she is unmistakably the odd one out when even if she does not know that Dracula is identical to who she knows as Prince Vlad of Sagite, she tells

Harker, much to his astonishment, “I almost feel pity for anything so hunted as this count” (Coppola 1992, 86’). He answers, “How can you pity such a creature?” (Coppola 1992, 86’), which confirms that Mina does not fit into the society of the vampire hunters.

Then as Dracula finds her in Seward’s house, she cannot even pretend it any longer that she belongs to Harker. Dreaming while the Count enters her room, she unconsciously tells herself, “Oh, yes, my love. You’ve found me. [...] I want to be with you, always” (Coppola 1992, 92’). She wakes up and happily sees Dracula. She tells him that she was afraid that the Count died, and the vampire finally reveals himself to her, which proves that he is not a living creature. When Mina realises that her prince is Dracula who killed Lucy, she bursts out and starts beating him, “You murdered Lucy. ... I love you. Oh, God, forgive me, I do” (Coppola 1992, 94’), but her anger soon turns back into her love for the Count. She then asks the vampire to transform her, which at first Dracula is willing to do to make Mina his bride forever, but then he stops and tells her that he loves the woman too much to curse her with the vampire identity.

At this point, the border between life and death is subverted. Mina persists in becoming the Count’s kind as she tells him, “Then take me away from all this death” (Coppola 1992, 96-97’), which is the strongest symbol of the vampire for true love. Mina apostrophises her human life as death. This includes her work as a schoolmistress, the people around her, and her marriage with Harker. She only sees life in an existence in which she can be together with Dracula. Her love for the Count cannot be compared to what she has ever felt for Harker. Fry and Craig articulate the subversion of life and death as “Mina insists on joining her lover in his deathless life and lifeless death” (2002, 275). Whalen expands this thought further, “In a sense, then, Dracula is more alive than the film's living. He is a giver of life, not death, when Mina drinks his blood. What we have thought of as life (the ‘normal’ world of Harker and Lucy's fiance) now is seen by Mina as ‘all this death’” (1995, 100).

From this point on, Mina entirely belongs to Dracula. When Van Helsing examines her teeth, she utters beast-like sounds unconsciously, which symbolises how far she has changed compared to the people formerly important to her. As they arrive in Transylvania, she claims to know the place she has never seen and calls it her home. The only thing that interests her is to go and help Dracula. Under hypnosis, she says to the Dutchman, “I am coming to him to partake of his strength” (Coppola 1992, 101’). When they arrive at Borgo Pass, and the Professor wants to rest, the ever more anxious Mina argues, “He needs me. We must go” (Coppola 1992, 104’). By Dracula’s castle, she is ready to kill her husband, when she points a gun at him after he has cut the throat of the vampire.

As Harker yields, she goes into the castle with the dying Count, who asks her, “Where is my God? He has forsaken me” (Coppola 1992, 113’). Mina realises that only her true love can put the Count’s soul at rest, “There in the presence of God, I understood at last how my love could release us all from the powers of darkness. [...] Our love is stronger than death” (Coppola 1992, 114’). Meanwhile, the old, weak, and fatally injured dying vampire gets his initial young knight appearance back. Dracula comes to the same conclusion as he tells her, “Give me peace” (Coppola 1992, 114’). Mina pierces Morris’ Bowie knife through the Count’s heart and then beheads the vampire with it. The last picture shows a fresco on the ceiling portraying the knight Dracula flying together as angels in heaven with Elisabeta or Mina, which accounts for the subtitle. It illustrates how the vampire depicts the notion that love never dies. As Mina is the source of peace for the vampire, Fry and Craig’s argument saying that she is a vacillating figure who cannot reach the Count’s level of feelings and therefore cannot match him is debatable (1995, 276). By contrast, Ehrenstein’s claim is more sensible, according to which, “as she deals with him she comes to discover that her own powers are not only equal to his but possibly greater” (1993, 30).

The fresco connects true love with holiness, which frames the vampire’s existence. Dracula renounces God who took his true love, Elisabeta, from him. To avenge his loss, he turns to the powers of darkness, and the four hundred and thirty-five years of his vampire existence start.

However, the vampire’s existence is rather a curse than a blessing given by the vampiric superpowers and abilities. It is God’s punishment to cleanse Dracula’s heart of hatred, which Van Helsing apostrophises as the vampire’s war with God. The Professor calls Lucy after her transformation as the devil’s concubine, which is not only true of all the antagonist’s victims. When Dracula renounces God, he also becomes the devil’s concubine, but he cannot find peace during his vampire existence full of shedding human blood as he impales them or turns them into vampires. The essence of his existence is lost, which can be seen in the decadent and old creature he is in Transylvania. As he sees another opportunity for true love with Mina, he becomes young again in London. Although he fails to continue his vampire existence together with her, she guides him back to God, and the vampire acknowledges that he needs it. Whalen notes about the dual representation of the antagonist that “He’s a blood sucker, yes, a murderer, of a kind, but most of all he is a lover, or the lover” (1995, 101). In a similar argument, Fry and Craig write, “A monster he remains, of course. However, Oldman brings to the role some of the ruined nobility, demonic majesty, and cosmic melancholy of the Byronic hero as well as

that character's capacity for undying love" (2002, 274). They claim that the vampire's change from the old to the young is to blur the boundary between good and evil (2002, 276).

Simultaneously, Van Helsing is occupied with his duty to lead the vampire hunters so that they can destroy everything the Count created. It is shown when they smash his boxes, sterilise the earth from his castle, as well as put the souls of Lucy and three vampire women at rest. The Dutchman calls these acts exorcism, which gives them a sacred significance. As Dracula's vampiredom shrinks to himself, the vampire realises that his revenge, including all his vices, is meaningless. It can neither lead him back to God nor can it give him peace. In the state of true love, which Mina describes as stronger than death, the vampire is forgiven instead of forsaken by God. The fresco shows that true eternal love can only be given by God in heaven. Accordingly, Wilkins argues that the film is a "religious allegory, ultimately in support of so-called Christian civilization" (2022).

Coppola's film is also rich in allusions to previous Dracula works, so it also provides a significant contribution to the vampire cult. Many well-known sentences are present in the film. "The blood is the life" is formulated by both the Count and Renfield several times. When Harker is about to enter the castle, the vampire offers dinner to him, and tells another famous sentence depicted in many Dracula works when he excuses himself because he does not dine with the man, "You will, I trust, excuse me that I do not join you. But I have already dined. And I never drink wine" (Coppola 1992, 12-13'). Finally, hearing the wolves howling, the vampire says another cliché-like sentence, "Listen to them. The children of the night. What sweet music they make"⁷⁷ (Coppola 1992, 27-28')

In addition to these phrase-like sentences inherited from one Dracula work to another, there are more direct references to former pieces of fiction from literature and film. The method to destroy the vampire shown by Lucy's destruction is primarily modelled after Le Fanu's *Carmilla*, which includes the bloodsucker's decapitation following a stake driven through the heart and preceding the creature burned to ashes. Another literary allusion regards the snowstorm Mina casts in Transylvania, which reminds us of the barren cold environment of the cemetery in Stoker's "Dracula's Guest".

Murnau's film is not only referred to by Van Helsing word 'Nosferatu', or the rats in Dracula's castle like those around Orlok on the ship. Dracula becomes enthralled by Mina, the fiancée of Harker, which is the same as what happens to Orlok whose eyes alight on Hutter's love, Ellen. Both vampires set their human targets from the pictures they find among the

⁷⁷ The different adaptations have different versions of the same sentence. While Lugosi repeated Dracula's sentence from the novel, Langella described the music as sad, and Oldman as sweet.

belongings of their prisoners. These allusive elements support Savlov claiming that from Murnau's movie, "Coppola has liberally borrowed many techniques" (1992).

There are several allusions to Browning's *Dracula* and to the iconic vampire Lugosi played. Oldman speaks like Lugosi, which Gleiberman observes as "he speaks in a lugubrious Middle European accent" (1992). It is so emphatic that Jörg Waltje more precisely describes it as Oldman's pseudo-Hungarian accent (2000). This can be heard in the first sentences Dracula tells Harker when he arrives at his castle, which highly resemble what Lugosi's Count said to Renfield, "I am Dracula. And I bid you welcome, Mr. Harker, to my house. Come in" (Coppola 1992, 12').

There are many elements analogous to the movies showing Lee's iconic Dracula, like the way the Count climbs on the wall like a spider as Lee's vampire did in *Scars of Dracula*, or the blood flowing from his eyes when he receives Mina's letter saying farewell to him. The latter could also be seen in the death of Lee's character in *Dracula Has Risen from the Grave* and in *Taste the Blood of Dracula*. The Count's goal to achieve peace is an indirect reference to what Lee's Dracula wants by destroying the population on Earth, an end to it all as Van Helsing says in *The Satanic Rites of Dracula*. In addition, Dracula's renunciation of God confronts Christianity, which is in parallel with Van Helsing's account of vampirism as a pagan belief contrasted with Christianity in *The Brides of Dracula*. Lastly, the female vampires using their sexual charm, especially Lucy as she asks Seward, Morris and Holmwood to kiss her, are also well-known based on the female vampiric behaviour to attract the men by promising kisses to them only to suck their blood in the Hammer series.

Langella's Dracula has the most human-like features, which reappear in Oldman's character, with an even more emphatic representation. Thus, many allusions can be observed to Badham's film. When they complete the paperwork of the Count's real estate transaction, and Dracula purchases Carfax Abbey, he tells Harker a similar thought as what Langella's Count told Dr. Seward when he answered his question about the reason why he came to London, "I do so long to go through the crowded streets of your mighty London to be in the midst of the whirl and the rush of humanity, to share its life, its changes, its death" (Coppola 1992, 15'). When Harker shaves, and the vampire enters the room and sees the mirror, there is a correlation between the two Draculas because Oldman says the same thought about the mirror after he breaks it as Langella did when he broke the mirror in the living room when he met Van Helsing, "A foul bauble of man's vanity" (Coppola 1992, 25-26'). When Dracula controls himself on the brink of biting Mina, his attitude towards the woman is the same as how Langella's figure behaves toward Lucy when he lets her live further as the creature of the sun. Both vampires

wanted the central female characters to be their consorts rather than their victims. Finally, the bubbles in the blood shown after Dracula bites Lucy is identical to the bat that flies in the vein in Badham's film, both standing for how vampirism spreads, which symbolises the illness metaphor.

To conclude, Coppola's *Bram Stoker's Dracula* contributed to the vampire cult on two levels. Marginally, many of its characteristics and allusive elements connected Oldman's figure to its forerunners. Cardinaly, Dracula is more innovative than any other vampire figures before in that he is a human-like and sensitive creature full of emotions and aspiration for true love.

The change Oldman's Dracula brought was so significant that Gelder considers him a romantic and thus a natural cinematic hero (1994, 90). Botting states that the film moves away from horror to sentimentalism, and therefore it displaces the vampire from its original role as the absolute other, and it provides "a more humane approach to vampirism, one based on love, tolerance and understanding" (1996, 178-179). He also claims that the significance of the movie is that it ends the period of Gothic fiction, "With Coppola's Dracula, then, Gothic dies, divested of its excesses, of its transgressions, horrors and diabolical laughter, of its brilliant gloom and rich darkness, of its artificial and suggestive forms" (1996, 180).

Tomasz Warchol argues that the cinema provided a medium to different vampires and different Draculas, which can adapt to changes presented by "each new decade, environment, and challenge" (2003, 7). The most important change compared to its predecessors was that "the film's Dracula is human before he is beast" (2003, 8). Warchol's main argument is that the unprecedented change Coppola made to the Count closes Dracula's period when the evil bloodsucker is opposed to the innocent humans. In Warchol's words, this is "how Coppola killed Dracula" (2003, 7).

Based on Warchol's argument that the film represents "Coppola's vision that released Dracula from Stoker's curse of the undead and sent him back into his old world and time where he belonged and can now enjoy his well-earned peace and place in our cultural past" (2003, 7), what happened afterwards is a natural change in the film industry. According to Silver and Ursini, "Francis Ford Coppola's adaptation has literally taken Stoker's material to new heights and single-handedly revitalized the vampire film" (1995, 155). Therefore, it opened the door to many vampire representations including the sympathetic and the integrated vampires. Both appear in several movies from *Interview with the Vampire* with Brad Pitt as Louis (Jordan 1994) to the episodes of the Twilight saga comprising the annual release of five movies, which started with *Twilight* (Hardwicke 2008), followed by *New Moon* (Weitz 2009) and *Eclipse* (Slade 2010) as well as the first (Condon 2011) and second (Condon 2012) parts of *Breaking Dawn*.

Even if they incorporate some minor changes, these works are authentic adaptations based on the original literary sources by Rice and Meyer.

“But vampires seem to breed more vampires wherever they go.”
(Jeffrey Weinstock)

3. The Vampire Conquers Cyberspace

Concerning the media in which the vampire is represented, just as the twentieth century brought a change with the emergence of the medium of film, with the advent of the e-book, the beginning of the twenty-first century was also highly significant. For a short historical overview of the technological changes behind the appearance of electronic books, see Appendix I.VII.

Along with this technological development, scholarly interest in the feasibilities given by electronic media also grew. One of the most important innovations provided by digital media was the embedded linking to external sources made possible by the hypertext. Ladan Modir, Ding C. Guan and Sohaimi Bin Abdul Aziz claim that the cultural “shift from modern to postmodern” (2014, 1) evoked technological ones from “analogue to digital” (2014, 1) and “text to hypertext” (2014, 1). György Endre Szőnyi notes that “we observe a [...] paradigm shift with the rise of the hypertext” (2003, 229). On the one hand, hypertext fragments the text itself (Szőnyi 2003, 229), since it breaks the textual sequence, on the other hand, it provides a more extensive information exchange (Szőnyi 2003, 229). Szőnyi articulates that the linear text is two-dimensional compared to the three-dimensional hypertext (2003, 240). Similarly, Nancy G. Patterson claims that “Hypertext certainly reflects a shift in textuality” (2000, 79). Since the readers are free to choose which links to click on, Modir, Guan and Aziz highlight that hypertext creates interactive reading (2016, 6), and therefore makes intertextuality ever more important (2014, 3). As they put it, a digital text “is a combination of several voices from different authors” (2014, 3), so “interdependent ways in which texts stand in relation to one another produce meaning” (2014, 4).

The development of hypertext established a form of fiction based on it, which Modir, Guan and Aziz call hypertextual fiction (2014, 1) or hyperfiction (2014, 5). They also state that there is a shift from “fiction to hyperfiction” (2014, 1). Likewise, Patterson accentuates that hypertext made other electronic text types possible (2000, 74). From a broader perspective, George P. Landow writes that we “have experienced numerous digital applications, genres, and media that do not take the specific form of hypertext” (2006, XIII). He apostrophises the collection of these media types as hypermedia (2006, XIII) and the medium in which they appear as cyberspace (2006, XII).

Digitality brought significant changes to fiction. As Modir, Guan and Aziz note, “the fictive world of the printed novel is, in some respects, different from the reality which readers experience in a digital novel” (2014, 5). Accordingly, Patterson accounts for changing reader roles as electronic text “invites the reader to come closer to the text” (2000, 75), and thus readers “feel a greater sense of control” (2000, 76). Modir, Guan and Aziz approach this issue, not only from the reader’s role but also from that of the writer, “There is no doubt that authorship and reader’s role are undergoing a fundamental change due to the proliferation of digital publishing” (2014, 3). According to the authors, thanks to hypertext, readers “actively participate in the creation of narrative” (2014, 7). Similarly, Patterson states that “Hypertext makes us conscious of the blurring of the reader/author role” (2000, 76). Szőnyi articulates it as the digital redefinition of author, reader and narrative (2003, 30). Accordingly, Modir, Guan and Aziz account for digital participatory reading and interpretation (2014, 1). On the broader level of hypermedia, Landow argues that “the steady development of read-write systems [...] made readers into authors” (2006, XIV).

Digital fiction has brought about a similarly cardinal literary expansion in relation to printed literature as Romanticism did compared to the preceding Augustan age due to the extension of reading from intellectuals to ordinary people through the emergence of popular literature via Gothic and romantic love stories. In Landow’s words, digital fiction offers, “another reality, a reality once characterized by the promise of the sublime” (2006, XII). As Modir, Guan and Aziz put it, “hyperfiction [...] has brought [...] that the potential for narrative creation expanded from conventional forms” (2014, 7). Consequently, they argue for a different critical approach to electronic texts, as they write that “The invention of digital fiction has provoked critics to refashion the traditional views of readership, authorship, and integrity of a text” (2014, 7). Therefore, it is reasonable to regard e-texts as a distinct medium of sources from printed ones.

Landow notes that cyberspace opened “a new world by transcending what we once knew about space, time, and economy” (2006, XII). Accordingly, the emergence of e-books together with online bookstores based on e-book databases has represented a significant a turning point in literature regarding readership and authorship. As for the former, the acquisition of books became incomparably faster, as it does not require users to visit physical bookshops or wait for their orders to arrive at a store or be delivered to their door. Instead, e-books can be purchased or downloaded in seconds. This easiness and shortened time also affect the means of looking for or researching books, aided by the descriptions and reviews of other users. The widespread availability of wireless internet hotspots and mobile internet accessibility contribute to e-

reading as a convenient form of entertainment. Considering authorship, literary creation has become widely available to the public, which fan fiction, for instance, exemplifies. In addition to the publication of professional texts by prolific writers, amateurs can also upload their written works and make them accessible to other users making up the worldwide audience of the reading public.

Therefore, more people publish more writings, which leads to a steady expansion in the number of literary texts. After the existence of Apple Books for more than a decade, there are millions of e-books in its database, thus vast numbers represent every literary genre and subgenre, including vampire fiction.

This chapter is to discuss the vampire's depiction in the first vampire universe published in Apple Books, which appeared in a short story collection written by Joleene Naylor entitled *Vampire Morsels*. As a result, I can establish a vampire typology based on what the vampires most significantly thematise. In the collection, each short story derives its title from the first name of its main character. Like Rice's *The Vampire Chronicles*, the central figures of the individual short stories often appear as side characters in other texts organised around a different character (Naylor 2012).

3.1. Power and Dominance

Many nineteenth-century literary and twentieth-century filmic vampires are characterised by power, which is the primary source of their dominant role. The rapacious bloodsuckers cruelly dominate over humans before the *fin-de-siècle*, in Dracula's case even over vampires, and the vampires inherit this role in many canonical films in the next century. Lee's Dracula is the most relevant example of the vampire's aspiration for dominance and power over others. These distinctive features characterise the vampires of Claudius, Troy and Kateesha in *Vampire Morsels*.

Claudius embodies Oldman's Dracula, who suffered and in exchange commits cruel deeds as revenge. After Françoise transforms him, Claudius takes revenge over his father, the Écuyer⁷⁸, with the help of his newly acquired vampire strength. Just as in Dracula's case, things turn upside down around Claudius throughout his transformation from the innocent young man Claude into the cruel and evil arch-vampire Claudius.

⁷⁸ The word means nobleman. Its relevance is somebody with power in the story.

Claude's first thought after his transformation completes is to take revenge on his father who had him beaten up by his guards, which connects the short story with the Hammer Dracula universe, too, since it presents the vampiric vengeance as a central theme in multiple films. Before the vampires get together, he writes a threatening letter to the Écuyer saying "I am coming, [...] will take what is mine and neither you, nor all the demons in hell, can stop me" (Naylor 2012). His message indicates that he wants to give his father multiple times what he got from him. Killing him is not enough for Claude, he wants to destroy him completely and bathe in every moment of his victory. What he tells Françoise with a wide smile during the night before their attack clarifies his attitude, "He will have the rest of this night and all the day to panic and then to posture and boast to himself. He will not run, but hide away like a rat in his hole. When we come upon him tomorrow I want to watch the confidence in his eyes melt into terror. I want to feel his fear" (Naylor 2012). These words primarily derive from Claude's hatred towards his father, but it also becomes obvious that he is hungry for power, which he would achieve with his victory.

The next day together with Françoise and three other vampires, they go to the Écuyer's mansion and start killing the guards. In this act, Claude's true cruel and evil nature comes to the surface. Even his first murder in his life is much to his enjoyment and the more he massacres, the more pleasure he feels, and the more his lust for vengeance and hatred towards his father grow. He contemptuously laughs at the guards who pray to God for protection and beg for their lives. "There is no God" (Naylor 2012), he replies simply and continues the bloodshed as he slays the guards one after the other.

When he finally gets into his father's room, he fulfils his vengeance and victory over the broken old man as he kills the Écuyer, who is as helpless in their fight against the vampiric powers of his son as Claude was against the guards in the forest. However, this is only a starting point of the juxtaposition of innocence and fragility with unstoppable dominance and power in him.

Following Françoise's question, "Does your revenge taste sweet, mon petit Claude?" (Naylor 2012), he takes a dominant position over the woman as well. His reply, "Don't ever call me that name again! [...] From this moment on, I am Claudius" (Naylor 2012), signifies how obsessed he has become with power. The victory over the Écuyer was only the first step, which has already faded away. He wants the vampires to be similarly subordinate to him since humans are not enough for him.

When Françoise found the helpless, half-dead Claude in the forest, she looked down on him, "He was a game for her, a new toy to play with" (Naylor 2012). Françoise's superior

attitude towards Claude is also revealed by the way she calls him, as “mon petit Claude”⁷⁹. This condescending attitude is the usual way vampires relate to humans in *Vampire Morsels*, and Claude adopts it in how he views the guards they kill.

However, after he declares himself as Claudius and rejects Francoise to call him Claude, he views other vampires this way, too. Francoise who saved his life and made his revenge possible, in which she even helped him, is no exception. The change in power relations can be seen in Claudius’ thought about her,

His cold, gray eyes landed on her. With his new clarity he saw her for what she was. An immortal, yes, but not deserving of it. She was a simple whore, like so many others, and she would feast on humanity until she grew too swollen and slow and then, in the shadows, her death would find her. (Naylor 2012)

This crosses his mind before he declares his new name, which shows how much he adores his new identity. This is also revealed by his thought, “His eyes flamed and a smile flickered over his lips. Yes, a fitting name. The name of long ago emperors. As they were above the masses, so now was he. And like they, he would rule” (Naylor 2012).

In Claudius’ case, similarly to those of many predecessors, power and dominance come together with evilness and cruelty. After he becomes a vampire leader, he is relentlessly careless and insensitive towards everyone else including Francoise, to whom he could thank his life. He does not even care if the woman exists or not. Claude murders the Écuyer, a villain, but he becomes a lot worse tyrant, which his final act shows, when he takes his cousin Arowenia with him, “‘Arowenia.’ He held out his bloody hand to her. ‘Come with me. I can give you youth eternal, and life everlasting. You need never fade or wither, but always be beautiful. You will want for nothing. Come’” (Naylor 2012).

His sentences reveal that he can give the same to the woman as he got from Francoise. Although he has already forgotten what the gift meant to him, he boasts that he can give Arowenia eternal life, which she has to appreciate. Simultaneously, he objectifies her as he tells her that she will not want anything, which means that she will live without her will. Her everlasting beauty will only serve the entertainment of Claudius.⁸⁰

Arowenia is the indicator of Claudius’ tyranny, which her thoughts express when he asks her to go with him, “She swallowed hard and her luminescent eyes skipped from him to

⁷⁹ ‘My little Claude’ in English.

⁸⁰ “Arowenia” from *Vampire Morsels* clarifies this (Naylor 2012).

the window and the drop beyond. She looked back and forth more than once, as if to decide which death was the crueler” (Naylor 2012). The Écuyer handled Arowenia as his daughter, and she did not like her life with him, but she already knows that nothing will be better with Claudius. She is no more than a token of the vampire’s victory over his father. Through her figure, the last sentence of the short story symbolises Claudius’ nature, which embodies in the oppressive tyrannous reign he will have in his flock, “At last, he had laid claim to what was rightfully his, but it was only the beginning” (Naylor 2012).

Claudius is present in many further short stories in *Vampire Morsels*. “Arowenia” shows his real tyranny, in which all the vampires within his coven are his slaves, including Arowenia, whose only task is to please him. The power he possesses is also depicted in “Troy”, in which he makes the power-hungry vampire, Troy, do an inferior task to welcome guests who come to a vampire conference. His cruelty is portrayed in “Sarah”, in which he makes Troy brutally torture the innocent Sarah his flock caught to get information from her about Jorick, an enemy vampire, but the poor woman does not know anything. “Michael” conveys a story about a man, who undergoes the same fate as Sarah since Claudius makes Troy beat Michael virtually to death because the man blackmails him. Then he orders Elsa to transform him into a vampire, which shows that he has power over Michael’s life, and hence he can punish him with the vampire existence, which oppresses Michael because as a vampire he will belong to Claudius’ flock under the main vampire’s command. In “Elsa”, he is only indirectly referred to by Lennon, whose fear of him is expressed when he tells the woman he transformed that this act has to be approved by him, the chief vampire. “Herrick” includes fear of Claudius, too. Claudius made his vampires brutally kill Benjamin, which means a lot of suffering for Herrick and Des, but unlike Micah, they rather want to say farewell to their lost friend than swear vengeance on Claudius.

The next bloodsucker characterised by power and dominance is Troy. He is a very powerful vampire, who is vehement, aggressive, brutal, and savage. He would be fitting for a vampire leader, but Claudius prevents him from being one. He is hopelessly subordinated to the arch-vampire, which he is forced to accept as he cannot do anything against it. The inferior task he gets is to welcome the guests arriving at a vampire conference, which clarifies his minor role in his coven by comparison with Claudius. One participant is an Italian vampire woman, whose power can be compared to that of Claudius. This is shown when she does not reply to Troy welcoming her. Instead, she immediately gives him an even more inferior duty to take care of her brother, Costus, for the night. Although it is against Troy’s will, he cannot escape his newly given responsibility and joins Costus and Piotr, the Italian woman’s vampire driver.

His thought, “I don’t know why Claudius put me on greeting duty” (Naylor 2012), reveals how dissatisfied the task made him he got from his master. This is surpassed by the one he thinks even more unfair, which can be seen in how he regards the vampire mistress due to his inability to do anything against the woman’s order, “Her words danced with a foreign accent, Italian maybe? He didn’t know, and he didn’t care. Like the rest, she was a self-absorbed, bossy bitch” (Naylor 2012). It is not only the woman he considers this way, but also his duty, which he expresses to Costus as, “obviously I’m the asshole who’s stuck babysitting you while your momma plays with Claudius” (Naylor 2012).

However, after he joins the two other vampires, Troy realises how he can take advantage of the situation. “Just the kind I like” (Naylor 2012), he thinks when he first sees Costus. Troy’s mindreading ability betrays both men to him. Costus, the chief Italian female vampire’s brother is fed up with his inferiority to his sister. Nevertheless, he is enervated and resigned, he only murmurs in his thought to himself about his situation as he knows that he is helpless against it. The same thing happens when he thinks about his sister, who excluded him from the conference and even ordered an evening babysitter for him. After Troy reads his thoughts saying “Then she’d lectured Costus. He was tired of being lectured. He wasn’t a child, and hadn’t been for two hundred years” (Naylor 2012), he sees that they are signs of Costus’ weakness. Even if he hates being regarded as a child, he accepts it, just as he accepts Troy as his patron.

Troy expresses his dominance over Costus by calling him ‘kid’, offensively, and Costus does not do anything about it, which fortifies Troy’s position. Costus is at least a century older than Troy, which complicates this relationship further since in *Vampire Morsels*, the older a vampire, the stronger the creature is. This is why new vampires like Piotr fear their coven as the leaders can easily decide about their life or death. Costus could be stronger than Troy, but his wimpish character does not let him be so, while Troy can reach superiority due to his aggression. Reading the driver’s mind, he understands that he cannot be an obstacle to him either, “Troy could hear the driver’s worried thoughts; worried about being demoted, worried about being killed. Worried about being kicked out of the coven and left to fend for himself. He was a vampire like them, but he was new – really new” (Naylor 2012). When he concludes to himself, “Good. He knows what it is to be alone. He fears it. Where there’s fear, there’s control” (Naylor 2012), he is certain that he can be the alpha male in the company for the night. This means that he can do whatever he wants in his temporary role of Claudius, which he eagerly desires. “He doesn’t understand, but he will” (Naylor 2012), he tells himself calmly when he looks at Costus.

Troy decides that they will go to a restaurant to choose a human to feed on as he is hungry for blood. Costus chooses a young woman, Andrea. She happily flirts with Costus and is enthralled by the wealth of the company as she looks at their car and driver after she says farewell to her aunt, who she ate with, to date Costus. Even if he has already consumed enough blood, his bloodlust cannot prevent him from drinking the woman's blood. However, it was Troy's will to feed on her, and he attacks the woman first. His dominance and power are emphasised by the aggressive way he attacks the helpless Andrea as he takes her blood,

He bit into her naked shoulder, teeth rending flesh in the quest for her blood. She jerked and fought, hitting him with one arm, kicking her legs uselessly against the seats. And her screams – her screams were terrible, terror-filled. The kind of screams a horror movie producer would pay extra for.

The kind of screams Troy loved. (Naylor 2012)

In many stories of *Vampire Morsels*, the vampiric bloodlust is emphatic. It is so instinctive that after vampires finish blood consumption, they lose control, bite one another, and suck each other's blood. This culminates in their bodily pleasure, which I call the *vampire orgasm*. As Troy finishes with Andrea, he attacks Costus, too. Instead of vampire sex, it is rather a rape since Costus does not want it, and Troy abuses him. Nevertheless, the former has to accept his humiliation because the latter proudly shows that he can dominate him.

Troy's power reaches its peak when he sees the defeated Costus and the greatly worried Piotr due to the possible consequences of what happened during the night. Consistently, both are of no interest to him. "Piotr who was still driving, mild concern on his face as he glanced into the rearview again and again. Troy could hear his thoughts. His mistress wouldn't like this. She was going to be mad when she found out" (Naylor 2012) As he sees the driver's anxiety, Troy enjoys what he has caused even more. This is not only obvious by his cynical reaction to Piotr, "Troy caught Piotr's horrified eyes in the rearview and his smile grew into something smug. It was the driver's job to look after Costus and keep him out of trouble, but there wasn't a damned thing he could do now" (Naylor 2012), which shows that he not only dominated the driver and defeated him desperately, but also by his careless and easy conclusion about the whole night, "Not my problem" (Naylor 2012).

Troy appears in other short stories. His subordinate position to Claudius is always obvious, which can be most clearly seen in "Michael", in which he invites the main character, who works as a gardener for Claudius, to a vampire party without the chief vampire's permission. In response he gets a humiliating answer from him saying "Should your joke go

amiss, you'll take his place mowing the lawn" (Naylor 2012). Even if power relations and hierarchy are obvious, Troy always tries to widen the limits, which is shown by his unauthorised invitation of Michael to the party. In addition, he capitalises on every chance, when he can dominate. He beats Michael almost to death, and he advises his transformation into a vampire when he says "Death is too good for someone like this. I got a better idea" (Naylor 2012). He can show his power by torture, which he asks Claudius to let him do in "Sarah", to the innocent woman who knows nothing of what the vampires want to know from her. Troy proudly prepares to conduct the cruel act when the story ends.

The last vampire of power and dominance is Kateesha. She is a frustrated nineteenth-century black vampire woman, who responds with aggression to the many kinds of segregation she is subjected to. The first of these is gender segregation. When together with Daniel, they arrive at the place where the disobedient five young vampires are, the man proposes that he should speak with them. The answer to her vehement request for the reason shows that the nineteenth-century gender hierarchy is also relevant among vampires, "Because you're a woman. Few men take orders from ladies" (Naylor 2012). This is confirmed by one of the five vampires when they see Kateesha, "This gov'ment's sendin' women ter do men's work? Pshaw, we ain't got nuthin' ta worry 'bout" (Naylor 2012). As Daniel tries to convince them to return to the coven, and Kateesha remains silent in the background, another vampire continues insulting her, "Now that's more like it. Good to see a woman what knows her place" (Naylor 2012).

The five rebellious bloodsuckers are racist vampires, who want to restart the civil war, in which they could use their newly acquired vampiric powers. This leads to Kateesha facing another sort of segregation related to her skin colour as she is a black vampire.⁸¹ When she belittles the five young vampires as "a company composed of orphaned children" (Naylor 2012), who are too weak to achieve any goal, the reaction she gets is enough for her to lose her temper and become negligent about the possible consequences,

She saw his reaction in his mind; saw what he thought her punishment should be for daring to speak out to a white man. It had been the punishment of another girl; a slave girl. Bound, ravaged and left to die. Kateesha's hand went to her sword before he even spoke.

"Hey there! You watch what you say, you nig-"

⁸¹ Kateesha's experience of dual segregation exemplifies the marginalised position of black vampires in society, which demonises them via suppression. This phenomenon was first observable in Gomez's *The Gilda Stories* (2016).

The word fell unfinished. With a single stroke of the blade, Kateesha severed his head. (Naylor 2012)

Reading the man's mind was alone enough for Kateesha to reach for her sword, give up their task and start the massacre she desires. As she beheads him after the insulting sentence he could not even finish, her true instinctive beast-like nature comes out. She cuts down two attacking her and goes after the remaining two, who try to escape. As they stand no chance against the much older and more powerful Kateesha, they start begging for their life, "'Oh sweet Jesus,' the redhead whimpered. 'Please, in the name a the holy mother, have mercy. We didn' do nuthin'. I swear. I swear we didn't do nuthin'.'" (Naylor 2012). This is contrasted with what she says when she turns on them, "I'm the devil, and I've come to collect"⁸² (Naylor 2012).

The scent of blood leads to the woman's total loss of control, and her bestiality comes to the surface entirely. From this point on, what she does is neither the negligence of her task, nor is it punishment, it is her enjoyment of brutal murder,

She leaned down, her breath hot against his ear. "Isn't that a pity, then? To die as a punishment when you haven't had the fun of the offense?" She flicked his earlobe with her tongue and he whimpered. Her fangs scraped over the delicate curve of his ear and then, she bit. She clamped down savagely and tore. His ear came away in her mouth with a spray of blood.

His screams echoed through the trees. She spit out the ear and licked her lips, her dark eyes shining. (Naylor 2012)

By this time, Daniel cannot resist his bloodlust either, and he finishes the last one off while Kateesha bathes in her cruel deed. She does not simply kill the fourth vampire as she did to the previous three, instead, she torments him and vastly enjoys all the suffering she causes. Her victim is a vampire, which makes his death to come more difficult, and so her act is even crueller,

Kateesha laughed and attacked her victim again. This time it was his wildly waving hand; his wrist. The bones snapped and popped and he shrieked. She could hear his terrified thoughts. He begged God to let him die, to let him pass out.

⁸² A correlation can be seen between what happens in "Claudius" and "Kateesha". When Claudius starts killing the guards with his vampire company, one of the *Écuyer's* helpless henchmen prays for his life. The same thing happens here, but this time a vampire, the immanent unholy creature, expresses religious thoughts. In both situations, the killer vampires are for the unholy other side. Claudius answers that there is no God before he kills, and Kateesha calls herself the devil before she slays her victim.

Anything to end this torment. Thanks to his immortal blood, no such grace would be granted him. (Naylor 2012)

Since Kateesha and Daniel are immersed in murder, similarly when Troy killed Andrea, their animalistic instincts take them over, and they start having vampire sex while they bite each other and taste one another's blood, which culminates in their vampire orgasm. The experience of this bodily pleasure derives from slaying. This represents even the vile conducts of massacring and torturing the victim to death as erotic deeds, and it is emphatic how much the two vampires, especially Kateesha, enjoy when they are in the dominant and powerful position to judge over the lives of the inferiors.

After they make love, the two vampires realise that they have to return to their coven with the burden that they broke the rules of their flock by making an alternative decision against that of Malick, their vampire leader. Kateesha and Daniel did not fulfil their duty, and they go back and try to convince Malick that they had no other option. However, the chief vampire's mindreading ability betrays them the same way the five vampires blew up Kateesha's mind. Malick bursts out, and their lie only makes their situation go from bad to worse.

Kateesha tries to save themselves as she comes up with a silly explanation, "They were of little use. Ignorant, uneducated, filthy" (Naylor 2012), with which she tries to convince Malick that the coven could not benefit from them at all. But her attempts are immediately refuted by the chief vampire's response, "As were you when I found you!" (Naylor 2012). Malick's answer shows the power relations. Kateesha's dominance worked against the vampire youth, but she cannot be compared to Malick, who is called 'father' by everyone in the flock. When she sees her desperate situation and knows what can happen after what they have done, she starts begging her boss,

Kateesha felt the blood drain from her face and her stomach twisted. There was only one fate for breaking the laws: death. Panic consumed her and she threw herself prostrate on the floor, her hands on Malick's feet. "Please Father!" she cried. "We're sorry! We did not mean to disobey you! It will never happen again!" (Naylor 2012)

As she continues and says the same words the vampire youngsters told her before they killed them, she has the same humiliating role towards Malick as the five vampires had compared to her, "Kateesha snarled at her and turned her eyes to Malick. "Father, please! Forgive us! I beg you! Have mercy!" (Naylor 2012).

The chief vampire neglects Kateesha and Daniel and sends them away until the coven decides on the punishment for their misbehaviour. Both know that it will be death, so they escape, during which, another duality around Kateesha is uncovered. Daniel talks about his true feeling to his partner, who is at first negligent about them. When the man asks if she loves him, she plainly and carelessly replies “Should I?” (Naylor 2012), then bluntly says that their relationship is only about casual sex. As Daniel tells her that he would do anything for her, Kateesha’s carelessness and bluntness turn into hostility, which expresses her general attitude towards men, “I’ve heard that a hundred times, or a thousand. That’s the second line every man uses, right after ‘you’re beautiful’” (Naylor 2012). As the man replies, “You are, [...] I’ve never met a woman like you” (Naylor 2012), he only runs into further assault, “And that’s the third. Next you’ll promise me your undying devotion, and maybe your soul. [...] It’s the same. You’re all the same” (Naylor 2012).

Love is the same for Kateesha as her physical power, which gives her a dominant role she enjoys, while she suffers from her inferiority to her boss. She is confident about men, which is also shown how soullessly she rejects Daniel, even though she also has desperately unrequited feelings for Jorick, the vampire executioner in Malick’s coven, who is sent after them with the task to kill Daniel and spare Kateesha’s life.

Her evilness embodies again when she does not care at all about Daniel’s death after Jorick has done what he had to.⁸³ Instead, she is only concerned with seducing Jorick, which can be seen in the fact that she rather prepares to welcome the man than gets ready for defence,

She wrenched the corset opened so that her ample breasts nearly spilled out the top, and carefully smoothed her hair. After a quick glance in the mirror, she dropped one strap of her chemise, leaving her shoulder naked and whispering to be touched.

That should be enough. (Naylor 2012)

After he kills Daniel, Kateesha immediately tries to seduce Jorick, who tells her that he is already married. When she almost loses her chance, she reacts with her usual aggression and tries to belittle Velnya, Jorick’s wife, “Yes, I know, and to such a plain, timid little thing. Can

⁸³ Her attitude is analogous to that of Claudius towards Françoise, who saved his life, and he only used her. He saw the benefits of his new existence he got from her and of her service for his mission to take revenge on his father. However, as he becomes the vampire leader, he thanklessly relates to the woman and does not even care if she exists or not. Similarly, Kateesha solely uses Daniel. She has her bodily pleasures satisfied by him when she wants it, but she has no feelings towards him. She is careless about his death, and she does not feel the slightest remorse for him.

you truly be happy with her?” (Naylor 2012). As she calms down, she tries to use her sexual charm to attract the man, once again without success, which leaves her relationship with Jorick in the same position as that of Daniel with her. “But, Jorick, I love you” (Naylor 2012), she says desperately, but only gets the same negligent reaction from him as she gave to Daniel, and she is as helpless against it as her former partner was against Kateesha’s attitude towards him. As Jorick leaves, Kateesha is left in her desperate situation, and she remains fretful in her thoughts, “She glared at his disappearing figure with narrowed, burning eyes. How dare he reject her? How dare he turn his back on her? On a whim she could make any man crawl through the mud for her, begging for a word, a touch, a taste. How dare he resist!” (Naylor 2012).

Kateesha’s power-hungry nature and aspiration for dominance prevent her from accepting her defeat. However, she can but angrily and madly shout alone,

“You can’t hide, Jorick!” she screamed. “You love me, and you know it! I was made to be with you! You belong to me!” Her words turned shrill and hysterical. “I will have you! One day you will beg me for mercy on your knees! Do you hear me?” [...] “Do you hear me, Jorick? You’re mine and you’ll always be mine! Do you hear me? I own you! I own you!” (Naylor 2012)

Like Troy, Kateesha is a dual vampire, who takes advantage of every situation in which she can be on the dominant side. She bathes in power when she kills four of the five young vampires, and she similarly enjoys any situation when she can dominate Daniel, which the man’s unrequited feelings for her symbolise. However, in the same way Troy is subordinated to Claudius, she is inferior to Malick, who can easily predominate over her. In addition, Kateesha has the same dichotomy regarding love relations. She despises men and considers herself untouchable and too good for them, which can be seen in how vehemently she rejects Daniel. However, she undergoes the same fate in her relation to Jorick whom she cannot possess.

In the case of each vampire, whose most significant common feature is their aspiration for power and dominance, their drive to achieve it derives from their inner frustration. In Claudius’ example, its source is his past. He becomes an oppressive tyrant because another oppressive tyrant, his father, wanted to kill him, and he underwent physical violence, which could cause his death but for the help of a vampire, Françoise, who turned him into her kind and saved his life. As a vampire, Claudius initially slays humans, and later as a ruler, he gets many bloodsuckers killed. In order not to be inferior again, he never lets the control slip away

from his hand. He builds his own coven and dominates it to the extreme, which means that he makes all the other vampires in his flock his minions, who anxiously do his biddings.

The past is also relevant for Troy, who cannot forget the experience of growing up in poverty in Hell's Kitchen. He is always jealous of rich people, which is also the reason why he insults Costus and Piotr. As he departs from them, he sees that Costus is unsure about what happened to him during the night, and if he wanted it or not. Troy thinks, "Of course he did. And if he didn't, then he at least deserved it. They all deserved it with their mansions and their money" (Naylor 2012). His aggression and violence represent his desire for power and dominance, which comes from the law of the strongest he had acquired long ago in the past. This can be seen in the concluding sentences of his short story summarising Troy's nature, "The lessons he'd learned on those streets would stick with him for an eternity. You took what you wanted because no one was ever gonna give it to you. Only the strongest survived, and to be the strongest, he'd given up his soul, long before he'd become what he was now" (Naylor 2012).

Unlike Claudius, Troy can never exploit his potential, so his frustration is not only relevant to the past, but also to the present. Troy cannot become a vampire leader, so he has to accept his subordination to Claudius. The tension this creates in him makes him fight for and take every chance to be the stronger, which he shows against humans and vampires, women and men, strong and weak. He always wants to prove his power and dominance.⁸⁴

Just as Troy is subordinate to Claudius concerning power and dominance, the same is true for Kateesha in comparison with Troy. While Troy's position is fixed, Kateesha's one is unstable, which is shown by how easily she is dismissed from her flock. Kateesha is the most frustrated vampire among the three since her frustration is continuously fed by her sense of inferiority. Even if she is stronger than Daniel, when they find the five vampire youngsters, she has to accept his superiority due to the social stereotypes around her sex. So, the first point about the tension in her is related to her identity as a woman, who is to remain silent on the side of a man. The second concerns her sensitivity to references to skin colour, which is observable in the way she is offended by one of the five young vampires. Thirdly, Malick makes her power relative since she is as weak compared to him as her victims to her.

Lastly, her desperate love towards Jorick also causes hectic feelings and anger in her. Like Claudius and Troy, she responds to her frustration with brutal evil deeds by murder and torture since these give her enjoyment, which is depicted by her having vampire sex with Daniel following these acts. However, as much as she can show her powers when she massacres the

⁸⁴ The best example is how he tries to increase his power in the coven when he invites Michael to the vampire party without his master's permission in "Michael".

young vampires, and when she rejects Daniel's feelings for her harshly, she is as helpless in her relationships with Malick and Jorick as her victims are against her. She cannot dominate her master, which is shown by how her ridiculous attempts to convince him backfire. All her attempts to seduce Jorick are in vain and only lead to her even more desperate feelings.

The transgression in power and dominance, from Claudius, who entirely possesses them, via Troy, who can partly achieve them, to Kateesha, who loses them, represents a direction from the stronger towards the weaker. What Troy can mainly experience is only given for short periods to Kateesha, who not only loses her position in her coven with her life at stake, but she also stays alone as her partner is killed and her love does not need her. Despite all her remorselessness and evilness, she is the first among those vampires, who experience suffering, which is more relevant to the vampires who belong to the next groups.

3.2. Bloodlust

Bloodlust has been a major feature of the vampire from the beginnings. The antagonist who craves for human victims to suck their blood and therefore prolong its life is a cliché, which became the source of different interpretation of the character, including vampirism as an outside force threatening the stability of a community, or the symbol for contagion, etc. As is observable in the cases of those bloodsuckers, which thematise power and dominance, especially those of Troy and Kateesha, bloodlust is present in their plots, too. Nonetheless, it is not a central, but a side theme. In *Vampire Morsels*, Adam's short story depicts vampiric bloodlust as the main topic.

In "Adam", the vampire and the human existence are harshly separated from one another. Adam cannot do anything against the loss of his human life after an animalistic bloodsucker attacks him. When it sucks his blood, it seals the man's fate to live further as a vampire. Adam's change is depicted when he meets Susan after his transformation. The woman is not sure if she sees her boyfriend when she looks at him in the night, "It was a man, if man it could be called. The features were once human, but were so inhumanly twisted as to appear beast-like" (Naylor 2012), which indicates the bestial portrayal of the bloodsucker, similarly to how Adam was hunted down by a vampire. As he takes Susan into his arms, he loses his last drop of humanity and becomes helpless against his vampire instincts, which means that he becomes the same as his former attacker, "He tackled her to the ground, fury twisting his features. His brain slid and he didn't recognize her anymore. She wasn't a person, she was a thing. Something he needed to silence. Something he needed to bite. Something he needed to

feed on. Bite. Drink. Feed. Bite. Drink. Feed. Bite” (Naylor 2012). Adam’s irreversible change because of his transformation is shown when he comes back to his senses and realises what he has done, “Adam fell back on his knees and held out his hands. The rain pounded the blood away, but it couldn’t wash them clean. It couldn’t fix this. It couldn’t fix him. What had he done? What had he become?” (Naylor 2012).

Although he is more instinctive and bestial, Adam is partially analogous to Louis from *Interview with the Vampire* as he feels remorse about what he has done. Demetrius, the vampire he meets, is similar to Lestat from Rice’s novel because he makes Adam accept his new identity, just as Lestat shows Louis that there is no way to resist to his new existence, and therefore it is pointless to resort to animal blood consumption. As he takes Adam with him, Demetrius represents the unresolvable isolation between humans and vampires,

And then, slowly, he drew them both away, away from the beach where Susan’s mangled, bloodless body laid spread eagle beneath a flock of hungry seagulls. Away from the boot camp, and Korea, and marriage, and all the things that had made up Adam’s life before. Away from the orb of the burning of the sun and into the shadows. (Naylor 2012)

The last sentences are lurid and sad. Adam needs to accept an entirely different existence eternally, and hence he needs to turn his back on everything he had been before the vampire attacked him. The emphasis on what he loses implies that it is not a lucrative change to become a vampire.

Although Kateesha also suffers, it is not due to her vampiric existence. It rather derives from her own personality, which contrasts with her potential to find her place in her vampire community since her hunger for power and dominance makes her want more than she can take. By contrast, “Adam” shows that the vampire thematises suffering by the contrast of its existence with the comfort of human life. The everlasting existence supports that the bloodsucker’s life is rather a burden than a blessing given by inherent vampiric powers. Although mainly the latter can be observed in the examples of the vampires from the previous group, “Adam” is only the first stage in the stories depicting the difficulties vampires struggle with.

3.3. Loneliness

Louis from *Interview with the Vampire* and Coppola’s *Dracula* are forerunners of the vampires, which illustrate the heavy experience of their isolation and together with it, the

character's inability to belong to a community and other individuals. In Louis' case, the incompatibility of his personality with that of Lestat and the loss of Claudia as a companion result in his burnout preventing him from belonging to Armand either, which is why he ends up as a desperately isolated bloodsucker preying on humans. In Dracula's story, this inability is heightened by the vampire, who is hopeless to find the consort he lost as a human. This leads the Count to give up his existence when he resigns his struggle to belong to someone. These two stories represent that the vampire is immanently doomed to loneliness and isolation, which can also be observed in "Nirel" and "Kariss" in Naylor's *Vampire Morsels*.

Nirel's story embraces the past, the present, and the future, and each expresses his vampiric existence as a burden. The present regards a five-years-long monotonous period, in which he lives with two female vampires, Agnes and Iris. The company visits parties to feed on humans who are under the effect of drugs. Ostensibly, they are in an ideal situation as parties are organised every night, which means that their nourishment is granted. In addition, Agnes is in love with Nirel, which is revealed by their sensual vampire sex out in the rain after they feed on their victims during the night. Following their vampire orgasm, the woman's feelings grow for Nirel, but there is something odd about the man, which ruins the picture. He does not live up to the happiness of mutual love, instead, he keeps telling himself that he does not love the woman even if he calls her love, just as he addresses Iris the same way.

The situation soon turns from bad to worse because an opposition between Nirel and Iris evolves with Agnes standing between them. Iris is fed up with the monotony of their vampire life, with the necessity to experience the same thing every night throughout the past five years, with the parties, with the people, and she long for some new experience, "But can't we do something 'vampire-ish?' It's been five years and nothing has changed! We might as well still be human! Surely there has to be something more than this" (Naylor 2012). To her, it is not the vampire life she has had enough of, but the one she has with Nirel. The man tries to reconcile her soul as he attempts to convince her that there is not much difference between humans and vampires, hence the act of something vampirish is nonsense, "What do ya expect to 'appen? Vampires are just people who live forever, so of course it's all the same" (Naylor 2012). Nevertheless, he does not manage to calm down Iris who simply replies, "I want some adventure!" (Naylor 2012), so he makes a second attempt to prove to the woman that what she wants is pointless and unachievable, "Love, I've been bored since I was born" (Naylor 2012).

Since Nirel's efforts to enforce his convention on Iris are unsuccessful, she leaves him together with Agnes, who tells him that her sister wants to leave him and join a vampire flock. As Nirel gets to know the truth, he makes his real claims to Agnes against Iris' goal, and tries

to make her understand them with the hope that she will eventually convince her sister that her idea is nonsense and dangerous,

It isn't what she thinks it is, like some kind of bloody summer camp. It's just a place where some of them go, mainly the prats who rule the rest of us. What she wants is a proper coven, but even that won't be what she's 'oping for. They just turn on you when it suits 'em and leave you behind to take the fall. (Naylor 2012)

However hard he tries, he cannot stop Iris, and he also loses Agnes, who under the difficulty to choose between the only two she loves, opts for her sister she grew up with and loves the most, which, although Agnes begged him not to force her to choose between them, leaves Nirel alone as he does not join the sisters.

Nirel learns that he cannot avoid his fate of eternal loneliness, and as a result of his feeling that something became dead in him by the sisters' departure, he starts killing humans unnecessarily,⁸⁵ "He hadn't needed to kill them. They normally didn't; they just took some and left them alive. But tonight was the kind of night to revel in death and blood. It felt good. It felt like some kind of power" (Naylor 2012). By this time, the sisters have already left, which means the end of the present in the timeline of the plot.

Nirel's inability to stay with the two women derives from his past, in which he was marked for death as a young bloodsucker, and then he underwent a most cruel experience he recalls as he enters the empty house where he lived together with them,

After the massacre, his coven had abandoned him and left him to take the punishment. He was the newest, after all, the least important. The redheaded executioner had spared him, but the lackeys had left him bound and gagged in the abandoned house. He'd had to wait for the rats to chew through the rope. He'd caught one of them, but the rest of them ran and he'd stumbled out into the snow, looking for something better. (Naylor 2012)

As a young and weak vampire, he could do nothing against being tortured virtually to death. Although the executioner did not kill him, he was bound only to wait his death by starvation, which would have happened but for one rat, the blood of which he could consume after the animal had bitten off his knots.

⁸⁵ This also resembles the burnt-out Louis in *Interview with the Vampire*, when he remorselessly kills any human who comes along his way.

Looking for a further victim to feed on, he entered the house, where Iris and Agnes lived with their sick mother. The extremely starved vampire attacked the helpless old woman, and as he could not stop drinking her blood, he unintentionally killed her. He only discovered later that she lived together with her two extremely thin and fragile daughters in poverty. In addition, both Iris and Agnes were disabled with their poor eyesight. Since he was still hungry, he set on Iris, but Agnes begged him to take her life instead of that of her sister. After he killed their mother and saw the helpless sisters, Nirel faced the consequence of his deed, and since he felt remorse, he saved Iris' life by transforming her into his kind, even though he lied to himself about why he did it, "And he'd turned her rather than watch her die. Not because he cared but... Because I was bored" (Naylor 2012). His self-deception is as impossible as how he tries to convince Iris to accept her life as it is. He showed that he cared because he also saved Agnes after her sister.

After the recollection of how he got together with the sisters, the storyline returns to the present with Nirel, who enters the house where he lived with the two women. He suffers from his miserable situation, which is shown in how he looks at Agnes' letter, in which the woman asks for his understanding and says farewell to him. He again lies to himself that he does not care, similarly to the way he regarded the sisters' transformation, "You 'ere me? It's no skin off my nose. I don't care what they do. I don't care where they go. You 'ere me? I don't care" (Naylor 2012).

The timeline changes to the future, which brings nothing but misery to the vampire. Nirel does not only suffer from loneliness but also from his inability to live his true identity, which repulses him. He did not let himself experience true love with Agnes. Instead, he constantly lied to himself by claiming that he does not love her. Even when it is too late and it does not matter anymore, he still lives his fake life with his pretended personality and feelings,

He settled for jamming it into his pocket with the letter. Her letter. What could she have to say to him? Probably more clingy, whiny bullshit.

'I love you enough for the both of us.'

Bullshit.

But it didn't matter because he didn't love her. He'd never loved her.

And he'd keep telling himself that.

Forever. (Naylor 2012)

Nirel constantly escapes the consequences of his vampire existence, but he does not manage to find peace and tranquillity, instead, he only creates a life to himself full of

contradictions. Therefore, he is the reason for his ontological crisis, which reaches its peak by the end, which clarifies that he could not reconcile with what he did to the mother and her daughters, “The wind whispered through the corners, and he shivered. He imagined he could feel their mother’s eyes on him, like they’d been that first night. They were angry eyes. Vengeful eyes. Eyes that wanted to punish him for what he’d taken away” (Naylor 2012). By the end, Nirel’s fate as eternal loneliness is his punishment for something he could not avoid. Nonetheless, the punishment does not come from the dead mother, but from his conscience, which projects it to her. Just as with every sorrowful element in his life, he is helpless to escape it.

Nirel’s emotions are caused by the possible outcome that the sisters would leave him, which he could not stop either. Agnes and Iris used to be impaired children, and their disability remained with them even as vampires. Their eyesight did not become sharp after their transformation, and additionally, they do not have the general vampiric mindreading ability. With impaired physical and psychic powers, they are chanceless against other vampires. Based on the cruelty of the bloodsucker covens, one of which Iris longs to join, nothing good can happen to them. Nirel anticipated it because even as a stronger vampire than them, he was the hopeless inferior when his flock turned against him. No matter how hard he tried, he could not help the sisters, but their fate will be the consequence of his cowardice to join or go after them. The future has nothing for the two women, and Nirel’s future is to live together in isolation and loneliness for eternity with his feelings to blame himself for.

“Kariss” represents the vampiric existence from a marginal aspect, and also from a cardinal perspective. The former can be seen in the conversations between Kariss, who visits her dying mother, and Kolli, who grew up with her and goes after her to take her back to Andrei’s vampire coven they belong to. Their words to each other express the contrast between how they regard being a vampire. Kolli accepts the vampire rules and tries to live according to them, while Kariss cannot reconcile with the harsh differences her vampire identity brought to her. Since both lost many relatives, Kolli regards their transformation by Andrei as an act, which saved them, and the eternal life vampirism involves as freedom. Kariss expresses an entirely different attitude compared to Kolli’s consideration, “It was a beautiful word, but it was a lie. There was no freedom. It was only enslavement of another kind; forty years of enslavement to the darkness, to Andrei’s whims, to blood” (Naylor 2012).

While Kolli can take pleasure in the advantages of vampire life, Kariss wishes none of them. Her human side remained so strong that it takes hold of her acts and feelings, and therefore she visits her dying mother to see her once again. Kolli objects to it due to the rules

of their vampire flock. As opposed to her, he feels nothing for his relatives, “We gave them up when we accepted his blood. That was the price we paid for this freedom” (Naylor 2012). Even if Kolli repeatedly uses freedom as a term for their existence, he unconsciously loses his debate with Kariss, when he says that she could live up to their freedom, “‘Unless you anger him. I’m - I’m sorry for being harsh, but what would I do if he punished you? What if he...’ he choked off, but she knew the rest. What if he took back the life he’d given?” (Naylor 2012). Kolli’s words clarify how artificial his advocated freedom is. Instead of freedom, their existence means obedience to their chief vampire, Andrei, which their only way to avoid punishment. His words disclose that he simply disguises his fear as freedom, which means that he could accept his existence, unlike Kariss.

However self-deceiving Kolli may be, he is more balanced than Kariss. Her ontological crisis is the cardinal aspect of the vampire’s existence in the short story, and its analysis according to the past, present and future reveals it. In the present, Kariss visits her dying mother, whom she has not seen for decades. Since Kariss does not age as a vampire, to calm her down, she claims that she is the sick woman’s granddaughter, the daughter of herself, who was never born. Even at this point, it is observable that the present is unlike what Kariss wants it to be. She would not like to see her human mother as a vampire, instead, she would long to visit her as an older human woman with her daughter.

Even her conversation with Kolli clarified that the vampiric existence is a burden for Kariss. Nonetheless, the reality is even crueller as her character is too human to fit a vampire. There are many passages, which show her ontological crisis. As she enters the house, she thinks the coldness inside,

The cold wind rattled the house and Kariss shivered, more from habit than from cold. The cold didn’t bother her anymore, not since the darkness had taken her. The darkness stole many things from her, including the sun. If only it had taken her heart with it. Then, she wouldn’t have to hide in the shadows and watch her mother die. (Naylor 2012)

Her miserable thought reveals that she even desires freezing if it is connected to human life. She is a vampire in her body, but this could not take her human heart, which made her visit her mother against the rules in Andrei’s vampire coven. Nevertheless, she must realise that her situation is hopeless, and she cannot escape it. However much she wants her human life back, it is impossible.

She spent decades with her memories, which constantly tortured her, but as she could not tolerate the separation from her past, she went back home, only to realise that she can never find again what she wants to look for there. Her mother depicts this as Kariss faces that she is a stranger to her former self Kariss knew, “Kariss touched her mother’s withered cheek, so different from her memories. In her memories her mother was stern and firm with bright, flashing eyes and a temper to match” (Naylor 2012).

During her stay at home, Kariss is overburdened by her memories of how happy she was growing up with her siblings, how she spent pleasurable times with her mother, and how much she enjoyed her life as a human. The past lives in her but exists nowhere else. It is gone with all her joyful experiences, and she has to realise that the present is nothing like the past. At first, she blames her vampire existence for it, “The house should have seemed warm, but it didn’t. Andrei’s blood had taken that, too. She sat next to her mother’s bed and watched her sleep” (Naylor 2012). At this moment, Kariss is forced to realise what her new existence took away from her during the decades she had to live away from her mother, and from her former life.

In addition to the sorrow caused by numerous memories and the sad realisation that everything is gone, the worried Kolli prevents Kariss from experiencing her human life one last time. He constantly hurries her to go back to the Coven with him, even the idea of which she loathes. Kolli tries to be optimistic, “Come. Pack your things so we can go. Andrei is impatient. Everything will be better now. You’ll see. We’ll be happy” (Naylor 2012), but she knows that happiness is impossible for her as a vampire, “Happy. Kolli had been wrong. It had been so long since she’d felt happy that she’d forgotten how” (Naylor 2012).

She does not care about Kolli’s anxiety and returns her attention to her mother, but as she sees that the old woman does not recognise her anymore, she learns that her mother has also become a part of her past. As she realises that the present holds nothing not only to herself but also to her mother any longer, in thought she wishes her mother on the verge of death to return to her happy past, “Sleep. Sleep and dream of better days. Dream of your husband and your children when life was sunny” (Naylor 2012). Since she understands that her poor old dying mother will never be the same as she used to know her, she decides to help her by performing an act of euthanasia via sucking her blood to make an end to her sufferings,

Her mother’s eyelids sagged, and then dropped. Kariss bit her lip until she tasted her own blood. This was not the mother of her memories. Gone was the stern face, the flashing eyes, the quick temper. This was a feeble woman waiting for the angel

of death to take her away. If he refused, then so be it. She would play his role. (Naylor 2012)

After she says farewell to her, “Goodnight, Mamma. Sleep and be free” (Naylor 2012), she does it, and while she helps her mother, one last time she gets a chance to live as a human for some moments,

The weak sun shone, giving its final farewell before it left for its winter exile. The snow sparkled. A bird called, loud and harsh. Kariss stared through eyes that weren't her own; they were her mother's eyes. She looked at the assorted children that peppered the wintery landscape. They ran and laughed. They fell and rolled and made angels in the snow. They were all good children, or as good as they could be. All too thin and too loud, as children were wont to be. She didn't have much in the world but she had them and so she was happy.

Happy. That feeling Kariss had forgotten.

The scene faded. Kariss fought to hold it, but it ebbed away with her mother's life. The old woman fell still on the bed and there was only blackness inside her head. Black and cold like the winter night. (Naylor 2012)

As soon as her mother dies and her vision vanishes, Kariss is about to leave the house of her childhood and go back to Andrei's vampire coven. As they go out to the night, they have their final micro debate that ends in the realisation of Kariss about the cruel truth, which she denied and cannot escape anymore. When he looks at the starry sky, Kolli remembers the happy memories from their childhood, when they lay in the snow and counted the stars. As he says that to her, it seems that nothing has changed, but the woman replies that everything has. The man's answer represents the pure truth about her future,

‘No, Kariss. it's only we who have changed.’

In that moment she understood the truth. You can never go back. It wasn't a rule meant to protect yourself from discovery, but to protect your heart. You could travel to the places of your childhood and drink in the faces of those you'd once loved, but it could never be the same. It wasn't that they had changed, but that you had changed. So long as you stayed away, you could tell yourself that you were the same, but when you stood face to face with the past, you'd find only the dark, ugly truth and all the illusions would melt away, like Kariss's forgotten happiness and the lost angels in the snow. (Naylor 2012)

The final and truthful realisation is the moment of ultimate misery for Kariss. She has already been forced to learn that not solely her new existence departed her from the joyful past she

wanted to return to. She visited her former living place and her dying mother, but this attempt was unsuccessful because not only the past is different, but also her poor and helplessly sick mother. Nothing is the same, including herself. Time vanished the past, and the present cannot bring it back. To Kariss, the past represents delight, while the present is just a sad desire for it. Her future can only enforce her acceptance that returning to the happy past is impossible, which stands for the final change in Kariss, with the disappearance of her last human particle. From this point on, she has to live in an existence she loathes and she is to suffer from it in isolation, unlike other bloodsuckers, till eternity.

In both Nirel's and Kariss' cases, the vampire's isolation derives from the character's inability to cope with the consequences of their new existence. Nirel's former bad experience with vampires made him live segregated from other bloodsuckers. As a result, he turns Iris and Agnes into his kind and creates his micro-flock, but it is as non-viable as his integration into a community, which leads him to lose the sisters and exist in loneliness and isolation forever.

Kariss' example is a stronger representation of the same phenomenon. She is not only unable to integrate, but she is also an outsider rebel, who cannot accept her vampire nature and would like to live as human as possible. Although she learns that she cannot fulfil her goals and is forced to live further as a miserable creature of the night, even though loses everything that connects her to her past including her beloved mother, it does not result in the acceptance of her identity, and so she will eternally exist in isolation and ontological crisis.

3.4. Desperate Vampires

The next bloodsucker group is composed of four vampires from Naylor's *Vampire Morsels*, Arowenia, Alexander, Herrick and Ashton. They are similar to Nirel and Kariss in that they are outsiders compared to other vampires, however, this derives from their outer environment instead of their isolation due to their inability to integrate into bloodsucker communities. Thus, they are in a hopeless situation, which they cannot help, and their circumstances are even worse than those of the lonely vampires since they derive from the outside, out of their control, and not from the inside as a part of their situation.

"Arowenia" is about the future of Claudius' cousin. Even in "Claudius", Arowenia knows that she will get from the Écuyer's tyranny into that of Claudius, which will make no difference for her. Her story proves that it is worse. Instead of tyranny, it is ultimate tyranny, compared to which, her human life was better than her present vampiric existence. Her contemplation reveals it when she stands alone on the balcony after Claudius neglects her,

She leaned delicately on the veranda railing and closed her eyes, savoring the early summer evening. The smell of fresh cut grass wafted on the breeze, and she could hear the bugs and the bullfrogs calling to one another. It reminded her of another time and another place; a world before Claudius and his “brothers” stormed her father’s castle and butchered everything in their path. Sometimes, in her dreams, she could still hear the guards’ screams, but she was numb to them now. It was so very long ago, and time healed all, or how else could they continue living year after year, century after century? (Naylor 2012)

Arowenia is doomed to exist for eternity as a piece of Claudius’ belongings. She only belongs to Claudius and to no one else, “no male was allowed to touch her. That was one of the endless rules and regulations that kept everyone in their proper places” (Naylor 2012). Within Claudius’ empire, every vampire obeys his rules and is anxious to serve him. Everyone else around the vampire tyrant is in fear, which can be seen in the rules like, “But, regardless of what he wanted, it was best not to keep him waiting” (Naylor 2012). This is portrayed when Michael does something Claudius does not like, and the vampire boss immediately and humiliatingly shouts at him in the presence of others, ““You! Didn’t I give you instructions?” [...] They looked to see a pale, nearly terrified vampire who stood a few feet away, frozen as if in mid skulk. It was Michael, Claudius’ newest toy” (Naylor 2012). Likewise, every other vampire is Claudius’ toy in his coven.

The arch-vampire’s promise for her everlasting beauty is solely important to him, and it is uninteresting for her, but the vampire leader is careless about her attitude. Arowenia’s beauty is only to please Claudius, which can be seen when she prepares for the ball, and when she is ready, other female vampires dressing her regard her as an artwork, “The last string of pearls was threaded, and the women stepped back to admire their handiwork. Arowenia glanced into the mirror, but felt neither pleasure nor dissatisfaction. She only noted whether or not it would satisfy Claudius, and she believed it would” (Naylor 2012). Her appearance desired by her master shows her ultimate subordination to Claudius, who regards Arowenia as an object. She is apostrophised as “a porcelain doll on his arm” (Naylor 2012), and she is nothing more. Neither her opinion, nor she matters, which is proved when the vampires taste the blood flowing into a fountain from the hands of two naked women dancing during the ball.⁸⁶ Arowenia goes to Claudius after she is dressed up, and he tells her ““Take a taste,’ Claudius ordered and,

⁸⁶ These two women remind us of the vampires’ half-naked female victims whose blood is shed into a bowl in *The Legend of the 7 Golden Vampires*.

without thought, Arowenia complied. She also nodded vaguely, though no one cared about her opinion” (Naylor 2012).

Arowenia had to accept that she does not matter even to herself, as Claudius and her necessity to please him are only important to her, “Claudius. Claudius. Claudius. [...] The leader of the coven, the master of their futures, and her mate in immortality whether she wished it or not” (Naylor 2012). However much she tries to comply with his wishes by spending hours dressing up and doing his bidding, her efforts are in vain, which is shown by how Claudius sends her away from his company, “‘You’ll excuse us, I’m sure?’ Though he spoke it as a question, it was really a statement, and she only nodded wordlessly. [...] Then, he and his associates disappeared, no doubt headed for the library where they could sign away some part of their souls to him” (Naylor 2012).

In Arowenia’s miserably situation, “The grass is always greener on the other side” (Naylor 2012), but she can never be part of that. After she is left alone by Claudius and other vampires, Michael and Oren abduct her, like Claudius when she lived with the Écuyer. The two men take her to an unknown place and imprison her into a horrifying, desolate and cold cellar. Her desperate situation is emphasised by the fact that she is not even surprised and scared. The plot ends with Arowenia alone in the cellar. She does not think that her life is worse than before. Her thought after her second abduction resembles what she thought after the first in “Claudius”, in which she was not sure if her life would be better with Claudius than with the Écuyer, and here she is certain that her life cannot become worse than how she lived with the vampire boss. The last words of the short story reveal this, “she wasn’t sure whether she wanted to be rescued or not” (Naylor 2012).

Arowenia illustrates the desperate vampire. She suffers a lot, and everything torturing her is outside her control. Her hopeless situation is not because she is unable to cope with her vampire existence since she can get used to any situation. Nonetheless, she used to be inferior to the Écuyer, and she is also helpless against her extreme subordination to Claudius, who handles her as an object. She cannot escape her circumstances, which is shown by how easily she tolerates when is she is kidnapped. However innocent Arowenia is, the vampiric existence brings her only the obligation to accept her desperate suffering forever.

“Alexander” is a tragic story of its main character who was turned into a vampire when he was five years old.⁸⁷ His vampire existence is constant suffering to the poor innocent child.

⁸⁷ This reminds us of Claudia from Rice’s *Interview with the Vampire*, who was also transformed at the same age.

One reason behind it is the numerous restrictions he lives with, which he does not understand since in his early years, his mind is that of a child.

He cannot go out during daytime, and he cannot play with other children, who naturally do the things forbidden to him. As time goes by, the limitations in his life become ever more unbearable, so he tries to widen his boundaries. Against the rules, he goes out and later starts playing with Eucey, a slave child from a family whose members work on the plantation of Alexander's family.⁸⁸

In both cases, his parents discipline him. When he goes out, his mother, Jesslynn, bursts out, "'Alexander.' There was a note of warning in her tone. 'I do not wish to repeat myself. Get out of the plant this moment and find some other diversion in which to amuse yourself.'" (Naylor 2012). As he goes out another time and starts playing with the slave child, his ironic thought reveals his feeling caused by his oppression, "If they were detected, he'd be sent back inside to find something else to amuse himself with" (Naylor 2012). Nevertheless, as he plays with Eucey, his father, Oren, reacts the same way as his mother before, "His father scowled darkly. 'I care not for what your aunt said. You have been warned about appropriate company, before. Now come.'" (Naylor 2012). Later when the family has guests, it is sarcastically shown that appropriate company in Oren's words means blending with vampires only. When a male guest greets Jesslynn, "He offered her a polite smile that revealed a pair of fangs. The sign that he was one of them; appropriate company" (Naylor 2012).

Alexander does not care about any elitist rule in his family, which shows his childlike innocence. Since he cannot do anything against his parents' word, he starts building his imaginary world, but his mother's oppressive nature intrudes into that as well. Jesslynn constantly tries to make her child act against his natural behaviour. She does not let him play, instead, she forces him to study, which makes him lose his mood to play either, "He stopped outside the door to his room, unwilling to go inside and face the dreaded monster: Boredom" (Naylor 2012). He is ultimately oppressed by his parents, which also explains Alexander's desperate situation, just like his overwhelming feeling of the everlasting boredom.

The vampires are strangers to him since he is closer to humans as he wants to be with them rather than with his kind, which illustrates his ontological crisis as a vampire. This not only derives from the tension between him and his parents, but also from how he regards vampires in general, which can be seen as he meets Jorick Smit, another vampire from the neighbouring plantation, when he visits them,

⁸⁸ The vampire as a plantation owner is another analogy to Rice's *Interview with the Vampire*, just like the slave riot on the neighbouring plantation resulting in the death of fifty slaves.

His eyes met Alexander's briefly, and then moved away again. Mr. Jorick Smit had never been unkind to him, but neither had he been particularly friendly. He was simply there, like the leaves in the autumn or the snow in the winter. There was no malice in him, but neither was there love, just the ever present "there-ness". (Naylor 2012)

This emptiness describes Alexander's life, too.

The child does not understand the world around him, which is natural because his parents keep his vampire existence a secret from him. This isolates Alexander further from other bloodsuckers. As he ages, this tension becomes ever more overwhelming. Alexander's mind develops, and he is continually aware of the oddities around him. When he reaches sixteen, his mother still wants to keep their secret, but Oren convinces her that it is impossible, "For the love of God, we have children that never age" (Naylor 2012). Hence, Alexander gets to know that the weird things around him will be with him forever, which clarifies that there is no hope for him to escape his desperate situation,

Suspecting the truth and knowing it were two very different things. He'd watched slave children grow up, but they were different than him; their skin was darker and their teeth weren't pointy. They ate the food that was cooked in the kitchen. He had accepted that they grew up differently than he did because they were different. He just hadn't realized how different. (Naylor 2012)

The vampiric existence to Alexander means that his evolving mind and soul will eternally be imprisoned in the body of a five-year-old child. Thus, he will never live his natural life, while his relationship with his parents will leave him no hope that he will ever be considered anything other than a child even if he became a grown up long ago.⁸⁹

Alexander also has a minor role in "Bethina", in which he feels a strong sense of belonging to Bethina, who is employed as his babysitter by his family more than a hundred years forward in time. They love each another very much because they are connected by Alexander's hopeless situation and the circumstances around Bethina, who suffers from an incurable illness, which makes her decide to work for the vampire family.

⁸⁹ The tension made by the dichotomy of a child's body as well as a more mature soul and mind is also known from Claudia in Rice's *Interview with the Vampire*, who, because of her physical appearance, is always regarded as a kid, even when she longs for love and has sexual desires.

Similarly to Arowenia, the burden of vampire life is outside Alexander's control. He accepts his existence, including his pointed fangs and blood consumption, with the natural and innocent attitude of a child. However, he is helpless against the limitations his parents set for him, and he cannot cope with the boredom these lead to. He cannot even hide away from these in his fantasy world. As time goes by, due to his mental and spiritual development, his mature mind and soul are imprisoned in the body of a child, which only means everlasting and inescapable suffering for him.

Herrick is overwhelmed by the burden of his vampire existence. He returns four years after he departed from the place he lived as Caroline's neighbour. The woman was thirteen when he left in order not to make her suspicious because he does not age. Even back then, his existence deprived Herrick of his natural life flow and separated him from his environment. Like Kariss, he cannot continue living in isolation and returns. As he sees the almost adult woman, he first thinks about the difference between them since Caroline is a human unlike him, a vampire.

As he contemplates about his form of existence, Herrick reveals what vampirism means to him. When he first met with it, other bloodsuckers massacred his grandmother and transformed him,

It was a too familiar word, but it still held old terrors, ingrained from his childhood. He could hear his grandmother muttering prayers against the demons. He could see her terrified eyes, the way she made the sign of the cross with her withered hands. It was well that she hadn't lived to see her grandson join them, so long ago. (Naylor 2012)

He could not save his grandmother since he was helpless against the vampiric powers as a human. Consequently, his vampire life started with suffering due to the loss of a beloved relative. This remains a curse to Herrick even as a bloodsucker because "He hadn't shared the gift of the vampire with his brother. Too late did he regret it" (Naylor 2012) since it led him to lose his sibling as well.

Even at this point, the ontological crisis of Herrick as a vampire is recognisable. As a human, he was too weak to save his grandmother from the vampires, however, as a bloodsucker, he could have saved his brother's life, but he could not curse him with the vampire existence, which led to his sibling's death. Nevertheless, he is uncertain if he did it correctly since his conscience repeatedly takes hold of him. Herrick's description accounts for the effect of the

ontological crisis in which he is forced to live in as a vampire, “His face looked young, frozen forever in his early twenties, but his eyes were old. Too old” (Naylor 2012).

The tension reached by the collision of the human past and the vampire present in Kariss is also true of Herrick. Even in the past as Caroline’s neighbour, Herrick’s human side raised his interest in her. So as not to make her suspicious about his lack of ageing, he decided to move away, but the human nature left in him was stronger than the vampire rule prohibiting any relationship with humans. Thus, he returned. Caroline almost as an adult has an even greater effect on Herrick, who is more and more enthralled with the woman, “Though she didn’t know it, she owned him” (Naylor 2012).

She is always on his mind, and he constantly contemplates if he should contact her. When he talks about the young woman to Micah, his friend he used to play poker with regularly, together with Des and Benjamin, Micah is sure that Herrick wants to make the ideal woman for himself by transforming her. However, every time he is on the brink of it, Herrick withdraws even from talking to her. Even if Micah recommends that he should do it since he has nothing to lose, he cannot decide.

Nevertheless, his controversial thoughts about her are surpassed when together with Micah, Herrick goes to a club, where Des tells them that Claudius’ vampires brutally killed their friend, Benjamin. When they go to his motel, the company sees the result of the massacre, which divides them. Des and Herrick want to bury their friend, which angers Micah, “That can wait until tomorrow! Tonight we get blood!” (Naylor 2012). Micah’s desire for revenge does not change the attitude of his coldblooded peers. Their reaction clarifies how much they would hate to be in a vampire war, “Claudius’ blood will keep until tomorrow. Besides, no one knows where he is. He has several dens. Do you plan to visit them all? That would take days at best. If they’ve taken Jorick’s human, then Jorick will no doubt be on the hunt already. Let him do the legwork” (Naylor 2012). Their ostensibly rational reasoning derives not only from their attitude similar to that of Nirel regarding the avoidance of encountering other vampires, which hides their fear of Claudius, but also from their burnout because of the futile everlasting carnage among rival vampires only resulting in unnecessary losses, like Benjamin’s death, which only causes meaningless suffering.

As Micah alone is not strong enough to face Claudius, the other two win the debate, and after the company says farewell to Benjamin, and its members depart from one another, returning home, Herrick hesitates again if he should talk to Caroline,

Herrick found some extra pillows and made himself comfortable. When he closed his eyes he saw Benjamin's lifeless body, the first rays of the sun gleaming golden on his pale skin. The image disappeared and suddenly he saw Caroline again. Tonight showed how fragile life was – even immortal life. (Naylor 2012)

Following the death of his grandmother and his brother, Benjamin's demise is the third loss for Herrick. It convinces him that the vampires' world is not suitable for the innocent Caroline, as it is full of destruction, like Benjamin's motel, which is apostrophised as "The whole place reeks of blood" (Naylor 2012). To keep the woman as far away from vampires as possible, he decides again not to contact her, "No, now was not the time to talk to Caroline. Maybe when the fight was behind him, but not now. Not yet" (Naylor 2012).

His conclusion excuses himself due to the fight he previously rejected, which gives further evidence to the ontological crisis he exists in. He desires Caroline and wants to talk to her. However, his fear that he will lose her, too, prevents him from doing so. Even if he came back to be close to her, he keeps her as far from himself as a vampire has to keep itself away from humans because he does not even talk to her, which means hermetic isolation between Caroline and Herrick. Herrick's inescapable enervation keeps him existing, as Micah says to him, within "the miserable black hole you seem to wanna live in" (Naylor 2012).

Herrick appears in "Benjamin", too, the timeline of which precedes his plot. In Benjamin's story, he is a side character who participates in the poker parties of the vampires held weekly with Benjamin, Marcellus, Des, him, and Micah. In these events, the bloodsuckers have philosophical conversations about their existence, in which Marcellus and Des attempt to take an optimistic stand, Herrick a neutral one, and Micah a negative standpoint, none of which Benjamin cares for.

Herrick belongs to the group of desperate vampires because he lost his relatives close to him around his transformation into a vampire. As a bloodsucker, his past haunts him eternally. Unlike Nirel and Kariss, with whom he otherwise has much in common, he is not a lonely and isolated creature as other vampires are his friends. Although he tries to separate himself from humans, which is why he moves away from Caroline, his remaining human side makes him want to belong to her, which is why he returns. On the one hand, he fails to isolate himself, on the other hand, his fear that he will lose Caroline makes him as enervated as Nirel, therefore he cannot have any relationship with her. Hence, he can fulfil none of his goals.

Both failures occur because Herrick never wants to lose anyone important to him again, which derives from two of his former failures, his past inability to save his grandmother and brother. However much he tries, he cannot avoid his fate. He repeatedly undergoes the

burdensome feeling of loss. For the third time, it belongs to his vampire friends, the only successful part of his existence. He loses his friend, Benjamin, which confirms to Herrick that he should protect Caroline, and therefore he should not talk to her. Consequently, he sinks deeper into his miserable black hole standing for his desperate situation due to his vampire existence.

Ashton has been recently turned into a vampire by a bloodsucker, who belongs to Jessie's vampire flock. His transformation happens because his life slipped through his fingers not long after his parents were killed. Their death made Ashton careless about everything. As the world became void to him, the only thing he wanted was to escape from it, which led him to find the company, which goes to a desolate house every evening to consume alcohol and drugs, "With the still too recent death of Ashton's parents and the sudden responsibility heaped on his shoulders, Jessie and his friends seemed like the perfect escape from reality. Get high, get drunk, forget about everything. If only he'd known what an escape from reality it was" (Naylor 2012).

Since Jessie's company is a vampire flock, Ashton's escape from the real world worsens his situation because he cannot avoid his transformation. This represents his further alienation from the human world, including the only person left to him, his brother, Loren, who recognises Ashton's negative change and interrogates him about the reason for it, "It was a good question, and one he'd been working on for three weeks. Loren was right, he was avoiding him, but how could he face him - really face him - now? How was he supposed to explain that he really was different? How did he tell his kid brother that he was a vampire?" (Naylor 2012).

Ashton's escape from reality in his transformation into a vampire and simultaneously into a stranger to his former self and his brother is futile because he cannot fit into Jessie's vampire company either. This can be seen in the disdainful and hostile attitude of the flock members to him. Jessie requires Ashton to call him master, and he adds, "Remember your place, huh?" (Naylor 2012). Wesley, another member of the coven, once kicks the chair off on which Ashton sits in the house and says "Hey, get outta my chair, loser" (Naylor 2012).

These symbolise Ashton's inferior position in Jessie's cruel coven, which he soon learns when Wesley pulls a fourteen-year-old girl into the house and suggests that they should rape her, which the vampire boss approves. Ashton knows her and asks the vampires not to hurt the innocent woman. In response, Jessie cruelly kills her and tells him that he has five minutes to escape before the flock starts hunting for him and his brother.

While escaping, he finds out that his brother can only survive if he turns him into a vampire,

As he drove, one thing became apparent to him: he was going to have to tell Loren. No, not only tell him, he was going to have to change him. It was his only chance. There was no way he could fight them like he was. The change would take a full twenty-four hours to finish, but after that he'd be better. He'd be stronger; faster. They just had to get through those twenty-four hours. (Naylor 2012)

When he finds Loren, Ashton reveals him that he is a vampire, and according to his plan, he transforms him. Loren's agony throughout the transformation symbolises the sufferings of the vampiric existence, "Loren fell back to the grass and lay, gasping and groaning. His hands cupped his face and Ashton knew that his fangs would be coming in now. Or starting to. It wasn't instant. It took time to change your whole body over into something it shouldn't be" (Naylor 2012).

Because of their critical situation, Ashton had no choice regarding Loren's transformation. Although it was a must, he curses his brother with the existence that sealed Ashton's fate. As they arrive home after Loren's transformation, Jessie's vampire flock is there already. Hearing Jessie's sentence, "Now it's your turn to entertain us" (Naylor 2012), Ashton realises that all his decisions after his parents' death went amiss,

If he could just save his brother then it wouldn't all be a waste... would it? If only he'd been more like Loren after their parents died and put himself into something productive instead of running away and hiding out in drugs and alcohol. Jessie and his crowd seemed so extreme. They were the ultimate high: blood, danger, death. Like the death that was waiting for him. (Naylor 2012)

The vampires get ready for their torture, and Ashton is too late to regret anything he has done since he is unable to escape his desperate situation, "And then they lowered the mower. *No! God, No!* Ashton screamed. *Help! God, help! Help!* And then everything went black. There was no high. There was no light. Only a never ending sea of black" (Naylor 2012). Ashton is tortured to death,⁹⁰ and it is unclear if Loren manages to survive and escape or not.

Among the desperate vampires, Ashton is the most hopeless. He is unsuitable for any existence. The loss his parents takes his life to a dead-end, and he becomes careless about any responsibility including his brother, the only person left to him. His escape towards alcohol and drugs leads him to the bad company of Jessie's vampire flock, which ultimately ends his human

⁹⁰ This ultimate evilness and cruelty by torture reminds us of Lee's Dracula, who tortures Klove in *Scars of Dracula*, and gets Zena killed in *Dracula Has Risen from the Grave*.

life.⁹¹ As a vampire, he cannot fit his new existence either because he does not even have time to recognise that he is unlike the evil vampires in Jessie's coven. After some vampires occasionally humiliate Ashton, they turn on him when he tries to protect the girl they want to rape. He does not manage to defend her, and then he is forced to try to protect Loren by his transformation. However, this is also a failure as Jessie's coven finds them, which results in an inescapable situation for Ashton, who is tortured to death by the stronger and superior vampires.⁹²

The desperate vampire in Naylor's *Vampire Morsels* neither suffers from the consequences of the vampiric existence, nor does it miss the ability to belong to other bloodsuckers, unlike Nirel and Kariss. Instead, circumstances outside the vampire's control make its existence burdensome. However much effort Arowenia dedicates to fit into Claudius' empire, she is helpless against her oppression and objectification by the chief vampire, which poisons her life. Just like the incarceration of Alexander's mind and soul in a child's body, which results in his subordination to his parents' rules and prohibitions. No matter how much these weigh on Alexander's days, he is eternally unable to fight them.

Herrick is locked into the symbolic bell jar he created from his everlasting fear that he loses someone important to him. Even if he does his best never to experience what he did when he lost his grandmother and brother, he is hopeless against it, when Claudius' vampires kill his friend, Benjamin. As his efforts become futile, he remains unable to get out of his self-created symbolic prison and talk to Caroline, which only makes his desire to belong to the woman an infinite dream.

Ashton's inability to continue his human life after the death of his parents drives him into the vampires' hands, who transform him for fun. The end of his human life would have meant a new start as a vampire, but he is not cruel and evil, which takes him to a peripheral position in the flock. The coven turns against him the first time he contrasts with them. Unlike the other three bloodsuckers, Ashton can escape his hopeless situation, but only through his death.

3.5. Vampiric Decadence

⁹¹ The parallel depiction of alcohol and drug consumption with vampirism indirectly makes the vampire the metaphor of addiction, which is recurrent in the genre.

⁹² What happens to Ashton is a reverse representation of what Kateesha and Daniel do to the five young vampires, after they get away from Malick's coven.

In *Vampire Morsels*, the decadent vampire is Benjamin. The bloodsucker burning out of its existence is well-known in vampire fiction due to many written and filmic works from the previous century. Lee's Dracula is fed up with the futile hunt for humans, who also hunt for him, so he aspires for his final destruction together with the entire humanity never to be reanimated again in *The Satanic Rites of Dracula*. As Louis gives up his desire for a companion, he mechanically kills humans in Rice's *Interview with the Vampire*. Oldman's Dracula chooses death to find peace after he sees the impossibility to regain his lost love. In Naylor's vampire universe, the vampiric burnout is taken further, to the level of complete emptiness, which can be observed in "Benjamin".

Benjamin is less than a contemporary Byronic hero. Everything around him is void. He works at the reception of a motel, which mainly gives shelter to vampires. He is as careless about his job as about everything else in his life. He has empty habits of watching TV and sipping whiskey, which he even spits out since he cannot drink it as a vampire. This oscillation between the human and vampiric life shows that Benjamin's existence is so vain that he does not even have an identity. He only drinks blood to stay alive, but he does not like it, instead, he loves drinking whiskey, which he cannot swallow. His vegetation is shown by the weekly poker parties his motel with the participation of five vampires. When this event comes every week, it always surprises Benjamin, who gets up from the TV to take part in it as the guests arrive, without even knowing what day it is. In addition, he often does not recognise the participants, not only those who are not familiar to him but even the two vampires he knows. Nonetheless, Benjamin is uninterested in this situation, just like in the poker parties and their members.

Benjamin's vegetative condition is depicted in the virtually non-existent character he becomes at the poker parties. They are only habit-like events, in which the vampires try to understand the essence of their existence by conversating about it. This reveals that uncertainty is an immanent consequence of the vampiric existence. The poker parties scarcely progress because the philosophical conversations turn into debates due to the different approaches to vampire life. Marcellus and Des try to be optimistic, Herrick is neutral, and Micah is desperately negative. The collision of the contrasting viewpoints strengthens the vampiric uncertainty. Micah represents the end pole of this uncertainty because he does not see any essence in their existence, "You see any organization around here?" Micah waved his arm to indicate the room. 'It's just like us. There's no order, or reason, it's just chaos and you pretend there's a fuckin' plan behind it to keep yourself sane.'" (Naylor 2012). Marcellus is the polar opposite of Micah, "I disagree," Marcellus said again. 'Our very existence proves that there is order beyond the

seeming insanity of the cosmos. You can't imagine that we, as a species, just appeared by accident? We were crafted for a particular purpose.” (Naylor 2012).

As optimistic as Des and Marcellus are, they cannot convince Micah, and since Marcellus feels that there is a point in what Micah says, he tries to stop talking about the burden of the uncertainty deriving from vampirism and unsuccessfully attempts to play, “Micah opened his mouth to argue, but Marcellus held up his hand. ‘Is an evening of negativity necessary? Let’s just play cards.’” (Naylor 2012).

They cannot focus on poker, so the vampires continue their pointless debate. Benjamin would not even be recognisable in the argument but for Marcellus who addresses him indirectly, “‘Your friend doesn’t like a thought provoking discussion?’ Marcellus asked Des, half joking.” (Naylor 2012). Benjamin’s answer clarifies his neglectful attitude towards everything including his life, its circumstances, the presence or absence of the company, and the discussion on the poker party, “‘No,’ Benjamin answered for him. ‘I don’t. I like to watch TV, which is what I was doing before I got interrupted by a bunch of idiots who wanted to play poker. Only, we haven’t done much playing yet! So either get with it or I’m gonna go watch *Ironside*.’” (Naylor 2012).

Like watching TV for Benjamin, the poker party is only an empty habit for the vampire company. It is only serves for passing time against the vampiric eternal boredom. Its futility can be seen when Marcellus, Herrick, and Micah leave after “they were all sick of each other’s company” (Naylor 2012). Only Des stays, and he is surprised by what Benjamin said at the poker party, so he asks his friend a similar question to the one Marcellus asked Micah, “You don’t suppose there really is some intelligent design behind everything? That there’s some kind of fate that made us all what we are?” (Naylor 2012). Benjamin’s attitude is unchanged, but his response reveals that, like Micah, he is negative about the vampiric existence and feels it as a burden, “How should I know? [...] ‘And I can’t say what made you the way you are now, but I doubt it was God” (Naylor 2012) Even if only this time takes Benjamin any stand, he is careless about it. He does not do more than turn his back towards the question, similarly to how he does towards the vampire existence, others, himself, and everything else.⁹³

Benjamin’s decadence is shown by the fact that his transformation from a human into a vampire had no impact on him. The former supposedly alcoholic, heavy smoker and TV addict man continues these activities as much as he can as a bloodsucker, too. He tastes whiskey and sits in front of his TV in the motel. He is neglectful about everything, including his job, the

⁹³ Even the personal pronoun, ‘you’, in his reply indicates that he is not part of the issue, which symbolises Benjamin’s attitude towards the vampiric existence.

guests of the motel, other vampires, the weekly poker parties, and even blood consumption. Time just passes by Benjamin until he is killed in “Herrick”.⁹⁴ Benjamin has nothing in life, and he has no interest in it at all. He does not care about reasons, purposes, aims, and anything in general. Even the burnout of his predecessors cannot be compared to Benjamin’s decadence, and there are no other vampires depicting decadence so emphatically in Naylor’s *Vampire Morsels*.

3.6. Vampirism as Hope

Vampirism has been negatively associated so far. Those vampires who can come to terms with their existence, Claudius, Troy, and Kateesha, victimise other bloodsuckers, whom they oppress, reign over, or bully. Other vampires become victims of their existence, either because they cannot control their excessive bloodlust, like Adam, or their character is incompatible with other vampires they cannot blend with, or with the rules of their coven, like in the cases of Nirel and Kariss. Or their circumstances outside their control make them the victim of vampirism or other vampires, like Arowenia, Alexander, Herrick, and Ashton. Or without victimisation, only ultimate decadence can describe the vampire, like what could be observed in Benjamin. This group consists of two characters, Jesslynn and Velnya, who rather see the vampiric existence as hope for the future than misery and suffering.

Jesslynn is a human in the beginning. She represents a reversed picture of vampiric agony because her human life is full of suffering. First and foremost, she undergoes a series of death cases in her family, and the hard time it means can even be seen in her thoughts, “Jesslynn turned her thoughts to her family; or what was left of it” (Naylor 2012). Oren, her husband, lost both his parents, and together with him, they have mourned six of their children, “Though she’d born eight, only two survived infancy; Alexander, who would be five in June, and Tristan, the baby in her arms. At six months, it was uncertain whether he would live to see his first birthday” (Naylor 2012). After they lost six kids, Tristan, the youngest, is also ill, and his condition worsens with time. One day as his illness develops, his complexion reminds Jesslynn of her already dead children,

A dark, wrinkled woman appeared with a squirming bundle in her arms. Without a word, Jesslynn took the baby and dismissed the slave. She turned dark eyes on

⁹⁴ There is also an indirect reference to him in “Elsa”, in which a man working at the reception of a motel tells Elsa looking for Tristan that the man has already checked out she should not look for him.

her son and cooed to him softly. His small face was screwed up in misery but instead of bright red, his skin was pale like linen. Her chest tightened. She had seen that color before. It was the color of death. (Naylor 2012)

In addition to the sorrow due to the loss of family members and Tristan's case, Jesslynn has a hectic family life because of the tension between her and Torina, Oren's sister, who also lives with them. Torina is the opposite of Jesslynn. While the latter is a caring mother and wife, the former considers bodily beauty and the attraction of several men the most important, much to Jesslynn's disgust. Contrarily, Torina regards Jesslynn as an inferior woman because of her physical appearance. The two women constantly humiliate each other, like when Jesslynn answers Torina, "Jesslynn's face went hard. 'I imagine you would feel that way as you have no prospects for a husband or a home of your own with which to birth a child in.'" (Naylor 2012). Torina's response is no different,

Torina's eyes flamed, but her voice was honey, "You have misheard, dear sister. The trouble is that the prospects are too numerous. But that is bound to happen to a woman who has been blessed with the beauty and temperament to attract men." She looked suddenly sorrowful. "Oh! I must apologize. Of course you would know nothing about the trials and tribulations of beauty and warmth. I imagine that's why you accepted the first hand that was offered to you." (Naylor 2012).

As much as Torina looks down on her, Jesslynn regards her the same way, which revealed by her rejoinder, "We will never be free of the harlot!" (Naylor 2012).

Finally, she has every responsibility. This results in her bossy behaviour, from which many arguments derive, and it also means a lot of tension for Jesslynn. She takes care about her children, and she needs to be in the driver's seat when she sends Oren away to Jorick Smit, or when she asks her idle brother, Fabian, who only makes silly jokes with others, to accompany her to the neighbouring plantation after her husband has not returned home for a while. Her pulsing reactions to the others living with her family seem natural under such circumstances, like when "Jesslynn stormed by her, anger pulsing in her veins. She'd had enough of her, of Fabian, of all of them!" (Naylor 2012).

Jesslynn suspects something odd about Jorick Smit, the owner of the neighbouring plantation, "It's in his eyes, in the way his skin seems to gleam, in the way he moves and the way he talks; how he never opens his mouth all the way, as if he is afraid some secret will leak out" (Naylor 2012). Even though she does not know that his secret lies in his fangs since she is not even aware of the existence of vampires, as she sees Tristan dying, she makes a connection

between Jorick Smit's secret and the potential to save her family from further sufferings because the man does not age, "Her conclusion was drawn quickly; he was touched by demons. Demons that kept him from aging, growing weak, getting sick" (Naylor 2012). Although not aging, growing weak, and getting sick would solve the first source of Jesslynn's sufferings, she sees the possibility that Jorick Smit would marry Torina, which would cure the second problem, "Torina had been in and out of six engagements. Perhaps Jorick Smit would be next. If they were lucky, Torina would actually make it to the altar this time" (Naylor 2012).

Thus, she sends her husband away to find Jorick Smit's secret. Oren leaves, and the tension increases with the period he is not at home. She sends Fabian to figure out why her husband does not return, and the man comes back saying that Oren left with Jorick Smit. As she does not find it convincing, Jesslynn goes back to the neighbouring plantation with Fabian, but only gets the same answer from a terrified slave.

They return home, and their life continues ordinarily. Jesslynn is ever more worried that she will also lose her husband, when one night after her usual quarrel with Torina, the woman goes out and starts screaming. Jesslynn's resentment towards her is so intense that she does not care if she is attacked or not until she realises that Nan, a slave, has not returned to the house either, so finally she goes out.

As she sees that Torina motionlessly lies on the ground, she looks at her husband, who returned, "Jesslynn bit back a scream at what she saw there; lust, hunger and madness" (Naylor 2012). The first time Jesslynn faces vampirism makes her scared of Oren. While she backs away, her husband uncovers that Jorick Smit's secret is that he is a vampire,

"You wanted the gift⁹⁵, Jesslynn, and I've brought it." His voice turned brittle. "Look at me, wife. This is what you wanted. Look at it."

Almost against her will she turned and stared into his face. It was different. He was different. His golden eyes seemed to glitter with an intensity they'd never held before and when he opened his mouth she saw the fangs. (Naylor 2012)

When she sees that Oren found the secret, Jesslynn temporarily forgets why she wanted it. In her shock, fear takes hold over her, "'God preserve us!' She fell back. 'What have you done? What have you become? What have you done?'" (Naylor 2012). However, as she sees that Torina starts moving agonisingly, she regains her senses. When she asks, "You shared it with her?" (Naylor 2012), Jesslynn realises the life-saving potential of transformation into a vampire.

⁹⁵ A term inherited from 'the dark gift' from Rice's *The Vampire Chronicles*.

Oren accidentally and unintentionally killed her as the woman attacked him when he entered the plantation, and she did not recognise her brother. Oren's reply affirms Jesslynn,

There was regret in his voice. "I had no choice. I – I couldn't stop. The man – his blood. I hurried to come home to you. I did not drink first. She did not know me. She screamed. I – I did not mean to bite her. But then... I couldn't let her die. She is my sister. There was no choice. (Naylor 2012)

This is the point of persuasion for Jesslynn, who returns to her original thought to save her family with the secret, "Will it save our son?" (Naylor 2012), she asks Oren. His response, "Yes. But Jorick said we must not use it on the children, not until they're grown. Once they drink they will never age, never grow"⁹⁶ (Naylor 2012), makes Jesslynn regain her hope regarding vampirism. She asks her husband to turn her as there is nothing more on her mind than the protection of her loved ones, "Jesslynn held back a scream. She would not howl like Torina. She would not draw attention. I am strong. I am fierce. I am resolute. I will save my children. Like me, they will be strong. Forever" (Naylor 2012).

In addition to her role as the bossy mother in "Alexander", Jesslynn is a side character in "Velnya", in which she only asks Velnya if is ready to start her wedding ceremony.

As much as her first meeting with a vampire frightened Jesslynn, her hope for the positive changes it would bring to her family is stronger. Her past sufferings due to her role to take every responsibility in the family, her recurring arguments and constant opposition with Torina, and most importantly, the repeated misery of losing loved ones, especially her children, raise her curiosity and positive attitude towards a better future. Jorick Smit's unknown secret reveals that this future is hidden in the vampiric existence.

"Velnya" is in many ways similar to Jesslynn's story. Although it is a major difference that, unlike Jesslynn, Velnya is a vampire from the beginning. Like Jesslynn, Velnya wants to escape from her past and present pains to the future, which she regards with hope.

Velnya is a hundred years old, and this long time passed as she lived together with her sister, Jeda, and her husband, Traven. Despite the strong bond between the sisters, Velnya sees herself as the superfluous third person with them. In the present, Velnya prepares for her wedding ceremony, because with marriage she hopes to find her partner and the appropriate circumstances to live, which would also give her self-confidence and self-respect since it would stop Velnya from considering herself unnecessary. As a vampire in eternal existence with her

⁹⁶ They did the opposite to what Jorick tells Oren, the negative effect of which can be seen in "Alexander".

husband, she looks forward to the change meant by “the endless years stretching out before them that would promise them happiness” (Naylor 2012).

However, her positive feelings and attitude towards her marriage is not shared by Jade, who is worried about her future and safety, because Velnya’s fiancé is a chief executioner working for a vampire boss, which means that he has many bloodsucker enemies.

By contrast, Traven also regards Velnya’s marriage with hope. He tries to convince Jeda to think about what it means to Velnya, “Being gloomy is easier than being cheerful. Instead of seeing the clouds, the separation, you should see the silver lining, such as your sister’s happiness” (Naylor 2012). However, he reveals his selfishness he advised his wife against since he is mostly interested in the benefits due to the union of two vampire covens by the marriage, “She will not find a better match. He’s an Executioner, Jeda! No, the head of the Executioners! Think of it! You know who his master is! Imagine having such an ally!” (Naylor 2012).

Jeda’s worrying sentence, “Promise me that this is what you want” (Naylor 2012), reveals Velnya’s anxieties about her future, “Velnya swallowed hard and a thousand doubts suddenly screamed through her brain. Is it what I want? Do I want to go to the Nebraska territory? Do I want to be married?” (Naylor 2012). However, these are surpassed by her contrasting thought, “Or do I want to watch my sister and always be on the outside?” (Naylor 2012), which refutes her anxieties about her marriage.⁹⁷

She does not want it, but she convinces her sister that why they will go to Nebraska is not because her fiancé needs to escape but because “He’s worried that the hostility between the states will turn into something more serious, and he wishes to be as far from it as possible, and of course he wants to move farther away from his master” (Naylor 2012). The relationship of Velnya’s fiancé with his master still makes Jeda worried, so Velnya tries to calm her and also herself down, by basing her argument on the fact that Jeda’s husband was also let go by his master, Henri, after he had paid back his blood debt,⁹⁸ “He’s going to speak to his master and ask to be set free. He’s more than paid his blood debt. Once he does, he will come home to stay” (Naylor 2012).

After her worries vanish, Velnya goes to her wedding ceremony, and her initial hope returns as she looks at her fiancé,

⁹⁷ The hope-worry-hope structure is another similarity between the stories of Velnya and Jesslynn. Both start with hope, and before they reach it, they stop, and eventually return to it.

⁹⁸ The blood debt in Naylor’s *Vampire Morsels* means that a newly transformed vampire has to serve the flock of its transformer. From this bond, the chief vampire can set a bloodsucker free.

Though he couldn't see her face, she felt as though he met her eyes, and a smile stole across her lips. In his face she could see the reflection of her girlhood dreams. Here was her future, her fairytale prince, the man that would take her hand on winter strolls and whisper good night in her ear. His were the arms that would shelter her when she rained tears and the laughter that would celebrate when she bubbled with joy.

And he would be hers for eternity.

She wouldn't have to be alone ever again. (Naylor 2012)

Velnya underwent a hundred years in loneliness and isolation, but she does not regard her vampire existence as suffering, instead, she considers it to give her eternal happiness on the side of her vampire husband.

Both Velnya's fiancé and his master are enigmatic. Nevertheless, when Kateesha tries to belittle Velnya, the wife of the newly married Jorick, as she attempts to seduce the man, it is revealed that the executioner Velnya marries is Jorick Smit. Thus, his master is Malick, who ordered him to kill Daniel and spare Kateesha's life in exchange for his release from his coven.

Therefore, "Kateesha" justifies Velnya's hope in the vampire existence, and so do "Alexander", "Bethina" and "Elsa" confirm that of Jesslynn since these stories clarify that she managed to save her family. Although fears and anxieties surround vampirism in several works thematising vampiric power, bloodlust, loneliness, desperation, and decadence from Naylor's *Vampire Morsels*, Jesslynn's and Velnya's vampiric hope and their verification in other short stories cast a positive light on the vampire existence.

Naylor's *Vampire Morsels* mainly presents the vampires' accounts for themselves. Nevertheless, the bloodsucker and vampirism are also conveyed from human perspectives in the collection. For a discussion of the works representing these viewpoints, see Appendix I.VIII.

The human characters in Naylor's *Vampire Morsels* represent a continuity from their hope to the vampiric supremacy over them. The latter comes together with the classical image of their oppression by and subordination to the bloodsucker, which culminates in vampiric evilness and cruelty. Hope related to vampirism is the most strongly depicted in "Elsa". The main character's sole aim is to regain her perfect love partner, Tristan, the vampire. To reach it, she does not mind her transformation, which she sees as the source of eternal time for her to find her lost love.

In "Bethina", hope appears in more levels. Since Bethina works for the vampires on Jesslynn and Oren's plantation, she longs to rescue her mother from her incurable, infectious, and deadly illness. Furthermore, the force, which separates her from her mother, gives a new community for her as vampires cannot be infected with her disease. Alexander fortifies this

hope. Finally, a latent aspiration for transformation, which would cure Bethina, can be deciphered in the short story.

However, as *Michael* shows, Elsa is forced to learn that vampirism comes together with more than everlasting hope for love. The rules, regulations and power hierarchy are relevant to bloodsuckers. The pity she feels for Michael when she is told to turn him shows how much she is taken away from her initial idyllic state of mind about the vampiric existence.

Elsa learns her lesson after her transformation, and Bethina is made to learn it by Jane beforehand. The vampires exploit their human employees due to their labour power and blood for their nourishment. This exploitation means that humans are deprived of their pleasures, including marriage and childbirth. This relation clarifies that humans are inferior to vampires. The bloodsuckers rid of them when they consider them useless and reject their transformation into their kind, which are further illustrations of this one-sided relationship and the simultaneous symbols of the vampiric evilness from a human viewpoint.

Although Michael can only quit his low-class past via the work he applies for around vampires, the human hope towards vampires does not describe him, since he does not know about the existence of vampires. When he discovers that they exist, only the acquisition of the bloodsuckers' wealth interests him. He wrongly measures power relations, when he blackmails Claudius, which is a critical mistake leading him to undergo utmost vampiric cruelty as he is beaten almost to death by Troy. This shows the vampire's power over human life, which is emphasised further by Claudius, who, upon Troy's persuasion, orders Elsa to transform Michael.

Sarah stands at the end of this pole since she innocently gets into trouble with vampires. Only guided by her care for her friend, she ends up tortured by Troy because she does not answer the questions of Claudius' vampires, but she does not even know anything about what they want to get to know. Her example portrays the classic cruelty and evilness embodied by the vampire, who carelessly, remorselessly, and inconsiderately looks through the worthless and inferior humans.

Naylor's *Vampire Morsels* presents a versatile vampire universe, which first appeared in Apple Books. As for the main characters, the bloodsuckers involve different central themes, which are portrayed from multiple angles. The dominance of Claudius, Troy and Kateesha derives from the immense power they are endowed with and take advantage of. They embody the vampiric evilness and cruelty, which they practice over other vampires and humans, too.⁹⁹

⁹⁹ Regarding the side characters, this also describes Malick, Andrei, Jessie, Jorick, and Daniel.

On the other hand, their strength is the source of suffering to those, who are subordinated or opposed to them, such as Nirel, Arowenia, Ashton, Michael, and Sarah.

Kariss cannot live as a vampire because of her strong connection with her human past. This phenomenon is reversed in Elsa's case as she cannot live her human life. In addition to her difficulty to find her proper place in human society, her desire for Tristan puts her closer to vampires than to humans. She only regrets it when it is too late, after her transformation. Adam and Herrick oscillate between the two forms of existence. Adam's excessive bloodlust makes him unwillingly kill his girlfriend, and similarly to Elsa, he is too late to regret it. Even if he feels sorry for it, he was helpless against his nature. After his transformation, he would happily live as a human, which is impossible. Just like Herrick, who fears contacting Caroline. No matter how much he wants to belong to her, his vampire existence stops him from it because he does not want the same for the woman. But his desire for her prevents him from living as a vampire either. This makes him a resigned creature, which can be seen in his enervation when Benjamin is killed. Benjamin's decadence hides a more neglectful being than Herrick. He also preserved his human side, which is shown by his habits of watching TV and tasting whiskey, while he neglects his vampire existence. Michael is as decadent as a human as Benjamin is as a vampire.

Simultaneously with the negative representations, vampirism is also depicted from a positive angle, which is shown by the hope related to it. Velnya, a vampire, sees her future with Jorick as the source of happiness after her century-long loneliness. Jesslynn is a human, who fulfils her hope to save her family by the transformation of its members into vampires. "Alexander", "Bethina" and "Elsa" validate her hope, just as Jorick in "Kateesha" does that of Velnya. As a human, Bethina also regards her relation to vampires with hope in that she can save her mother from catching her illness, and she can belong to someone, especially Alexander, among vampires. While vampirism is the source of protecting her mother from disease and a sense of belonging, which connects Bethina to Jesslynn and Velnya, she is not turned into a vampire, which would cure her of her illness. Like other subjects, vampirism as hope is portrayed by a vampire, a human later turned into a vampire and a human being in Naylor's *Vampire Morsels*.

Conclusion

The objective of my dissertation has been to deduce what constitutes the popular image of the vampire, in other words how the most significant characteristics of the figure were formulated in the genre. Therefore, I set out to find the most important character traits, which played a role in the development of the bloodsucker, the most influential works, which represented these properties of the creature, with particular attention to the significance of these works in connection with the evolution of the figure. I also considered the most relevant themes around the vampire. Finally, I regarded an insight into the present state of affairs as crucial since the recent situation in our contemporary fiction reflects the most relevant vampire features, which still live on today. The last point supports how much the character traits depicted in the fictitious works from the preceding times left their trace within the genre as well as what effect and influence they still have in it.

The non-decreasing popularity of vampire stories in the last two hundred years has reached such heights in our contemporary age that the bloodsucker has become a multimedial representative tool, which not only has a role in printed texts and films, but also in electronic fiction. Numerous individual and serial hits in bookstores, cinemas, movie-streaming services and online electronic text databases prove that there is still a point in researching the vampire. Hence, I found it necessary to provide an overview of the creature, which I regarded as an innovation since the simultaneous historical and multimedial approach, which covers two hundred years and discusses three sources of media, is not thoroughly discussed by secondary literature.

To accomplish the overview, it was essential for me to provide a genre historiography to decipher the major character properties throughout the history of vampire works, which also provided us with a character typology of the bloodsucker. I started with a discussion of literary sources, in which I analysed the most canonised texts from the last three centuries. This involved the nineteenth-century forerunners representing the antagonistic evil vampire tyrants, which are opposed to the idealised humans, the twentieth-century sympathetic vampire, which took its step towards reconciliation with humans, and the twenty-first century bloodsucker that reached it, which I set out to call the integrated vampire.

This step was followed by the analysis of filmic pieces of fiction since the new medium of the movie took the primary role of entertainment over from written texts in the twentieth century. I discussed the early forerunners, which introduced the vampire film and stand for the transition from written text to motion picture. The film also departed from the former in another

sense as it set out from an adaptation deriving from an original printed story and ended up with a presentation of an independent and alternative storyline, which made movies pertinent as the sources of individual plots. The first vampire universe illustrated by the Hammer Dracula series took this phenomenon to a higher level as the production company made sequels, which universalised the vampire since altogether they set the creature free from its bonds restricting it to original storylines as well as to the Gothic far away and the long ago. To set the vampire free of initial authorial plotlines, time, and place meant to make the vampiric form of existence a usual part of any society on a fictional level, which consequently brought the bloodsucker closer to contemporary audiences. Thus, the Hammer Dracula films belonged to the analysed works, just like two innovative Dracula movies, which liberated the bloodsucker from its antagonistic role as the Draculas in them have feelings and emotions together with their ability to love. This notion opened their way towards the Ricean sympathetic vampire, and therefore the vampire got even closer to humans.

Finally, the beginning of our contemporary century included a further significant change in media. With the widespread availability of the Internet for ordinary people by the end of the first decade in the third millennium, electronic texts in online databases started to flourish. Hence, for an even more comprehensive picture, I found the involvement of this medium indispensable. With the widest possible availability in view, I opted for free sources in Apple Books, the most integrated online bookstore. The first vampire universe that appeared in it was *Vampire Morsels* by Joleene Naylor, a short story collection which represents a vampire encyclopaedia since it portrays many different vampire types, the classification and analysis of which I considered suitable for the discussion of the present state of affairs on the vampire to examine the effect and influence of previous literary and filmic sources observable in e-text.

During the historical and multimedial analysis of vampire stories, I concentrated on the vampires' outer physical features, their inner character properties, the most significant subject matters they thematise, the most significant interpretations of their role and significance in the respective stories. Regarding the interpretations of the vampire, I made my remarks and used relevant academic propositions. As could be seen, the methods I followed in the course of my research mainly regarded primary analysis with the close reading of texts and the citation of the most relevant passages that reveal important aspects for my discussion on the development of the vampire, and which together with the secondary arguments provided the feasible interpretations of the figure. I utilised secondary theories mostly in the first two chapters. In the first one, these mainly contextualised the vampire character. Most positions the vampire occupies in films were built on already known concepts from literary sources, consequently,

most of the secondary texts consulted incorporate writings of film theoreticians and critics. Since electronic vampire fiction is not broadly discussed by secondary literature, following a brief discussion on the scholarly assessment of the development of digital media, I based the third chapter on my analysis.

My major argument was 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 exemplified throughout my study, one specific case of which is hidden in intertextual passages I also highlighted in the discussion of the related works. Accordingly, I could observe what influence the respective literary texts in the vampire canon had on later ones and on filmic works. Similarly, movies influenced 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 was 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 claimed 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 my conclusion 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, this dissertation did its best to account for the milestones in the progress of the vampire.

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Appendices

Appendix I. – Further Discussions

I.I. The Emergence of the Psychic Vampire around the *fin-de-siècle*

Psychic vampires are pseudo-vampires in that they lack typical vampire characteristics. They do not have fangs, they are not hungry for blood, they do not sleep in a coffin and can stay awake during daytime as the sun has no detrimental effect on them. They cast a reflection in the mirror and crucifixes, holy water, silver and garlic cause no harm to them. They are human beings who can only be considered vampires based on philosophical terms. This is why Auerbach concludes that “killing psychic vampires means killing social life itself” (1995, 106). The author defines the psychic vampire as a figure of ordinary life who sucks others’ energy (1995, 101). This is the source of the simile with real vampires, as their sucking of blood resembles sapping energy. According to Auerbach, psychic vampires are less monstrous than vampires, they are not necessarily evil, and neither are they aliens, outsiders or foreigners since they integrate into their contemporary societies (1995, 109), where they create their own domestic worlds (1995, 104). The psychic vampire’s integration into society is the first step of the vampire to be able to become an integral part of human society in the late twentieth and the twenty-first century.

The time around the *fin-de-siècle* meant an important period in connection with the emergence of the psychic vampire. “The Parasite” by Sir Arthur Conan Doyle was written in 1894. Its psychic vampire is Miss Penclosa, who is a disabled woman because of her lame leg.¹⁰⁰ She has psychic powers that she uses against Austen Gilroy and his fiancée, Agatha. Initially, neither of them believes in the occult, and Miss Penclosa uses the woman to demonstrate her power. This act puts an end to Gilroy’s disbelief who starts to visit Miss Penclosa, who is attracted to him. She uses her psychic powers to win the man’s love. However, this turns out to be unsuccessful and Miss Penclosa dies in the end (2008).

“Luella Miller” was written by Mary Eleanor Wilkins Freeman. It is an important work about a psychic vampire, who is Luella Miller in the American story. Luella is capable of nothing but destruction. She moved into the old village where the plot takes place. By

¹⁰⁰ Later works of Gothic literature prove the connection between the literary Gothic and disability studies. Ruth Bienstock Anolik’s edited volume entitled *Demons of Body and Mind* joins these two fields with a collection of essays written on the appearance of disabled characters in works of the literary Gothic as well as these figures influence on and significance in connection with the genre (2010).

exhausting them to death, Luella consumes lovers, relatives and residents one by one, each of whom tries to take care of her. This is most detailed in her relationship with Erastus Miller whom Luella meets while she works as a teacher, even though she does not have any education herself. Later she marries the man. Luella's husband does all the household chores. Eventually, Luella is left alone after several similar cases, and since she is not able to take care of herself, she dies, too (1903).

“Luella Miller” is a more pertinent representation of the psychic vampire than “The Parasite”. Doyle's Miss Penclosa is only a forerunner of the figure. Even if the psychic vampire is not a real vampire, Luella Miller has some elements in common with Carmilla. Both their description is highly similar. Both are evil as well as beautiful and seductive. Just as Carmilla attracts her victims, Luella also manages to do so. Carmilla's corpse is burned to ashes, just like Luella's house after her death.¹⁰¹

I.II. Lestat's Role in Anne Rice's *The Vampire Chronicles*

Along with other vampires from the first novel, especially Armand and Louis, Lestat appears in many later ones. *The Vampire Lestat* recounts his two-hundred-year long life as a vampire (Rice 1985).

He is only a marginal figure in *The Queen of the Damned*, in which he is responsible for waking up Akasha. With her husband, Enkil, they are the first vampire rulers from Egypt. Akasha is destined to create a new world by destroying ninety percent of men and make women serve her as a goddess (Rice 1988).

Lestat is the main character in *The Tale of the Body Thief*, in which he changes body for a day with a human kleptomaniac impostor, Raglan James, who disappears, which makes Lestat struggle to find him and thus fight for his body and vampiric existence (Rice 1992).

He is the most important vampire in *Memnoch the Devil*, in which he encounters the devil called Memnoch, who shows him heaven and hell while trying to convince Lestat to join him (Rice 1995).

¹⁰¹ This is also a Gothic cliché. Old, ruined castles and haunted houses are frequently the settings of Gothic stories, standing for the evil, cruel, villainous, frightening, or repressing happenings, which take place in them. Commonly, the restoration of order achieved by the demise of the antagonist is followed by the collapse of its residence. “The Fall of the House of Usher” by Edgar Allan Poe, Wilkins Freeman's predecessor, is one of the most famous examples for this feature of Gothic stories. (1839)

The Vampire Armand recollects Armand's story of transformation and life as a vampire. Lestat is a marginal and passive character after his devastating experiences in *Memnoch, the Devil* (Rice 1998).

Merrick is a story of a witch, Merrick, who draws David and Louis towards her to get the "Dark Gift" from them.¹⁰² Lestat is one of the rescuers, who save Louis after his attempt of suicide (Rice 2000).¹⁰³

With *Merrick*, the twentieth-century period of *The Vampire Chronicles* ends. Nevertheless, a brief consideration of Lestat's appearance in the twenty-first century novels of the series is indispensable for understanding his role as the sympathetic vampire in the Ricean universe. *Blood and Gold* tells the vampire story of Marius from ancient times. Marius is the vampire who transformed Armand, and the novel involves many plot elements from earlier pieces of the chronicles, especially those of *The Vampire Lestat*, *The Queen of the Damned* and *The Vampire Armand*. Lestat is again a side character, who gets to know Marius, who later telepathically communicates with him to be rescued when Akasha traps him (Rice 2001).

In *Blackwood Farm*, Lestat helps Tarquin, who is haunted by Goblin, a spirit, to defeat it (Rice 2002).

Blood Canticle is told by Lestat who turns Mona into a vampire, the love of Tarquin, who is dying of plague, to save her and the couple's love relationship. He then helps her with other vampires to find Taltos, her child, who is among the advanced human species, while he struggles with the consequences of his love relationship with Rowan, a Mayfair witch (Rice 2003).

The last three novels of the chronicle feature Lestat as the main character. In *Prince Lestat*, he is to restore the order of the chaotic world of vampires in crisis. Because of a mysterious voice, the ancient vampires massacre young ones around the world, and Lestat has to get the well-known vampires from previous novels together to stop them (Rice 2014).

In *Prince Lestat and the Realm of Atlantis*, Lestat is the leader of the vampires who struggle with a spirit, Amel, who inhabits in his body. Lestat trusts that the spirit can make him reunite the vampires to discover Atlantis and prevent its destruction by the Replimoids (Rice 2016).

¹⁰² In the *Vampire Chronicles*, this is the term used for transformation which gives eternal life with the new vampiric existence to a former human being.

¹⁰³ Armand also tries to kill himself by exposing his body to sunlight, so it stands to reason why Remington claims that the Ricean vampire is a figure that characterises depression. (2003, 85)

The last novel of the vampire chronicles is *Blood Communion: A Tale of Prince Lestat*, in which Lestat recollects his story of becoming Prince Lestat, the leader of the vampires, and his fight with Rhosamandes, who is against Lestat's aim to unite vampires by forming the Blood Communion to live together in peace and stop the centuries-long aversion, hostility and fights among his kind (Rice 2018).

There is a contrast in Lestat's character as it appears in *Interview with the Vampire* and the following novels in *The Vampire Chronicles*. The parallel Auerbach draws between Lord Ruthven and Lestat based on the first novel from the series (1995, 2) cannot be considered adequate for the rest of it. In *The Tale of the Body Thief*, he is very similar to Louis from the *Interview with the Vampire*.¹⁰⁴ Louis tries to consume animal blood and Lestat as a young vampire attempts to kill only criminals, murderers, and evildoers. Marius teaches the same as Lestat does, which is depicted in *The Vampire Armand* and in *Blood and Gold*. Many of Louis' sympathetic features characterise other vampires who are rather neutral in the first novel, like Armand, but these are much truer of Lestat, who takes on the role of the sympathetic vampire in Rice's *The Vampire Chronicles*.

I.III. The Significance of Harkness' *A Discovery of Witches*

Harkness' *A Discovery of Witches* is the first novel in the *All Souls* trilogy. The protagonist is Diana Bishop, a witch. After she finds a long-lost book entitled *Ashmole 782*, she encounters Matthew Clairmont, a vampire, also looking for it. Diana's discovery attracts the attention of other supernatural creatures, witches and daemons, and thus it endangers Diana as well. Matthew protects her, and the two eventually fall in love.

The book exemplifies the integrated vampire since many human characteristics describe Matthew. He is a biochemist researching genetics, who also practices yoga and collects wine. The wine connoisseur vampire symbolises the novel's departure from the preceding stories depicting the bloodsucker antagonists if we consider how many times Lugosi's vampiric sentence saying 'I never drink wine' has been reiterated by successor vampires. Matthew lives in peace with humans, who do not even know about his vampiric existence. This is true of other creatures as well, which strengthens the integration of supernatural and human beings in society.

¹⁰⁴ Gelder associates him with the dandy (1994, 119), which draws a symbolic parallel between Lestat and Count Dracula, in addition to the Auerbachian Ruthven-Lestat one.

Harkness fortifies this natural coexistence by the meticulous scientific and historical details that overabound the plot. This is most observable in *Shadow of Night*, the second book, in which Diana and Matthew set out to find the three missing pages from *Ashmole 782* in sixteenth-century Elizabethan England. The story incorporates Queen Elizabeth I., Shakespeare, Christopher Marlowe as a daemon, and John Dee, together with many further historical figures (Harkness 2012). In *The Book of Life*, the third novel, Matthew's mitochondrial research on the common ancestor of the species proves the Congregation's forbidding of the relationship between different species inadequate (Harkness 2014). Paula L. Woods emphasizes Harkness' writing with circumstantial detail, "For Harkness' ambitious melding of scientific and historical detail is inventive and brings surprising depth to such real-life societal scourges as racial purity and miscegenation" (2014). Although Woods considers Harkness' way of writing innovative, Leriell in *Budapest éjjél után* (*Budapest After Midnight*, own translation), which precedes Harkness' work, employs an analogous technique that gives a well-established explanation for the existence of multiple supernatural creatures living together with humans in society.

Nick Owchar presents a similar statement to that of Woods in that he regards *A Discovery of Witches* as significant, since "Harkness creates an entertaining world in her first novel, a place in which humans, witches, daemons and vampires peacefully coexist" (2011). Nevertheless, Harkness' story is not new in this respect either. Steve Bennett aptly compares the relationship between Diana and Matthew to the one between Bella and Edward from Meyer's *Twilight* (2011). Similarly, Karen Valby writes, "Does this sound familiar? A woman falls in love with a moody, chiseled vampire with a great wardrobe and a quick temper. Of course it does, and comparisons between *Twilight* and Deborah Harkness' extraordinarily fun debut — the first in a planned trilogy — are unavoidable" (2011). Accordingly, Elizabeth Hand notes that the book depicts "yet another unconsummated affair between a mortal (though supernatural) woman and a hot, smoldering-eyed vampire" (2011). Likewise, Christine N. Ziemba simply apostrophises it as "an old-fashioned love story" (2011).

All the experts who point out the analogy between the love relationship of Diana and Matthew and that of Bella and Edward are right in their observation, but there are further overlapping elements in Harkness' trilogy and previous vampire works. Matthew consumes animal blood, just like Louis in *Interview with the Vampire* and the Cullens in Meyer's tetralogy. He is a Parisian vampire, like Armand and the bloodsuckers of the Theatre des Vampires in Rice's *The Vampire Chronicles*. The historical exploration of the origin of supernatural species reminds us of that of Akasha and Enkil in *The Queen of the Damned*. The

Congregation is analogous to the Volturi from Meyers novels. Both have the same rule, which prohibits the mixing of species and the human awareness of supernatural creatures. Furthermore, the coexistence of different supernatural species is also a known phenomenon if we regard that of the werewolves and vampires in Meyer's saga or the one of witches and bloodsuckers in Rice's series. Finally, the half-witch and half-vampire twins of Diana and Matthew in *The Book of Life* reminisce about Renesmee, the half-human and half-vampire child of Bella and Edward from *Breaking Dawn*.

All things considered, Harkness' *A Discovery of Witches* initiated a trilogy depicting witches, vampires, daemons and humans as integrated species in society. Although Woods agreeably notes based on the second book that Diana outshines Matthew (2012), his figure in the trilogy is a clear representation of the Meyerean integrated vampire. Accordingly, many of Matthew's characteristics and related plot elements are composed of previously known vampiric properties deriving from Rice's and Meyer's oeuvre. This is true of the politically correct portrayal of different species coexisting in society despite some critical remarks on the innovative features of Harkness' works. Nonetheless, the *All Souls* trilogy shows and supports the twenty-first-century presence and significance of the vampire cult based on the tradition the previous canonical works contributed to and maintained, in a same way as these works were related to their preceding ones.

I.IV. *The Brides of Dracula*

Right at the beginning, the connection to the first part is made clear as the story starts with a narratorial text referring to Dracula's destruction, which was the ending of the previous film, "Count Dracula, monarch of all vampires, is dead. But his disciples live on to spread the cult and corrupt the world" (Fisher 1960, 1-2'). In addition, this creates the context to continue the storyline by accounting for the further existence of vampires.

The film partly follows vampire representation of the first Hammer movie in that Baron Meister is also an evil and remorseless predator bloodsucker, who even takes "the blood of his own mother" (Fisher 1960, 52'). This happens because of the same excessive bloodlust as in the case of the vampires from the first part. Another similarity is the vampiric strength, which can be seen in Van Helsing's inability to overcome the Baron in the fight scene. The figure's ability to control the human mind with its psychic power is also a feature based on *Dracula*. This vampire quality is shown in the scenes when his mother cannot resist going to the Baron, which is otherwise against her will, when he attacks Gina, who does nothing against it since

she is incapable of action, or when Van Helsing tells Marianne not to look into the Baron's eyes. The cloak the Baron wears resembles the one Dracula wore in the first part, and the vampire inherits his habit to cover his victim with it from Lee and Lugosi.

However, vampirism is a bit different in the second part. Firstly, what was referred to as a common fallacy in *Dracula* is a reality in *The Brides of Dracula* since, as Silver and Ursini also note (1997, 80), the vampire is capable of shapeshifting. Van Helsing asserts, "And some have the power to transform themselves into bats" (Fisher 1960, 44'). Although we do not see the Baron in the form of a wolf, he appears as a bat, similarly to Lugosi, but the vampire bats are much larger and uglier than in Browning's *Dracula*. So, there is more emphasis put on this vampire feature, which is otherwise one element of the horror effect in the first Hammer sequel. Another difference is that transformation is inevitable. The Baron does not have to attack a victim twice, once to bite and once to make the victim drink his blood, which leads to the transformation. Once bitten by the vampire, transformation takes place.

Along with the difference in the vampire, there are two new items to fight the creature. The first one is the holy water Van Helsing gets from the priest, and the second is the rosary he puts around the neck of Marianne to protect her from the vampire. The latter substitutes garlic flower from the original work,¹⁰⁵ while the former is a new sacred element against the bloodsucker, which is not only appropriate to wound the creature, like the crucifix, but also to cure an already bitten victim from becoming a vampire, which Silver and Ursini heighten (1997, 80), too. When Van Helsing burns his wound and heals himself with holy water after the Baron bites him, it represents a different and easier method than protecting the vampire's prey with crucifixes and garlic flowers while giving the victim continuous blood transfusions to delay the transformation and simultaneously trying to hunt down the monarch vampire to save the prey.

The other vampires are marginal compared to Baron Meister, even though they depict important issues. The Baron's mother, Baroness Meister, is an exceptional bloodsucker as she manages to keep her sanity even as a vampire. When Van Helsing gets into the castle, her question, "Who is it that is not afraid?" (Fisher 1960, 51'), is a warning instead of an instinctive attack on a would-be victim. She sorrowfully talks to the Dutchman about the desperate vampire existence and its consequences, from which there is no release. When he answers to her that there is a way, her face expresses hope even if she knows that it means her destruction. Thus, like Countess Zeleska, Baroness Meister is not a purely evil vampire beast, she has some traits of the later sympathetic vampire.

¹⁰⁵ Similarly to wolfbane in Browning's *Dracula*.

The other two vampires the Baron transforms are Hans' daughter and Gina, who are loyal to him. Odell and Le Blanc's claim that the vampire often stands for hidden or even forbidden sexual desires (2008, 13-14). Accordingly, Gina is the figure of sexual liberation who advocates bigamy after her transformation. This can be seen in what she says to Marianne, who is already engaged to the Baron, "Say that you forgive me for letting him love me. [...] We can both love him my darling" (Fisher 1960, 72-73').

Vampirism is significant in terms of what it thematises. In *Dracula* Van Helsing proves that both material and rational thinking are inadequate when facing a vampire. In *The Brides of Dracula*, it becomes clear that neither the material, nor the occult is enough on its own. After the priest calls for him and he arrives, Van Helsing finds him deep in sorrow because of the death of Hans' daughter. He is repeating "And I am powerless, Powerless!" (Fisher 1960, 42'). The priest stands for the occult, and his knowledge is not sufficient to deal with the vampire.

Dr. Tobler represents the other side with his material-based thinking. He mocks the priest by telling him "What we doctors have to put up with. First it's you clericals, Father, with your monolithic superstitions" (Fisher 1960, 63'). He is the most imbalanced character, who wants to preserve his health while he is fond of drinking alcohol. He constantly takes different sorts of pills, even with brandy. When Van Helsing accompanies him to the school to examine Gina bitten by the vampire, he only insists on his fee and that Van Helsing should come with him for free. He does not have a clue about what happened to the woman, which does not interest him at all, as in addition to his fee for his worthless work, he is only interested in drinking.

Van Helsing has a balance between occultism and materialism. When he prepares to drive a stake through the heart of Hans' daughter, the priest asks him, "Isn't it sacrilege?" (Fisher 1960, 44'), his answer, "No, Father. It is, as I told you, an act of healing" (Fisher 1960, 44'), reveals that neither the pure occult nor religious conventions can be adequate solutions to vampirism. The act of healing is Van Helsing's solution, which is interpreted as the desecration of the dead by the priest. Furthermore, Van Helsing is far from the pure material thinking Dr. Tobler stands for either, which is shown when he sees wild garlic at the priest's place and says, "There's usually a good reason for all these old customs" (Fisher 1960, 34').

Destroying the vampire as healing supports the interpretation of vampirism as an illness in the movie, according to Silver and Ursini (1997, 83). Vampirism is associated with death in opposition to life and the unholy in contrast with the sacred. The Baroness calls her son a madman, which is an indirect reference to vampirism as a mental illness. Nevertheless, when she says to Marianne that "You may not believe it but we have had gay times here. Balls,

dinners, life. [...] People used to come from all over Europe, even from Paris to be my guests until he ruined it all” (Fisher 1960, 15’), the contradiction of life and death becomes evident since the word madman refers to the vampire, while gay times concern humans, the times the bloodsucker ruins. Therefore, life belongs to humans and death to the undead, the vampire, who turns life into death.

The unholy vampire existence is contrasted with the goodness behind true Christian religious faith. At the end of the conversation between the Baroness, who complains about her miserable life caused by her son, and the compassionate Marianne, the latter says, “May I say God bless you” (Fisher 1960, 16’), for which the Baroness replies, “If only he could” (Fisher 1960, 17’). Based on this exchange, the vampire can be interpreted as a strong, evil counterpart of God. The true contradiction between the holy and the unholy is explained by Van Helsing, who answers the priest’s question, “What is this... vampirism should I call it?” (Fisher 1960, 42’), in the following way, “It’s a survival of one of the ancient pagan religions in their struggle against Christianity” (Fisher 1960, 42’). His words express the fear of the acts of the vampire when he goes on and says, “Only then will this bondage of hell be lifted from the world” (Fisher 1960, 43’). Hence, the vampire’s deeds are portrayed as unholy sins. The sharpest collision of vampiric evilness and religion is shown by the scene when Van Helsing meets the Baroness as a vampire and answers her question “Who is it that is not afraid?” with “Only God has no fear” (Fisher 1960, 51’). Based on the holy-unholy divide, since Van Helsing conducts the holy act of saving humans from the unholy vampires, Salter states that he symbolises Christ (2022, 160), which can be supported by his occult knowledge, but regarding his scientific and rational expertise, it can only be considered half true.

All things considered, *The Brides of Dracula* continues the evil bloodsucker tradition of *Dracula*. However, it also introduced some changes, like the inevitable spreading of vampirism after the vampire bite, the ability of the bloodsucker to transform into bats, the new weapons and means of protection against it, such as holy water and rosary. Additionally, the depiction of religious aspects, as well as the contrast between life and death are also important themes expressed by the vampire. Therefore, the second Hammer film undoubtedly contributed to the development of the vampire, which is why Bosley Crowther’s argument about the film saying “For here is but another repetition of the standard tale of the vampire bugaboo who likes to sink his oversized dentures into the necks of pretty girls. There is nothing new or imaginative about it” (1960) proved to be highly inappropriate.

I.V. The Legend of the 7 Golden Vampires

Like *Dracula A. D. 1972*, *The Legend of the 7 Golden Vampires* breaks the Hammer storyline. The former does it to the six preceding parts, since their plots were all set in the past compared to their release time, and they were also built onto one another sequentially. *The Satanic Rites of Dracula* was a sequel to *Dracula A. D. 1972*, and both placed their respective stories in their own time. Roy Ward Baker's work departs from this since it steps back to the Gothic far away and long ago. It starts in 1804, then a century later, the setting is China around the *fin-de-siècle*. Lee's departure fortifies the separation from the former movies.

There are fewer allusions to other works than in the previous films. One is Dracula's ritualistic words when he sends the three vampires and the legion of the dead into the fight against the vampire hunters, "Hear ye, great demons of hell. Watch over these, thy disciples. [...] Thus do we dedicate ourselves to your service and your commands" (Baker 1974, 66-67'). These words are the same as what Johnny uses in *Dracula A. D. 1972* before the Count's reanimation, and also Chin Yang on a ritual in *The Satanic Rites of Dracula*. Another indirect parallel can be drawn with *Dracula A. D. 1972* as both contain a hundred-year-long leap in time after the introductory scene.

The vampire is differently portrayed as no other Hammer production made it this horrific, frightening, and ugly. This can be observed in the seven golden vampires that are more repulsive than Schreck's Orlok. Nevertheless, even in his own vampire appearance and in the one he takes over from Kah, Dracula remains anthropomorphic, unlike the Chinese vampires. Their marble-like eyes, deadly grey faces and hands are completely like the dead. Each resembles Dracula until he keeps his body shape before he completely burns to ashes after Van Helsing kills him.

These vampires are as close to the dead as the ones who died because of them. Van Helsing claims the latter to be eternally damned, whom he describes as "They are their victims. The undead. Their slaves throughout the ages" (Baker 1974, 61'). Accordingly, they never utter a single word, which shows their beast-like character, like in Dracula's case in *Dracula: Prince of Darkness*. But they are more bestial as they do not even use metacommunication either, which was true of the Count when he wanted Diana to remove her necklace with a cross, which he expressed by pointing at it.

Van Helsing is again the narrator, who accounts for the vampire. The vampiric strength is cardinal. As Van Helsing says, "(t)hey are immensely strong" (Baker 1974, 45'). This mostly characterises Dracula, who effortlessly overpowers Van Helsing in their fight, and he could

easily have won but for the silver spear, which causes his death. The Chinese vampires are very strong as well. Their physical strength is accompanied by their highly developed skills in martial arts, which belongs to the area they are from.

Because of the geographical binding, there are two kinds of vampires, the one is Dracula, and the other is formed by the seven golden vampires. In addition to pure physical power to which Dracula resorts, the Chinese vampires also use swords. This way, the vampires can kill five Hsi siblings. Highly developed skills in martial arts are also shared by humans. The Hsi siblings are all masters of martial arts, and their skills are shown in multiple scenes. Strength meant by martial arts is so emphatic that Odell and Le Blanc define the movie as “a hybrid kung-fu/vampire film” (Odell and Le Blanc 2008, 46). I. Q. Hunter derives this mixture from, “Hammer’s uncertainty in the late 60s. As the market for costume Gothic slumped, Hammer tried with increasing desperation to update and diversify its product” (2001, 356), which started with *Dracula A. D. 1972*, was brought further by *The Satanic Rites of Dracula*, and continued here. Despite Hammer’s efforts, Sanjek criticises the film for this blending, which he regards as “a futile attempt to integrate martial arts and horror” (1992, 112).

Bloodlust is a major vampire characteristic, too. As Van Helsing puts it, “They are cursed creatures forever craving human blood for their very existence” (Baker 1974, 45‘). When the night comes, the Chinese bloodsuckers attack the locals, massacre the men with their swords and abduct the women they then tie down to tombs to ritually consume their blood.

The vampiric psychic powers are also present. According to Van Helsing, vampires “possess black powers that are far-reaching” (Baker 1974, 45‘). However, psychic powers cannot be observed in the Chinese vampires, and they are not cardinal in Dracula either. There is only one scene that shows the vampire’s hypnotic power over a human, in which Dracula attracts a woman to himself by his hand move so that he could bite her.

Van Helsing’s words describe another vampire feature, which is shapeshifting. When the human company takes rest in the cave near Ping Kwei, three vampires sleep in the form of a bat at the top. They wake up when the night comes, start flying, and then take their vampire shape to attack the hunters. Shapeshifting was the vampiric ability of Baron Meister in *The Brides of Dracula*. Although it is unclear if Dracula can transform into an animal, the facts that he easily takes Kah’s appearance and transforms into his original one, suggest so. However, the Chinese vampires certainly have the Baron’s shapeshifting ability.¹⁰⁶

¹⁰⁶ When Kah goes to Dracula’s castle, there are bats in it, which suggests that they are also vampires, even though they do not take another form, so they can also be analogous to the vampire bat from *Scars of Dracula*.

Transformation takes place the fastest here. Just as in *The Brides of Dracula*, it is an inevitable process. But it happens immediately after the vampire bite, there is no need for a day to pass, unlike in the first sequel, and the bitten person does not undergo any suffering, nor can the transformation process be slowed down, unlike in *Dracula*. After they have consumed enough of it, the bloodsuckers in the temple of the seven golden vampires shed the blood of their female victims into a pool to avoid their rapid transformation, which happens to Mrs. Buren after one of the Chinese vampires bites her during the fight.

The vampiric dominance has been a major feature in many former Hammer films, including the cruel Dracula that forces the priest to conduct the vilest deeds in *Dracula Has Risen from the Grave*, the Count who exploits his servants whom he simply neglects and destroys when he sees no more use of them in *Taste the Blood of Dracula*, the ultimate oppressor vampire who tortures his servant in *Scars of Dracula*, the power-hungry Dracula who does not let his servant play a power struggle with him in *Dracula A. D. 1972*, as well as the one who wants to take revenge on the entire humanity before his own ultimate death in *The Satanic Rites of Dracula*.

Count Dracula in *The Legend of the 7 Golden Vampires* is like his predecessors. He mostly resembles Lee's vampire from *Dracula A. D. 1972* in that he must be in a dominant position. Unlike Johnny, Kah has no intention to play a power struggle with Dracula. He simply asks for his help to restore the power of the seven golden vampires. The Count's answer reveals his dominant nature, "Wretch, I do not grant favours. I do not accede the request of minions. Know you not Dracula commands even from the confines of this miserable place? This miserable place. Yet you can serve me, Kah" (Baker 1974, 5').

Dracula immediately offends Kah by calling him a wretch, who gave him respect when he called him lord. Even the fact that he asks for his help supports the Count's superiority as a vampire. In exchange, the insensitive Dracula degrades him as a minion. He longs for power and subordinates his visitor to himself. Kah accepts to be Dracula's servant, as he says, "My Lord Dracula, I will obey your commands" (Baker 1974, 5-6'), but this is not enough for the bloodsucker. The Count reveals that he will conduct an act of ultimate subordination, which causes Kah's death,

I need your mortal coil. I need the form of your miserable carcass. I need your vile image. I need to walk this Earth again, freed from these walls. Freed from this mausoleum. I will return to your temple in your image, Kah. I will recall the 7 Golden Vampires as my own host. Tools of my vengeance on mankind. I will take on your mantle. Your appearance. Your image! Your image, Kah!. Kah, your own

image. But beneath the image, the immortal power of Count Dracula! (Baker 1974, 6-7')

The vampire immediately capitalises on Kah's arrival, which he sees as a chance to take his appearance and leave the barren Transylvania to set up his new reign over vampires and humans in the temple of the seven golden vampires in China. He establishes his empire in Ping Kwei where he commands the Chinese vampires and their former victims as the legion of the dead, who all collect young women and take them to the temple to prey on. Dracula does not even have to hunt down his victims, he solely sends the vampires out and clangs the gong to do so with the walking dead. Afterwards, he only bites the victim in front of him.

When the protagonist and the antagonist meet, this arrogance is also shown. Dracula cannot bear Van Helsing's provocative sentences which imply that he is a coward, "Show yourself. Or must you hide behind the image of another man? Is the mighty Dracula too frightened to reveal his face to me?" (Baker 1974, 81'). The vampire instantly refutes what the Professor said, "I am Dracula, lord of darkness, master of the vampires, prince of the undead, ruler of the damned" (Baker 1974, 81'), then he takes his original appearance back.

Just like in the last two Hammer Dracula movies, Van Helsing describes how to face, fight and destroy vampires in detail, "They abhor anything that has a holy significance. They fear the word of the Lord. In Europe, the vampire walks in dread of the crucifix. But here it will be the image of the lord Buddha. These are our protection" (Baker 1974, 45'). The Buddha statue is a sacred symbol in Buddhism, the most significant religion in China. Geographical differences have been first revealed in terms of vampirism. These are present in several aspects. One is in the Professor's reply to Hsi Ching's question about the potential of fire to kill a vampire, "Not in Europe. In the East, perhaps. I don't know" (Baker 1974, 46'). Later in the cave fight, it is proved that fire can destroy them as the third vampire is killed by Van Helsing's torch. Fire as an element against the vampire first appeared in *The Brides of Dracula*, in which the female vampire transformed by Baron Meister dies when she is burnt by fire in the mill. It also appeared as Zena's destroyer since the priest put her into fire upon Dracula's command. Thus, fire as a cleansing element returns. Fire, the Buddha statue, which killed the seventh golden vampire, and "A wooden stake driven deep into the heart. Or better still, a silver shaft" (Baker 1974, 45'), as told by Van Helsing, can destroy the bloodsucker. Silver is familiar from *Dracula A. D. 1972* onwards. It is also important here because the last Chinese vampire and Dracula are both killed by a silver spear.

The last significant point is the possibility resurrect the vampire, which Lee's *Dracula* depicts in the former Hammer films. Here, it is the firstly killed seventh vampire, whose reanimation is the goal of the other golden vampires. It is also explained by Van Helsing, "There are many things I don't know yet. But one thing I do know. Now, this golden medallion is the symbol of their undead life force. The remaining six vampires will do anything they can to retrieve it. Once it's in their hands again, they can reincarnate the seventh vampire" (Baker 1974, 46'). It is new that a vampire other than Dracula can be brought back into existence.

There are several topics around vampirism. The geographical differences are relevant given the occultism-materialism divide. Transylvania, Europe, and European people represent occult knowledge, contrasted with the Chinese and their country involving material thinking. Van Helsing is open-minded enough to incorporate occult disciplines into his academic work. Mrs. Buren, who is familiar with his works, admires him. She is eager to meet him, and later to take part in the vampire hunt.

By contrast, the Chinese academic circles are uninterested in the occult, which can be seen in their attitude at Van Helsing's lecture. They listen to the professor and discipline themselves until they become restless enough to object to what they hear. Many express their opposition to vampire theories. They simply call Dracula a madman, who the Professor encountered in Transylvania. When Van Helsing tries to convince them about the opposite, the tension increases, and the Chinese base their argument on their national pride, which emphasises that the Chinese culture is superior to the European, "These monsters may find sanctuary in the imagination of the peasants of Transylvania but China has a sophistication that has flowered and bloomed over the course of more than 3000 years" (Baker 1974, 21'). This thought not only praises the Chinese culture but also belittles the Transylvanian people and those who can believe in vampires, whom it associates with peasantry. This is a direct insult to Van Helsing, but it goes further as it is the Chinese audience, which takes the Professor's lecture as an offence, as an attendant says, "You cannot diminish their sophistication with vacant tales of devil monsters and grotesque fiends" (Baker 1974, 21'). This is another offence since it calls Van Helsing's topic empty. But the most degrading is what another participant says before the audience leaves the lecture hall prior to the end of Van Helsing's presentation, "Credit us with some intelligence, sir" (Baker 1974, 21').

Nonetheless, the occult-rational dichotomy is not black and white. Van Helsing's son, Leyland, is not enthralled by his father's field. When Mrs. Buren calls The Professor a vampire catcher, he corrects her and says that he is an anthropologist. The Hsi siblings are open enough to take part in the mission. Hsi Ching, who formulates the vampire hunting by asking for the

Professor's help, stands for the other Chinese pole, which is highlighted when he apologises for his countrymen's behaviour towards Van Helsing.

The geographical differences in terms of the occult and the rational are significant from another aspect. The Chinese pure rationality in his lecture affects Van Helsing so much that he starts to have doubts if vampirism is present in China. When Hsi Ching asks him to help the Hsis in their fight against the seven golden vampires, he says "Now, in the mountains of Transylvania, the vampiric legends are very strong. You can almost feel the terror. It has a tangible quality. But here, perhaps even I need proof" (Baker 1974, 29-30'). Hsi Ching is a balancing character, who gives back Van Helsing's confidence in his field when he provides tangible evidence of the golden medallion, with which his grandfather killed the seventh vampire.

The geographical differences around vampirism are cardinal throughout the plot. They can be seen in the location-based holy symbols against vampires, like the crucifix in Europe or the Buddha statue in China. Van Helsing's statement that fire is useless against vampires in Europe, while it can kill them in China, is based on the same distinction. The differences influence the Professor. He is interested in the mission to destroy the seven golden vampires, even though he is outside his European comfort zone in China. Accordingly, he questions his knowledge several times, like when he says to Hsi Ching who assures him about his confidence in the Professor's knowledge, "My knowledge, so far as it goes is limited to the European hemisphere" (Baker 1974, 43'). In conclusion, these geographical differences present the weakest Van Helsing in the Hammer universe, he is not as strong an authority as he used to be, even if he is powerful enough to be the leader of the vampire hunters.

The film shows some analogues to Stoker's novel. Transylvania is a cold, barren and empty place, which reminisces about Dracula's living place from the novel, which David Glover describes as "Transylvania as a nightmare land of mists and shadows, unrelievedly nocturnal and ill-lit" (Glover 1993, 131). Ping Kwei is the same nightmare land in China, which is ruled by the golden vampires. The population hides from them and lives in constant terror because the vampires go out from the temple to abduct the young local women to feed on, whose male relatives, who desperately try to help them, are massacred by the bloodsuckers. Both Van Helsing emphasize how inhuman and alien the place is. As they get close to the cave nearby the city, Leyland says, "I haven't seen a living creature for over three hours. No birds, no insects, not even a lizard. Oh, it's a godforsaken place" (Baker 1974, 52'). In the cave, when Hsi Ching says that the place would protect them from wild animals, he wonderingly replies, "Wild animals? We haven't seen a thing that moves or breathes in the last 20 miles" (Baker

1974, 54'). Leyland's thoughts overlap with what his father says about the Chinese place, "I mean the atmosphere. There is something malignant here" (Baker 1974, 53').

Just as Dracula destroys the British empire in Stoker's text, Chinese society suffers the same in Ping Kwei, where the women die after they are kidnapped and their blood is shed, while the men perish because they are massacred. Vampirism as a contagion is another significant interpretation of the novel. The legion of the dead represents it because its members serve the vampires, without the goal to consume human blood or any other purpose. They are empty, horrific creatures that blindly fight on the vampire's side under Dracula's influence.¹⁰⁷

The vampire hunting team formed to rid the world of the bloodsucker is based on the book, in which Author Holmwood starts the gathering of the vampire hunters as he calls for Dr. Seward's help, who then asks for Van Helsing. Holmwood also supports the mission with his money. Both roles are involved but in two figures. It is Hsi Ching who initiates the formation of the vampire hunting society because he goes to Van Helsing's lodging and convinces him to take part in the mission. Simultaneously, Leyland, who is Quincey Morris' analogy because of his loyalty and courage, is introduced to Mrs. Buren, who greatly respects Professor Van Helsing. She is eager to meet Leyland's father. After they are attacked by Leung Hon's guards, the Hsi brothers take them to Van Helsing, and she happily takes Holmwood's role to patronise the mission. It is Mrs. Buren who pronounces the vampire hunting mission first, "I think a vampire hunt sounds exciting" (Baker 1974, 34').

Sexuality embedded in vampirism is another significant subject. Although it is not new as Zena from *Dracula Has Risen from the Grave* introduced sexuality in the vampire's victim, which was taken further by the erotically portrayed female vampires in *The Satanic Rites of Dracula*, it is the most heightened here. Nevertheless, sexuality as a term is a euphemism since what can be seen cannot be considered sexuality or eroticism. Rape or sexual violence better describes what vampirism symbolises.

The Chinese vampires are highly interested in the body of the women, whose blood they suck and shed, which results in the victims' death. The first time this can be seen is when Van Helsing recollects in his lecture at Chungking University how the seventh golden vampire was killed. When Hsi Ching's grandfather goes to the temple of the seven golden vampires, he sees seven helpless women tied down to tombs. More of them are half-naked with their breasts visible. When the vampires attack the residents of Ping Kwei, they tear the upper clothes off

¹⁰⁷ They are zombie-like creatures that simply go and kill by instinct, which strengthens this contagion-simile.

the women they want to take into the temple, which reveals their naked breasts. This is what the vampire eventually biting her tries to do to Mrs. Buren.

The fact that all this is done in a chaste Asian culture strengthens the vampires' inhumanity further. The bloodsuckers' behaviour is bestial as it resembles the manner of the alpha males, who kill their rivals to grant their own reproduction with a female. The Chinese vampires attack the people and abduct women they sexually abuse by taking power over their bodies. It is the women's ultimate humiliation before the vampires suck their blood and kill them. Therefore, the vampiric behaviour can be interpreted as sexual violence. Accordingly, the victim's rape is conducted via the vampire bite. Simultaneously, they kill their men lest they should be an obstacle to their victimisation of the women. Sanjek remarks that the movie "tried making its sexual dimensions ever more explicit and salacious" (1992, 112) while "escalating the level of gore and blood" (1992, 112), which supports the vampires' deeds and eventual bite as the representation of sexual violence and rape.

The last significant theme surrounding vampirism is its usual depiction as the unholy as opposed to holiness and the holy symbols which repulse vampires. The geographical difference is relevant to this subject as well. The European and the American vampires' aversion to the crucifix is a familiar image. The holy symbols are important concerning the place of the plot, thus the same aversion is to the Buddhist symbol of the Buddha statue, which killed the seventh golden vampire. Just as how Van Helsing used the cross for protection before, he does the same with the Buddha statue when the vampire hunters go to sleep in the cave, and he places the seventh golden vampire's medallion in front of it to defend themselves from the bloodsuckers who are likely to look for it to resurrect the destroyed creature.

In every Hammer film Van Helsing appeared in, he took the role to save humanity from evil, which puts him in ultimate opposition to Dracula. This is shown when Van Helsing recognises the Count, who describes himself to the Professor as "A curse on you and your house!" (Baker 1974, 81'). Furthermore, Van Helsing is elevated to a saviour role, which makes him significant in the religious sense. He represents the holy, the enemy of the vampire belonging to the unholy. Van Helsing redeems the Chinese society in Ping Kwei as he guides the vampire hunters to victory, in which they ultimately destroy the vampires that terrorise the locals.¹⁰⁸

¹⁰⁸ The last scene incorporates a symbol of an end to the Hammer Dracula Universe. When Van Helsing kills Dracula and the vampire burns to ashes, the silver spear the Professor destroyed the Count with splits the bloodsucker's head in the middle into two parts. Just as the head governs the body, Dracula operated this universe. Its fall started when Lee's iconic Dracula was substituted by a Chinese character, which made the well-known

When Van Helsing is convinced by Hsi Ching to take part in the mission to hunt down the seven golden vampires, and Mrs. Buren provides the funds needed for the vampire-hunting team to go to Ping Kwei, the Chinese man says, “So now all is in the hands of the gods” (Baker 1974, 35’), which gives the vampire-hunting mission a holy significance. Furthermore, on the night after the Hsis win in their fight against Leung Hon’s henchmen, Hsi Ching accounts for Van Helsing’s redeemer role when the Professor asks how he found him, “Then I put it to you, professor. Did I find you? Or were you sent to us? You have fought the arch-vampire. And you are the final authority. And you will vanquish the demons” (Baker 1974, 42-43’).

Hsi Ching is certain that Van Helsing is the only leader who can destroy the vampires. Despite the Professor’s worries and uncertainties, which make him a weaker vampire hunter than before, he is suitable for this role. This is shown when nobody in the vampire hunters’ company knows where they are, and Van Helsing concludes that “We’re on the right track and heading in the right direction. I’m sure of that” (Baker 1974, 53’) When his son asks him why he is so certain, he answers, “Instinct, perhaps. That ‘I have been here before’ feeling. You’ve never seen the place, yet every detail is crystal clear. It’s strange, unaccountable, but it happens occasionally” (Baker 1974, 53’). The Professor is the right leader whose intuitions are true. He instinctively believed in the legend of the seven golden vampires, and even though the Chinese intellectuals at his university lecture handled him like an irrelevant man, who is concerned with nonsense and unproved fantasies, he turns out to be right. When the vampire hunters are lost, he resorts to his instincts again and proves to be right alike.

To conclude, *The Legend of the 7 Golden Vampires* broadens the vampire’s representation. It relocates the vampire to a new setting in China where Dracula remains the same, but many of his previous properties are irrelevant as the geographical distance means different vampire traits. On the one hand, the Chinese vampires are also very strong, they are driven by their bloodlust to abduct women to feed on and massacre their men who go for their protection, and they are also repulsed by holy symbols as well as destructible by pointed objects driven through their heart. On the other hand, they have an ultimately monstrous appearance, they govern the legion of the dead, which consist of the men they killed without the consumption of their blood, they have a sexual bond with their female victims, they only fear local religious symbols like the Buddha statue, they are destructible by pointed silver objects instead of wooden stakes as well as by fire, and finally their strength embodies in their skills in martial arts and use of weaponry. These are all new and innovative vampire features. These

vampire a stranger to himself. Eventually, this fall ended with the symbol of the vampire’s skull smashed in the last Hammer Dracula film.

general macro properties combined with the specific, localised micro features make the vampire a universal character that can be found everywhere instead of a sporadic bloodsucker, which only appears in Transylvania.

I.VI. *Nosferatu The Vampyre*

Nosferatu The Vampyre is a remake of Murnau's *Nosferatu*. Like in the 1922 work, the plot is loosely based on Stoker's story, which means that there are cardinal character modifications made to it. The juxtaposition of Lucy and Mina observable in Badham's movie is there in Herzog's work, too. Just like Knock is Hutter's employer in Murnau's film, Renfield is Harker's here, and Van Helsing is as much an unsuitable authority on vampires as Bulwer in *Nosferatu*. The absence of the three vampire women in Dracula's castle, and the omission of Holmwood and Morris are also common in the two films. In addition, Herzog left out Seward from the storyline.

Herzog's antagonist can be analysed based on the vampire traits that characterised its predecessors. The vampiric strength is marginal in the film. Directly it is only shown once by Dracula's encounter with Harker. When the man cuts his finger with a knife during dinner, the Count is about to attack the man as he vehemently tosses an old heavy chair in his way while he goes towards him. Indirectly, the viewers can only conclude the bloodsucker's physical superiority to humans in that although Harker tries to protect himself when Dracula wants to bite him, the two spots on his neck the next day reveal that he did not manage to do so.

As Dracula can never be seen turning into other forms, shapeshifting is also indirectly attributed to him. It is revealed by the book on vampires, which Harker brings home after he gets it from an old Transylvanian woman. The text is important since it is the only source of knowledge about the bloodsucker as there is no authority on the creature in Herzog's film. In other words, the previously known role of Cushing's Van Helsing to account for the vampire's nature is hidden in the book. It says "In shape of a bat he wafts into the chambers of the sleeping. In shape of a black wolf he hunts down those who flee" (Herzog 1979, 80-81').

The vampire's mental powers are likewise minor. Dracula has no psychic hold over any human except Renfield, who calls him master and is anxious about his arrival as he wants to fulfil his commands. However, Renfield's weird laughs before the Count's arrival represent his madness beforehand, which makes the vampiric psychic powers even less important. The ease with which Lucy can send Count Dracula away by revealing her necklace with a crucifix shows how insignificant this vampiric property is in the movie.

By contrast, bloodlust is a major vampiric feature since Herzog's work is one of the strongest representations of it among the Dracula adaptations. Unlike Lugosi's figure, he cannot restrain himself from attacking his victim. When Harker cuts his finger with a knife, he grabs the man's hand and sucks his blood out of his wound. Later, the bloodsucker says, "What a lovely throat" (Herzog 1979, 43') as he sees Lucy's photo in the Jonathan's locket. But while most of the Draculas before Kinski's only attacked women, the Count bites Harker after he makes the man his prisoner in his castle. He similarly feeds on the ship crew on his way to Wismar and the inhabitants of the city after his arrival, including Mina. Although bloodsucking serves the vampire's nourishment, it is so instinctive in the film that it leads to Dracula's destruction. In the end, Lucy sacrifices herself to get rid of the Count by letting him suck her blood. When the vampire is full, he is about to leave but Lucy pulls him back to her neck to make him continue feeding on her. This makes the creature so careless that he forgets about the rising sun, which kills him.

Both transformation and the weaponry to be used against the vampire are marginal compared to how they are depicted in previous Dracula works. Both are reported by the book. As for the process of transformation, it reports, "Nosferatu, the undead. He who drinkers the blood of his victims and turns them as well into phantoms of the night" (Herzog 1979, 80'). This only occurs to Harker because everyone else the Count bites dies in the movie.

The weapons against the vampire are well-known from the preceding works. One of them is the crucifix. According to the text, "The sign of the cross bans him" (Herzog 1979, 81'). However, this is solely a side element, which is only shown twice. Dracula sees one on the wall of his mansion, which repulses him, and Lucy uses her necklace holding a crucifix to send him away after the bloodsucker visits her at night. The holy wafer is more cardinal. It is written in the book that "The consecrated host can bar his retreat" (Herzog 1979, 81'). Accordingly, Lucy breaks holy wafers into pieces and puts them into the Count's coffins as well as around Harker to protect him. After Jonathan's transformation into a vampire is complete, he cannot wake up from his chair until the housemaid cleans up the pieces of the wafer from the floor. Finally, the sun is detrimental to the creature. Following the book, it is what destroys the Count, "Ensure the woman pure of heart to make him forget the cry of the cock, the first light of day will destroy him" (Herzog 1979, 81').

However, all the other previously known elements are useless against Dracula. Although the text reveals that, "He is as a shadow and hath no reflection" (Herzog 1979, 80'), he can endure the mirror, which can be seen when he talks to Lucy after he enters her room as only his shadow is visible from the mirror the woman sits in front of. Driving a stake through

the creature's heart is also of no use, as is shown when Van Helsing does this to the already-dead Count.

Experts interpret the vampire figure in different ways. Berardinelli slightly exaggerates by claiming that “the simple pathos we feel for this tortured soul makes him a surprisingly sympathetic figure” (2023c). Although there are indeed some slight characteristics of Dracula that can evoke empathy from the viewers towards the figure, on the whole, the Count is far from a sympathetic character. Berardinelli balances his argument as he adds that Kinski embodies, “an incarnation of Dracula who is monstrous yet sad; indomitable yet tragic” (2023c). The antagonist's sympathetic features are his experience of the vampiric existence as a burden and his longing for love. He expresses the first to Harker when he tells him, “Centuries come and go, to be unable to grow old is terrible. Death is not the worst. There are things more horrible than death. Can you imagine enduring centuries experiencing each day the same futile things” (Herzog 1979, 42-43’).

In Herzog's movie, death is a subversive element in the vampire-human opposition. Formerly, humans were characterised by life, as opposed to the death that the vampire brings. Here, death is a human phenomenon, and the absence of it is a burden in the vampire's existence. The clearest representation of this dichotomy is when Lucy and Dracula speak about death. The woman expresses it as the only immanent human phenomenon, “Death is overwhelming. Eventually we're all his. Stars've been in reeling confusion. Time passes in blindness. Rivers flow without knowing their course. Only death is cruelly sure” (Herzog 1979, 77’). By contrast, the bloodsucker's answer reveals the contradictory burdensome vampiric existence meant by the uncertainty due to the absence of death, “Dying is cruelty against the unsuspecting. But death is not everything. It's more cruel not to be able to die” (Herzog 1979, 77’). Nicholas Rapold accounts for the burden of the vampire's existence simply by stating, “*Nosferatu* posits a self-pitying creature exhausted by immortality” (2008).

The other sympathetic property of the Count is also uncovered in the same conversation. As he continues, Dracula tells Lucy about his desire for love, “I wish I could partake of the love which is between you and Jonathan” (Herzog 1979, 77-78’). After he tells her, “Will you come to me and be my ally?” (Herzog 1979, 78’), he gives a reason for his longing by saying, “for me, the absence of love is the most abject pain” (Herzog 1979, 78’). Although based on this scene, Bruce Kawin claims that there is a “psychic erotic bond between Dracula and Lucy” (1980, 46), this seems hard to justify. On the one hand, Lucy rejects his approach, on the other hand, the ending shows that the creature's aspiration for love is no more than one of possession and domination. When Lucy sacrifices her life to rid her husband and the people in Wismar of

the vampire, as the Count bites her, he grabs her breast with his hand and holds it while sucking her blood, resulting in her death. Berardinelli draws a parallel between the vampiric bite and “the loss of virginity to death” (2023c), which is difficult to understand for the same reason Schager’s similar claim is unfathomable in respect of Diana from *Dracula: Prince of Darkness*, she is married to Harker from the outset, after all. Bradshaw’s interpretation is more understandable since he states the heroine’s sacrifice is sexualised (2013). But as it kills Lucy, and so turns out to be worthless in the end, unlike Ellen’s sacrifice in Murnau’s work, it can rather be regarded as rape, which stands for the woman’s ultimate humiliation by making her efforts and herself pointless. Hence, Odell and Le Blanc rightly claim that the film lacks “any erotica” (2008, 54).

Contrary to Berardinelli, Wilkins reasonably observes that “Kinski’s sympathetic portrayal never blunts the verminous qualities of the count” (2013). Similarly, Ebert writes that Dracula is “more like an animal than a human being” (2011). These claims are justified by how evil the vampire is in Herzog’s film. He leaves Harker to die in his castle. He murders everyone on the ship he travels to Wismar with. After his arrival there, he feeds on the locals until he destroys everything. This is not only shown by the chaotic ending revealing that the mayor is dead, that there is no city council and that the prison to take Van Helsing to is also non-existent, as well as there being neither policemen nor prison guards anymore, but also by Lucy’s worthless death since she cannot save her husband who rides away transformed into a vampire as the film finishes.

Dracula’s evilness is demonstrated by his monstrous appearance shown by his unnaturally long bone-like fingers ending in lengthy sharp nails and by his deathly pale complexion complemented by his bald head and large pointed ears contrasted with his blood-like red lips and dark eyes. So, it stands to reason that Elena Gomel writes that Kinski’s figure is “a revoltingly ugly rodent-like creature” (2000, 416). Likewise, Bradshaw considers the Count bizarre and scary as well as describes him “as the emulsion-faced undead parasite” (2013). In addition to the physical features of the vampire, experts highlight the evil depiction of Kinski’s figure. Tom Huddleston apostrophises the character as “compellingly vile” (2013). Kim Newman argues that Kinski formulates “quite the most loathsome Dracula ever” (2013).

The antagonist’s deeds result in a chaotic and dystopic state, which Paul Sheehan articulates as an “end-of-the-world scenario” (2008, 132) leading to “the breakdown of every kind of order” (2008, 132). This is made possible by the absurdly enervated society in Wismar. Sheehan exemplifies this phenomenon with the scene when the locals, “lost in a kind of delirium of denial” (2008, 133), dance, drink wine and feast in the streets, based on which he

aply claims that “The locals respond to this threat with a plunge into decadence and dissipation” (2008, 133).

This enervation characterises the people of Wismar even before the apocalyptic chaos. As soon as the members of the city council read about the possible outbreak of a plague on board, as they study the log after the ship arrives in Wismar with all the crew dead, they immediately go home to lock themselves in without doing anything about the situation. Van Helsing merely repeats his scientific convictions while he is careless about the existence of the vampire and shows no interest in helping Lucy. Harker’s initial negligence of his wife’s warnings against the possible dangers of his travel is also the source of the eventual tragic outcome, which is justified by the ending when Harker rides away as a vampire. Wilkins writes that the ending represents that “unmitigated evil is loosed upon the land, a prospect for which the film can find absolutely no remedy” (2013). Ebert also accounts for the ending, “It is about dread itself, and how easily the unwary can fall into evil” (2011).

Lucy appears to be the only character capable of acting. Auerbach rightly notes that “Lucy takes the entire story into her hands, overriding the inscrutable passivity of hero and villain alike” (1981, 289). In resonance with what is written in the book about vampires, her virtue makes her the only one who can fight evil. For this reason, the previously common vampire-human opposition is not present in Herzog’s film, which is not only supported by the already discussed subversion of death. Except for Lucy, people are void of values in the movie. Therefore, they cannot be contrasted with the antagonist. Accordingly, there are no vampire hunters, and there is no alliance among humans against the bloodsucker.

In addition to evilness, the vampire thematises further well-known issues. The film accentuates the representation of vampirism as an infection, which is fortified by the ever-growing number of rats as the plot evolves. A complementary element to this is the dream-like flying bat depicting the spreading of vampirism. Furthermore, as the significance of the vampire grows with the progression of the plot, other similes to diseases emerge. At first, Lucy only has recurring nightmares. Then as Jonathan’s situation becomes worse in Transylvania, she starts sleepwalking and ends up in a depression-like state waiting for her husband to return. Van Helsing attributes her somnambulism to fever, just like he diagnoses Harker’s amnesia as brain fever, as the man’s health condition worsens after the vampire bites him.

The West-East opposition and the dichotomy of the rational and the occult are pertinent in Herzog’s work. Wismar stands for the enlightened West while the mystic Transylvania is an occult place. Harker describes the latter to Lucy in the following way, “It’s a strange area where there are still a few wolves and people believe in ghosts” (Herzog 1979, 8-9’). When he ignores

his wife's worries about his journey there as he says, "That's ridiculous" (Herzog 1979, 9'), his rationality comes to the surface. He also rejects the Transylvanian people's warnings in the same disparaging way, "Oh, come on, that's all superstition" (Herzog 1979, 15'). By contrast, the locals believe in as well as fear the occult, which is revealed by the innkeeper as he talks about evil spirits and the gypsies who call Dracula's castle a ghost castle. Harker's carelessness is an irreversible mistake. By the time he is convinced about the existence of the vampire and learns about his error, he is too late to resolve things.

The same happens to Van Helsing. Contrary to his vampire hunter predecessors, he does not believe in the occult. He wrongly diagnoses the illnesses of both Lucy and Harker, he has no idea about what led to the death of the members of the ship crew, and he is also helpless about Mina's demise. All these are due to his material-based thinking. When Lucy tells him about the evidence for the existence of the bloodsucker, he instantly refutes them, "But my child, these are all the product of your imagination" (Herzog 1979, 83'). As the woman argues, his overt rationality manifests itself, "We live in a most enlightened era as superstitions such as you mentioned have been refuted by science" (Herzog 1979, 84'). Since he cannot convince Lucy, Van Helsing even lectures her before he departs, "Even the farmer knows my child that everything has a proper time and sequence. He doesn't dig up the wheat to make sure it is growing. Only children playing at being farmers do something like that" (Herzog, 1979, 85'). Nevertheless, in Wismar, only Lucy is open to the occult, she is the only one who is wise enough to see, as she asserts, "Faith is the amazing faculty of men, which enables us to believe things which we know to be untrue" (Herzog 1979, 84').

Lastly, the holy-unholy divide centred around the vampire is also present in the film. Before the old Transylvanian woman gives Harker the book on vampires, she sprinkles him with holy water and puts a necklace with a cross around his neck to protect him against the bloodsucker. Afterwards, she crosses herself to ask for God's protection of the man. When the Count enters his ruined mansion, he sees a cross on the wall, which repulses him, just like the one on Lucy's necklace forcing him to leave her. Other sacred objects are holy wafers, which Lucy breaks into pieces and puts into Dracula's coffin to prevent him from returning there. She also places these around her husband to protect him. The futility of the human efforts against the vampire is expressed by the removal of these holy objects. When Harker's transformation is complete, he makes the housemaid remove the pieces of holy wafers to be able to get up from his chair. Then he tears his necklace with the crucifix from his neck before he rides away. The vampire as an undefeatable being in Herzog's film is also depicted by negative religious prophecies, which include the sign of the cross on the coffins transported in the streets and the

dining people in the open air as one mentions their feast as their “last supper” (Herzog 1979, 93’).

Nosferatu The Vampyre follows the tradition of incorporating allusions to previous vampire works. Lucy’s recurrent nightmares remind us of Laura’s bad dreams from Le Fanu’s *Carmilla*, and she inherits her sleepwalking from Stoker’s novel, just like Ellen in *Nosferatu*. The highest number of references can be found to Murnau’s film. As Ebert notes, “This film is haunted by the earlier one” (2011). When Renfield appoints Harker to go to Transylvania, he tells him “Well, this won’t be easy, may take you a long time, cost you a lot of sweat and possibly also a bit of blood” (Herzog 1979, 7’), which is similar to what Knock says to Hutter in the earlier movie, “You might have to go a bit of trouble ... a little sweat and maybe ... a little blood” (Murnau 1922, 6’). Against Lucy’s worries, Harker cynically notes, “Wolves, robbers and ghosts” (Herzog 1979, 9’), which is analogous to Hutter as he calls Transylvania the land of thieves and phantoms to Ellen. Knock also apostrophises the area as the land of phantoms, which is word by word repeated by the innkeeper when he tries to convince Harker not to go to Dracula's castle.

The Count’s physical appearance is directly modelled after that of Orlok. This is complemented by his gestures, which can be most clearly seen as Dracula approaches Harker to bite him. The way Kinski moves and holds his hands resembles that of his predecessor. Schreck’s Orlok is surrounded by rats more times in Murnau’s film. Herzog takes this further as the number of rats is continuously growing with the progression of the plot. Here, the rats not only represent the bloodsucker’s animalistic nature but also the spreading of vampirism as the image of the rat is used to symbolise an illness, according to Lim’s argument in connection with Murnau’s work (2007). The use of shadow as Dracula goes to Lucy is used twice in Herzog’s film as another technique borrowed from Murnau. The book containing information about vampires which Harker brings home is analogous to that of Hutter from 1922.

Stoker’s novel is not only referred to by Lucy’s somnambulism. When Dracula tells Harker “Listen. Listen. The children of the night make their music” (Herzog 1979, 29-30’), it is analogous to the well-known sentences of Stoker’s and Lugosi’s Counts. Kinski’s vampire continues, “Ah, young man, you’re like the villagers who cannot place themselves in the soul of a hunter” (Herzog 1979, 30). This is also carried over from the novel, in which Dracula tells Harker, “Ah, sir, you dwellers in the city cannot enter into the feelings of the hunter” (Stoker 1995). Renfield is another important figure of allusion. His sentence “Blood is life” (Herzog 1979, 56’) resembles the famous “The blood is the life” (Stoker 1995) said by his corresponding figure in the novel, which Lugosi’s Counts takes over word by word in Browning’s movie.

Renfield also inherited his original habit of eating flies in the novel, and his weird laughs resemble the mad-like ones of Browning's Renfield.

The plot element in the end to arrest Van Helsing for murdering Count Dracula refers to *Dracula's Daughter*, which starts with Van Helsing's detainment on suspicion of killing the Count. The coachman who refuses to take Harker to Dracula's castle, which forces him to go there on foot is common with the Hammer *Dracula*, in which Harker's journal reveals that he had to walk the last couple of miles to Dracula's castle as the coachman refused to take him further. The coachman's refusal occurs in *Dracula: Prince of Darkness* as well. Finally, as the antagonist's sucking of Lucy's blood while holding her breast serves as a basis for the interpretation of the vampire's bite as rape and sexual violence, this reminds us of the behaviour of the vampires in *The Legend of the 7 Golden Vampires*.

All things considered, *Nosferatu The Vampyre* is a typical example of how the vampire's image is constituted and maintained in popular culture via innovation and iteration. While the vampiric strength is a minor feature, the creature's psychic powers are completely omitted by Herzog. Bloodlust and evilness remain cardinal, and the allusions to previous works fortify the connection of the film to its predecessors. Simultaneously, Herzog's innovation of the apocalyptic ending revealing the indestructibility of the bloodsucker is a formerly unknown dystopic image. The anarchic state the human society ends up with dissolves the dichotomy between the idealised human life and the demonised vampiric existence.

The uncertainty caused by this lack of restoration of order is reflected by the controversial reception of the film. Tim Robey values it as "one of its director's most bizarre, resonant and fascinating films" (2013). Similarly, Berardinelli assesses it as "a superior horror film that offers a greater sense of disquiet than any other Dracula motion picture. *Nosferatu The Vampyre* may not be scary in a traditional sense, but it is not easily forgotten" (2023c). By contrast, Odell and Le Blanc see nothing more in the film as a vampire representation carried out by Kinski's figure than "turning Max Schreck's outstandingly creepy performance into one that lurches from horror to stupidity" (2008, 55). Hence, the authors regard the movie as "Werner Herzog's unnecessary remake of *Nosferatu*" (2008, 54). Sharing their evaluation, Gary Arnold claims that "Herzog has nothing of lasting value to offer the vampire tradition" (1979). While the remarks valuing Herzog's work are rather based on its artistic qualities, the degrading ones are built on the film's marginal role in the vampire genre. Although the later development of the vampire genre brings different sorts of representation of the creature rather based on making it more human-like, which supports the statements of Odell and Le Blanc as well as

Arnold, Herzog undeniably created a unique and innovative vampire depiction, which refutes them.

I.VII. Historical Overview of the Technological Changes Leading to E-Books

The roots of the change that made the appearance of electronic books possible date back to the 1990s, when the personal computer became an integral part of the lives of ordinary individuals, as computers overstepped the corporate sphere and entered people's homes. The idea to connect individual computers in a world-wide network was a major technological change in the middle of the decade, so the internet was born.

Although the initial years logically proved that the internet was relevant in the professional corporate world, similarly to the 1970s and 80s with the computer, after 2000, more and more desktop computers in private homes joined the world wide web, which made the internet a steadily growing part of people's lives.

With the progression of the initial years, the requirement to set ourselves free from the desktop emerged. This turn roots back to the late nineties when the professional world demanded a mobile computer so that, on the one hand, work could be taken from one place to another, on the other hand, any duty could be done without restriction to a fixed place, for instance, during travelling. This led to more flexible time management together with the start of the integration of technology into the peoples' lives. These were possible due to small-sized transportable all-in-one computers, which not only integrated the internal components of desktop cases, but also peripherals including keyboards, mice, screens, and batteries to store electricity to operate the machines, i. e. laptops.

Simultaneously, private life incorporated a similar move for mobilisation, in which the music industry played an important role with the emergence of the Walkman and the later widespread availability of the Discman in the nineties, to which the telephone industry joined with the mobile phone towards the end of the decade.

The starting decade of the 2000s was not only the time of an unprecedented technological expansion but also the interval when the formerly isolated technological spheres blended. The 2001 release of the Apple iPod represented both. On the one hand, it was extremely portable as a palm-size device, which greatly increased the potential to listen to music, since it could store plenty of CDs with its capacity for one-thousand songs. On the other hand, the iPod could not exist as a single item because a computer was needed to move music files to it. The marriage of the music and the computer industries culminated in the 2003 release

of iTunes, the world's first online music store that was also Apple's music player. It took the whole music industry to ordinary homes as it gave people the opportunity to buy music on the internet. People could store and listen to tracks not only on their computers but also on their iPods they could take everywhere.

The business sphere did its best to acquire mobile phones with additional services to what wired phones could provide. This originally included the SMS service to deliver short text messages in the late nineties. Then the WAP allowed users to browse the internet with their mobile phones integrating modems by the first years of the 2000s. Around the middle of its first decade, many brands made their phones run Java script, which meant that Java-based applications could be installed on them. This was a significant step towards the smartphone.¹⁰⁹

Nonetheless, Apple was the most important participant in the smartphone industry as the company revolutionised it by releasing the smartphone archetype, which has been used ever since. This was the iPhone, which appeared in 2007. As opposed to all the other, and due to the iPhone, unsuccessful attempts as smartphone models, the iPhone was a full touchscreen model, which was not only a simultaneous internet device and a mobile phone, it also integrated the iPod.¹¹⁰ The following year, Apple released the App Store, which was a milestone as it made it possible to install internet-based software on the iPhone, like iTunes, which could copy music to the iPod.¹¹¹

The final phase of technological blending took place in 2010, when Apple released its tablet, the iPad, as a response to the technological demand for a powerful ultraportable device, which could fulfil neither the competitor tablets nor the ostensibly promising netbooks equipped with low-consumption processors. When iPad came out, Apple also started its online bookstore called iBooks. It developed the online book industry further as it was not an online bookstore that delivered physically existing books to people's homes, a service of wide popularity by the 2010s, nor was it an application, which only ran on e-book-reader hardware.

With iBooks, Apple made an e-book-reader software based on its own online bookstore database, which made millions of e-books available to users including an enormous number of

¹⁰⁹ A parallel can be drawn between the first decades of computers and the initial time of Java phones in that as many devices there were, as many versions or even entire pieces of software had to be developed. As for computers, this was relevant in terms of operating systems, too. In the first decades, there were no universal codes that every computer could run, instead, they were written for the input and output sources of the respective computers. In case of mobile phones, the models meant a restriction because of the different screen resolutions the different pieces of software had to be written for.

¹¹⁰ The music player on the iPhone was originally called iPod as well.

¹¹¹ By this time, iTunes became a software hub for all Apple devices as it was needed to synchronise iPhones, similarly to iPods earlier. Later, iPads were also synchronised with iTunes until the 2011 release of iCloud, the cloud-based synchronising service of Apple.

free ones. Most importantly, iBooks was by default installed on all iOS devices (iPads, iPhones, and iPod Touches) by the end of 2010, so it did not require any additional expertise to use the service. In 2013, together with the release of the newest computer operating system of Apple, OS X Mavericks, iBooks became available on all Mac computers running Mavericks. In 2018, Apple renamed iBooks to Books which has become widely known as Apple Books in recent years. As it is a default application on all iOS and macOS (formerly OS X) systems, Apple Books provides a most integrated platform to people, who own Apple devices.¹¹²

I.VIII. Vampires in the Eyes of Humans in Naylor's *Vampire Morsels*

This part discusses how humans consider vampires and their existence. Four stories involve human main characters. These are “Elsa”, “Michael”, “Sarah”, and “Bethina”.

In the beginning, Elsa is very miserable because Tristan left her. Her loneliness is a reverse representation of the vampiric isolation observable in “Nirel” and “Kariss”. Her retrospective sentences, “She ran her fingers through her brown hair and sifted through a tangle of memories. Just a few weeks, and yet she’d lost herself completely. She’d met him under the bridge, smoking a joint and looking like some kind of human God. When she’d looked into his eyes, the world jumped” (Naylor 2012), would fit a love story. However, Elsa’s case is odd as she is in love with a vampire, which her following memory reveals,

They’d talked, though she didn’t remember a word of it, then moved to the backseat of his car. He’d shown her what he was and she’d accepted it; welcomed it. The blood hadn’t scared her, not really. Somehow, she trusted him to stop before it was too much, before she ended up dead. It was a risk, like any other. (Naylor 2012)

Her feelings of love towards a vampire not only show her unconditional acceptance of a completely different existence, but also her entire trust in the bloodsucker as she let him suck her blood even at the risk of her death taking that the creature could not resist its bloodlust, like Adam in his story. This means that she even gave her life into the vampire’s hand, which symbolises true love.

¹¹² As a complementary software to Apple Books, Apple created iBooks Author, which was available on Macs and iPads. It had been designed to write Apple e-books and upload them to the Apple e-book database until this function was integrated into Pages, the typewriter software of Apple, which belongs to the iWork package of the company, together with Numbers and Keynote, the spreadsheet and presentation applications.

In exchange for her unconditional acceptance and trust, she gets a perfectly idyllic relationship. Regarding carnal pleasures, the relationship between Elsa and Tristan is a typical one depicted in contemporary vampire fiction, “Sex with Tristan was like being high – higher than she’d ever been. There were no words for it” (Naylor 2012). The mutual dependence between a human and a vampire derives from the bodily sensations the former gets from the latter and the blood given by the human for the vampire’s nourishment in exchange. This is a recurring phenomenon.¹¹³ Furthermore, Elsa not only got the best physical love from Tristan but also flawless spiritual and mental unity with him,

Though he was more than sex. He was funny, and smart, and in unguarded moments something fragile shimmered in his eyes that made her want to wrap him up and take care of him. But her feelings for him went deeper than that. There was something about him; some kind of connection. When she touched him it was as if she’d known him before, perhaps in another life, and as if she knew him now. At a glance she could read his mood, at a word she could guess his sentence. She felt close to him as she had never felt with anyone before, as she never would again. (Naylor 2012)

As can be seen, Elsa’s past love experience with humans is incomparable to the one she had with Tristan. In addition, she is an outsider among other humans including her friends and family, which supports why she wants to belong to a vampire. After her love memories torment her, she calls up her friend, Jen, because she needs her friend to soothe her. However, what she gets from her is the least of that. As she starts telling Jen “He’s gone! He just left! God dammit, he just left!” (Naylor 2012), Jen is not even sure who Elsa is talking about, “Oh, that dude who thought he was a vampire?” (Naylor 2012). As she continues, Jen uncovers how inappropriate a friend she is to Elsa, “Look, he was hot, I admit that. But, Elsa, he thought he was a vampire” (Naylor 2012).

Jen considers Elsa’s relationship with Tristan unimportant. She thinks only of the man’s physical appearance as his value. Her simple approach cannot be compared to the complexity of Elsa’s feelings for Tristan. This shows that Jen does not even try to understand her friend. Elsa desperately tries to make Jen understand her, “‘He was!’ she cried. ‘Goddamit! He was! And he left!’” (Naylor 2012), but the situation only becomes worse as instead of understanding,

¹¹³ Regularly, even bloodsucking gives joy to the human, which results in an addiction to it. In addition to Lucy’s relation to Dracula in *Taste the Blood of Dracula*, Susan Hubbard’s *The Society of S* and the Hungarian vampire novel entitled *Budapest éjfél után* (*Budapest after Midnight*, own translation) by John Leriél (2009) provide us with examples for this phenomenon.

she gets a lesson from her, “Yeah, I get that he left. But you’re better off without the psycho. What would your parents say?” (Naylor 2012). Viewing Elsa’s relationship from the angle of her parents and calling her lover a psycho makes Elsa realise that Jen does not only miss the ability to understand her friend, but also she neglects her, “Elsa stared numbly at the carpet. This was all wrong. Jennifer was supposed to tell her it was all right. She was supposed to understand. She wasn’t supposed to lecture her. ‘I’m twenty. I can do what I want.’” (Naylor 2012). Finally, Jen humiliates Elsa, which is enough for her to break the line, “Jen imitated her father, ‘Not while you’re under my roof.’” (Naylor 2012). Instead of empathy, she gets this reaction from someone she considers her friend.

In her disappointment, and because neither her parents nor her friend helped her, Elsa sets out to find Tristan to get her lost love back.¹¹⁴ She first goes to the motel, where the man resided, but when she asks the man in a Hawaiian shirt at the reception¹¹⁵ about him, she only gets a disappointing answer, “The attendant shrugged. ‘Room 622 checked out earlier. Sorry, sister.’ He looked her up and down. ‘Just as well. I’d let that one go, if I was you.’” (Naylor 2012). As she is careless about the man’s advice, he warns her a second time, “I wouldn’t go lookin’ for any of them, if I was you. They’re not what you think they are” (Naylor 2012).

Elsa does not realise it, but a vampire advised her to avoid his kind, which correlates with what Jen told her, and what her family members thought. She is uninterested in all, and she continues looking for Tristan. While walking alone, she is attacked by Lennon, another vampire, who bites her and sucks her blood. Afterwards, they run into another vampire, who also looks for Tristan. He supposedly wants to kill him because Tristan talks to humans about the existence of vampires, which is against their rules. This vampire tells Lennon that according to vampire laws, he has to kill or transform the woman. He recommends that he should do the latter because it would be fun, so Lennon does so.

At first, Elsa realises that from this point on, she will never be the same as before,

“I have to go to work tomorrow.” The sentence died on her lips as the full realization of her new status crashed down on her. She struggled to come to terms with everything that had happened in the last handful of hours. Hours. Was that all it had been? A few hours had taken Tristan away and changed her?

Changed her like she’d once asked Tristan to do. (Naylor 2012),

¹¹⁴ This is an analogue to Oldman’s Dracula.

¹¹⁵ Although he is not mentioned by name, similarly to Jorick Smit in “Velnya”, he is almost certain to be Benjamin.

but then she understands that she got the existence she longed for. Being a vampire means a stronger bond with Tristan for Elsa. Lennon tells her that the vampiric existence is not only freedom since bloodsuckers have to obey and follow a lot of rules. She learns that they have a coven master, Claudius, who needs to approve of her transformation by Lennon, and it makes her shiver, just as it makes Lennon fear his master since he has no explanation for why he turned her. Nevertheless, Elsa is only interested in finding Tristan, and she is happy about the eternal time her new existence gives her to do so. As they leave with Lennon, only her goal is on her mind,

The sign over the exit made her giggle softly. “Have a Happy Day”. Bizarrely, she would never have another day again. There would only be night after night from now on. But it was all right; or it would be once she found Tristan. Never, never give in. Never, never let something so important slip away. Don’t just sit there and cry about your lost paradise. Get up and do something about it.

And now, she had an eternity to do it in. (Naylor 2012)

However much hope Elsa has about her new existence, she does not realise that her circumstances would not be better. As a human, she hated her oppression by her father, who always belittled her for the missing autonomy she longed for, however, she will never be autonomous as a vampire either because she belongs to Claudius. In this respect, her vampiric fate is similar to that of Arowenia, which stands for a discrepancy in what she aims for and expects as well as what she gets as a bloodsucker. Because of Tristan, she idealises the vampire, but Tristan does not regard her the same way. The last words she hears from him are what he says to other women he plays the same way with as with her, “Bye, babes, it’s been fun” (Naylor 2012). Tristan uses Elsa, and their relationship is only one of the so many, which are fun to him. This is in high contrast with how the same relationship means the whole world to her. She is only an object to entertain and nourish Tristan, together with other women.

Other vampires behave with her the same way, which their word use reflects. The red-haired vampire, who looks for Tristan, tells Lennon to transform her because it would be fun, just like her company and those of other human females were fun to Tristan. She is the source of entertainment after that of blood to Lennon, like the way she fulfilled both in her relationship with Tristan. Lennon has a good time with her, and then he is in trouble, which can be seen as he talks about Claudius to Elsa, “He’s the coven master. We’re supposed to get permission before we make fledglings” (Naylor 2012). The vampire’s negligence towards her is depicted by how he continues, “He frowned. ‘I don’t know what to tell him. I’m not really sure why I

did it.' he squinted at her. 'You're not bad looking, I guess, but we need to work on a better story than this.'" (Naylor 2012). She has been fun to Tristan and Lennon in practice, and likewise to the red-haired vampire in theory.

No matter how asymmetric her relationship with Tristan is, she is blind to reality and sees the vampire as the perfect man to have a perfect life with. Because of her desperate love to him, she is even willing to sacrifice her life, which is illustrated by when she asks Tristan to turn her. When Lennon does it, she does not care about the loss of her human life and everything in it including her friends and family, she is only concerned about the benefits her new existence gives her by the eternal time to find and regain Tristan.

Thus, Elsa idealises vampire life as much as she does Tristan, and she is identically mistaken in both. She is careless about the vampire coven she belongs to after her transformation, she is negligent about Claudius and every rule vampires have to follow. The idyll she regards the vampire existence with contrasts with how she considers it in "Michael", in which she feels sorry for Michael when she is ordered to turn the man beaten almost to death by Troy. In that story, Elsa appears in the end as a female vampire, who has spent many years in Claudius' flock and has learned the lesson about vampirism she was unaware of and careless about in her story. She knows that Claudius' order for her to transform Michael is punishment, and based on her own example, she is sorry for what awaits him.

To summarize, the vampire embodied by Tristan represents the perfect love and life partner to Elsa. The otherness of the bloodsucker is suitable for her, which derives from her inability to find her place and company among humans. Her former failed love relations, her unsuccessful friendships with Jen and relationship with her family explain the latter. No human can understand her. The same can be seen in her attitude towards vampirism since she only sees its positive consequences in the eternal time for her to find and get back Tristan. She is blind to reality because her perfect love only exists in her mind as Tristan regards her differently from how she does him. Her future is only observable in another short story, which proves that she has the same blindness about the vampire existence, which is full of burdens.

"Michael" is about a former drug addict and imprisoned young man, who only drinks beer, watches television and does nothing else the whole day. When his mother has enough, she sends him to apply for the job of a gardener around Claudius' house. He knows nothing about vampires until he discovers them.

Before that, he finds many odd things around Claudius's place. When he goes to his would-be workplace, he sees a fountain sculpture depicting a bat with huge wings and fangs, which he finds weird. As he enters the house and sees the strange-looking vampires in it, he

logically concludes, “They must be having some kind of costume party” (Naylor 2012). He comes to a similarly false conclusion when Geoffrey, the butler, tells him that his master accepts him. When he sees Claudius, he thinks, “he’s just a kid!” (Naylor 2012), who is undeservedly born into the wealth he has. Because of his ostensible age, Michael looks down on Claudius, who mutually disdains him. The arch-vampire considers Michael inferior, which is shown when he disdainfully prohibits him to go into the house, “We value our privacy. At no time are you to be in the house, unless you are invited in. Do you understand?”¹¹⁶ (Naylor 2012). Lastly, after he starts working, he realises that there is no move in the house, and that there is nobody inside apart from Geoffrey during the daytime.

In addition to the oddities, Michael finds his new employers lurid and frightening. When Claudius accepts his application, “The master gave him a cold glare that sent a chill down his spine” (Naylor 2012). He experiences the same when Troy invites him for their night party as he does his hated job every day till midnight and wants to talk to Claudius about it and Geoffrey, who always finds something wrong about his work. He remembers that Claudius forbade him to enter the house, so trying to answer to Troy’s invitation, “Michael wanted to argue, but there was something about the man’s eyes that made him shiver. Like that master dude” (Naylor 2012).

Troy’s invitation brings Michael closer to Claudius’ vampires. Although the chief vampire bursts out when he sees him in the house, Troy’s answer calms him down, “‘It’s okay, I invited him inside. We need some new blood at these things.’ He broke into a boisterous laugh that was taken up by a few of the others” (Naylor 2012). Troy’s lurid sentence and the sinister laugh of the vampire community make it obvious that Michael will be their victim.

Three female vampires attract Michael’s attention. As they read his mind, they subliminally seduce him,¹¹⁷ “Over her shoulder he could see the other two girls, holding hands and licking their lips. [...] ‘Are you ready for the night of your life?’ she asked, her voice a whisper against his skin” (Naylor 2012). The next day, Michael does not remember what happened during the night. As he talks to his brother, Patrick, the man remarks, “It looks like they chewed on your neck” (Naylor 2012), which clarifies that the vampires took his blood at the party.

Independently, Michael has enough of Geoffrey, Claudius’ whole company, and his job. He decides to steal some property from the rich master. Although he wants Patrick to join him,

¹¹⁶ It is the reverse representation of the rule, according to which an invitation is necessary for the vampire to be able to enter a human house and get access to its victim.

¹¹⁷ An allusion to the three vampire women tempting Harker in Dracula’s castle.

his brother refuses it, so he goes alone, and shoots Geoffrey. As the dying man agonises, he loses control and beats him to death with the flat edge of Claudius' sword. When he regains his senses, he starts searching the house for valuables to run away with and avoid his legal punishment for murder, which would take him to jail fast due to his criminal conviction record. While he looks for something to steal, he finds ten coffins in the cellar. He suspects that they are hiding valuable objects and opens one of them, which wakes its vampire up, and then all the other bloodsuckers get out of their coffins. They go after him, but he can escape since the vampires cannot follow him outside the house because it is still daylight.

Michael's nonsense experience makes him conclude that vampires exist, which is kept a secret from people,

There was a word for what those people were; what he thought they were, but it felt ridiculous on his tongue. Vampires weren't real. They couldn't be. And yet, there they'd been, or something very like them. He'd seen their fangs. He'd seen them stop at the patch of sunlight. There was no other explanation and, despite the absurdity, so many things made sense now. Why the house was deserted in the daytime, why there was a secret door and coffin-like boxes in the basement. Why they hadn't gone to the police yet. It was because they couldn't risk an investigation! (Naylor 2012)

Michael realises that his murder of Geoffrey is a smaller secret than that of the vampires hiding their existence. He was unable to steal from the bloodsuckers, but he knows their secret and decides to blackmail them to get money, "The more he thought about it, the more he realized his silence was worth something. They had plenty of money. They could afford to give him some. No, they should give him some. He deserved it" (Naylor 2012).

Although Michael knows about vampire traits in theory since he is aware of their fangs, vulnerability to the sun, and their sleeping in the daytime, he compares, falsely, the potential behind his goal to blackmail them to the power of the vampires. He extrapolates his human conventions to vampires, which can be seen in how he regards the members of the vampire flock when he enters the house at night, "People —no, vampires—stood around in tiny clusters, holding glasses of red wine. No, not wine. I bet that's blood" (Naylor 2012). He wants to talk to the vampire boss, who scares him when he sees him, "When Claudius swept through the door, Michael's heart froze in his chest" (Naylor 2012), but, mistakenly, he does not realise the danger in it. He ends up beaten almost to death by Troy upon Claudius' order. The chief vampire's victory over Michael anticipates the tragic outcome due to the man's mistake.

Claudius humiliates Michael as he boasts and makes him ridiculous in front of the other vampires,

Claudius stood over him, a self-satisfied smirk on his cold face. “You thought you could get the best of me? You, a petty mortal. Where is your cleverness now? You’re out of your depth and your fear flows out behind you in crimson rivers. Death stands in the shadows, ready to drag you to hell. Was it worth it?” (Naylor 2012)

The vampire-human opposition appears in harsh contrast, which portrays the former as superior. Michael’s death as his punishment, because he confronted Claudius, emphasises it. As Michael is on the verge of death, Troy, who demonstrated the vampiric power as he carried out Claudius’ order by beating up Michael, takes the chance to show his power to a greater extent, “Death is too good for someone like this. I got a better idea” (Naylor 2012). He suggests that they should transform Michael, and as he convinces Claudius that it will be a more severe punishment for him, the arch-vampire makes Michael his minion, like every vampire in his coven, when he orders Elsa to turn Michael into a vampire. This is the demonstration of Claudius’ ultimate power in his flock and the most severe punishment for Michael. While she prepares, Elsa feels sorrow for Michael, who will be eternally subordinated to and oppressed by Claudius, “Elsa looked down at him, pity in her eyes. The command was repeated and her shoulders slouched with defeat” (Naylor 2012).

Elsa’s hesitation is because Michael’s punishment is not only his obliged future disadvantageous relationship with Claudius but also his everlasting curse of the vampiric existence. However, commiseration is the most she can do, therefore she finally fulfils her command,

Elsa wrinkled her nose at the mess on his neck and lifted his arm to her mouth. He felt her breath on his skin as she hesitated. Then, with a last look to Claudius, she bit.

Michael gave a gurgle; a gurgle of blood, death, fear. Pain radiated from the bite, hot and burning, then morphed to something else; cool soothing ocean waves that lapped over him. He looked at her, looked at her red lips wrapped around his arm, the curl of hair that fell in her face, and those deep brown eyes; eyes filled with pity. Pity for him. Pity for her, and pity for the new life he would lead.

A life of punishment.

Who’s the clever one now? (Naylor 2012)

Michael's further existence is sealed by his final defeat by Claudius.

Michael also appears in "Arowenia". After Claudius humiliates him, he and Oren abduct Arowenia. Furthermore, he is present in "Sarah", in which Claudius has him burnt to death.

In summary, Michael initially has no practical knowledge of vampires. His rational mind comes up with logical explanations for the oddities he experiences as Claudius' gardener. This does not change until he discovers the coffins hiding vampires in the cellar, after which he cannot over-rationalise the inexplicable. However, he is as much mistaken when he extrapolates his human conventions to vampires. The lesson he learns is costly for him. He is not interested in the power of vampires. Although he knows about bloodsuckers in theory, he is incautious in practice, which soon makes him inferior to Claudius. He thinks that he can blackmail the bloodsucker because he knows their secret, like how he would do it against a human, but he does not think for a second that this can cost his life. His exclusive human viewpoint is mistaken, which characterises him from the point on he despises Claudius for his ostensible youth. As it turns out how wrong he is, vampires have already become his nemesis because they make him suffer and curse him with their existence. Thus, he is not only forced to learn the lesson from his mistake, but he is also eternally obliged to serve Claudius, whom he thought he could dominate.

"Sarah" is about a frustrated young woman, who regularly attends her psychologist. She talks to her therapist about how worried she is about her friend, Katelina, whose boyfriend was murdered. Sarah thinks that Patrick was killed because of his involvement in drug business, but it turns out that he was a vampire.¹¹⁸ Sarah's distress derives from her childhood since she regularly needed to hide from her aggressive alcoholic father. She is occupied with Katelina's problem so much that she cannot deal with anything else. She always talks about her, not only to her therapist, but also to her boyfriend, Brad, who feels neglected by her. Brad has enough of Katelina and expresses how much Sarah offends him since she is constantly obsessed with her, "All right, though I think you're worried over nothing. Every time that girl breathes wrong, you're fussing and fretting. Sometimes I just feel like you love her more than me" (Naylor 2012).

Sarah admits that her anxieties are overreactions, "My therapist says I have trouble letting things go" (Naylor 2012), and she promises that she will visit the man in the evening to

¹¹⁸ This connects with "Michael". Although Patrick, Michael's brother, did not take part in the theft with Michael, which resulted in the punishment of the latter by his transformation into a vampire, Claudius had Patrick turned as well, which makes Michael's punishment more severe.

reconcile him, but right afterwards she goes to Katelina's flat, which is turned into a mess by Joseff and Lennon looking for her.

Sarah gets into trouble because the two men attack her as they think that she is Katelina. She tries to escape, but they catch her, and it turns out that they are vampires, "Joseff loomed above her, his face twisted and lips pulled back from his teeth – No, fangs! Jesus! He has fangs! He grabbed a handful of her curly hair and lifted her by it. 'Enough games, you stupid human!'" (Naylor 2012). The two bloodsuckers belong to Claudius' coven,¹¹⁹ and they stun Sarah, put her into the back of their car and take her into Claudius' house.

Regaining her consciousness, she finds herself in the company of Claudius and his vampires, who realise that she is not Katelina. Nevertheless, they interrogate her about Jorick, who is their chief vampire's enemy¹²⁰. They also ask questions about Jason and Peter, who are vampires of their flock, too, and have not returned from a mission they should have already come back from.¹²¹ However, Sarah cannot answer any of their questions.

In the meantime, the vampiric cruelty becomes obvious to Sarah as the vampires' conversation reveals that Claudius got Michel killed. As Lennon tells Joseff that Claudius had their fellow vampire burned, he purely replies, "I always miss the entertainment" (Naylor 2012). The remorseless cruelty embedded in these vampires is a lurid anticipation of what awaits Sarah.

The poor, innocent woman knows nothing about what the vampires want to know. They do not care that Sarah is not the woman they looked for. Troy is fed up with the enervation of his fellows and intervenes, "This one's kinda cute, though. I bet we could find something to do with her" (Naylor 2012), which represents Sarah's objectification and expresses the vampiric superiority over humans. Troy calls her 'this one' instead of 'she' and cares solely about her physical appearance, which fortifies the objectification of the woman by the complete negligence of her personality, life, and her being altogether.

In addition, only suffering can wait for the helpless Sarah as Troy convinces Claudius to let him interrogate her. The vampire boss approves, and Troy victoriously prepares to torture her,

Troy bowed low, and then pounced, like a cat with a mouse. He snatched Sarah up by the front of her dress and smiled into her face; that wide, toothy, fanged smile. She could see herself reflected in his eyes, feel the heat of his breath.

¹¹⁹ In Lennon's case, this is already known from "Elsa".

¹²⁰ This is also revealed in "Herrick".

¹²¹ Another parallel with "Herrick", which symbolises the war between vampire covens.

Oh God, maybe it's real.

Troy snickered and glanced to her captors. "Stand back, boys, and watch how it's done."

Joseff snorted contemptuously and the other two remained silent. Sarah tried to catch their eyes and send a silent plea to them, but they didn't look at her. Her gaze swung wildly to the group clustered around Claudius' chair. Surely one of them would help her. One of the women, maybe?

Help me. Save me. Someone, please.

Troy laughed again, and she told herself she wouldn't scream, no matter what.

Easier said than done. (Naylor 2012)

The horrific ending emphatically represents the vampiric cruelty, which stands for the bloodsuckers' superiority over humans due to their vampire strength. Troy boasts and makes an exhibition of Sarah's torturing, which emphasises this cruelty further and turns it into pure evilness. There is a contrast between the vampiric cruelty and evilness as well as how Sarah realises her hopeless situation. She steadily tries to persuade herself that what happens to her is not true. Her last hope is when she expects that one of the vampires, if no one else, then a fellow female creature, will help her. Her hopelessness depicts the human equivalent of the desperate vampires. Sarah will never get help from the vampires, so she is exposed to Troy's cruelty, which makes the human being desperate in "Sarah".

To conclude, there are significant similarities and differences between "Michael" and "Sarah". Just like Michael, Sarah does not know about the existence of vampires, which can be seen in her logical thought that Patrick was murdered because of his involvement in drug affairs. Another overlap is that she also becomes inferior to vampires as soon as she becomes familiar with their existence. Finally, she suffers vampiric cruelty and violence when she is tortured.

However, it is a significant difference that while Michael provokes himself into his situation, Sarah is innocent. She does nothing against the vampires, and she is unaware of what their questions are about. She only worried about Katelina and finds herself back in evil hands after she escaped the aggression of her alcoholic father. Her previous experience with her father resulted in her unstable personality, which analogous to her father's weakness ending in alcoholism and aggression. This is shown by her regular attendance at her psychologist. Nevertheless, her childhood sufferings are incomparable to what she is forced to undergo due to vampiric evilness, cruelty, and violence. Vampirism only means murder, torture, evilness, and violence for Sarah. During her interrogation, she learns that Patrick and Michael were killed by vampires, which illustrates the nature of vampires for her before she experiences what vampires are really like. While Michael's fate is open after Troy beats him up, almost to death,

and Elsa transforms him, the gloomy ending does not reveal what will happen to Sarah, which is another sinister emphasis on the vampiric evilness.

Like Elsa, Bethina knows that vampires exist since she works as Alexander's part-time babysitter on Jesslynn and Oren's plantation. In "Bethina", vampirism is depicted from a dual perspective, it stands for hope, as well as menace and danger. Bethina suffers from a lethal, incurable and infectious illness. She decides to move to the plantation and work as Alexander's full-time babysitter, which represents her hope connected to vampires. By her departure, she can protect her mother from her disease, which cannot be spread to bloodsuckers.

However, before she goes away, a menacing atmosphere and danger are depicted by the anxieties of Bethina's mother,

"But those people!" Her mother caught her hands and held them. "Bethy, they're... they're not right. They stay isolated in that old plantation and no one ever sees them. They're-"

"Different." Bethina finished for her. "There's nothing wrong with them, mother." *At least nothing I can tell you about.* (Naylor 2012)

Unlike Bethina, her mother knows nothing about vampires, but the secretive life of the residents in the plantation scares her. The humans working there have to keep the existence of vampires a secret, so Bethina does not let her mother know about it. Her mother's worries are of no interest to Bethina, who is more concerned about the protection of her mother, so she leaves.

Arriving at the plantation, similarly to her mother, Eddie, the driver, warns Bethina,

"Will you?" His question forced her to drop the door handle and meet his gaze. "I know it's not my business, but are you sure you know what you're doing? Everyone thought you were crazy enough working part time up here, but to move in? They're creepy, and this place is about as cheerful as a funeral parlor. You sure you want to live here?" (Naylor 2012)

Like those of her mother, Eddie's anxieties do not interest Bethina, and she says farewell to him.

Bethina is careless about the fears of others and has waited to be on the plantation because of her hopes, but soon she discovers that things will not go as she wants them to. Her fellow human employees look through her, apart from Jane, who behaves adversely with Bethina because she is more worried about Bethina than her own mother. Unlike Bethina's mother, Jane knows the circumstances as an employee of vampires. As Bethina talks to Jane

and Sandra, another worker, about her mother's reaction before she moved, Jane agrees with her mother, "Jane stiffened, but didn't turn back around. 'Just because I'm here doesn't mean I'd want my daughter to be here. I know what they are, after all. I wouldn't want my child committed to this enslavement.'" (Naylor 2012). Jane regards belonging to vampires as slavery,¹²² which is a sinister anticipation of what awaits Bethina.

As they continue their conversation, Bethina is ever more surprised. She tells the two women that she was promised to visit her mother any time she wants. Jane laughs at her naivety as she holds the symbolic mirror to her, which shows the real vampires. She tells her that a former worker disappeared as the bloodsucker owners of the plantation did not let her go to her dying sister because she knew about their existence. Thus, they would not let her leave either, "Of course not! We know what they are. They can't just let us walk out. Do you know what happened to the last girl who wanted to leave? She disappeared!" (Naylor 2012). When Bethina replies that she might have only moved out, Jane makes her argument ridiculous,

"Without packing?" Jane snorted contemptuously. "They got rid of her because that's what they do. When you get too old, or you want to leave, they just dispose of you and hire another young girl who has no prospects for the future. And in the meantime, they work you to death scrubbing and dusting while they drink your blood!" (Naylor 2012)

Bethina cannot protect her hopeful standpoint against Jane. When she tells her that she does not mind giving her blood to them, the older woman even offends her,

Maybe you don't mind being food for those children because you're staring down your own death, but the rest of us aren't. I could have done something. I could have gotten married. I could have had children of my own. Normal children that eat and drink and grow up! (Naylor 2012)

Although Jane knows that Bethina is deadly sick, she cannot accept her decision to move to the plantation because she cannot stand that a young woman lets her life away to vampires, as she did. Jane sees her young self in Bethina and tries to convince her that no matter how hopelessly she sees her situation, it is not worth sacrificing her would-be marriage and children together with her human life for living as an inferior to vampires. Since she is devastated by Bethina's mistake, she tries to persuade her again,

¹²² This is similar to how Kariss regards her life in Andrei's flock.

You're a pet to them, not a slave like we are. But, just wait until you're dying and they look the other way and pretend they couldn't share some of that immortality with you. Then you'll see how much they think of you. You're just livestock to them, like the rest of us. We're good enough to clean their house and give our blood to their children, but we're not good enough to join them! They let us die while they keep the secret to themselves! (Naylor 2012)

Jane reveals how hopeless and helpless humans are compared to vampires. She clarifies that her sacrifice would be worth if she got the Ricean dark gift in exchange. Her vampire employers will not give it to her, which affirms Jane's description of their situation as slavery. In this relation, the vampires are supreme creatures, who are served by humans, but this service is futile from the human point.

Her fellow worker, Sandra, stops the conversation between Bethina and Jane, "Jane, honey, you have to watch what you say. If she tells the mister and missus, who knows what will happen to you?" (Naylor 2012). Bethina took a peripheral position within human society when she chose a workplace owned by vampires. She deliberately wanted her isolation from humans due to her illness. However, she moved to the plantation with hope, because she wanted to save her mother from her illness, and she aspired to find a micro-community for herself in her workplace. Jane tries to wake up Bethina's common sense to make her quit as fast as she can in order not to make the same mistake she did. Her refutations of Bethina's naïve arguments mean to open her eyes to the reality around vampires and humans serving them. It is the parallel destruction of Bethina's hope for her new environment on the plantation. In addition, Sandra's silencing warning shows that her human co-workers do not trust Bethina, which is the simultaneous destruction of her hope to belong to a new community. She is the odd one out, and she realises that she is more isolated than she wanted to be.

When Bethina turns from a state of hope to a peak of doubt, she is uncertain about her decision to move to the plantation, which was Jane's goal. However, Bethina loves Alexander, just as she likes babysitting him, and the vampire brings her some relief. When she contemplates her departure, Alexander tells Bethina "I'd miss you too much if you never came back!" (Naylor 2012), which shows that he feels a strong bond and love towards her.¹²³

Her relationship with Alexander gives Bethina her initial hope back,

¹²³ The relationship between Alexander and Bethina is analogous to that of Claudia and Louis in Rice's *Interview with the Vampire*.

Maybe Jane was right about one thing. Maybe she could look at things differently because she was staring down death. She knew she'd never get married and have children of her own, so what was the harm in letting her dote on Alexander while she could? Wasn't it better to be here, near someone she cared about, than locked away in some sanatorium, sleeping in outdoor pavilions that were supposed to cure her? In the end, whether they looked away, or even killed her themselves rather than letting her last days linger, surely it was better here than being there? "Yes", she told herself firmly. "It has to be better. No matter what happens." (Naylor 2012)

Like Sarah's plot, her short story has an open ending, because it does not involve what will happen to Bethina. Although her hope is not as strong as it was, she regards her situation as the least wrong choice.

Bethina has a parabolic relation to vampires and vampirism. Her illness forces her to get away from her mother, after which, she does not cry over her situation, in which she stares down her own death, instead, she regards her new circumstances with hope. Jane runs it down, but her relationship with Alexander brings it back. Bethina's hope can also be interpreted as an analogue to what would satisfy Jane because her transformation into a vampire would cure her illness, just as it saved Jesslynn's family. However, based on what Jane told Bethina, it is unlikely to happen, since the vampires refuse to transform the humans, who work for them. Although it is lurid about what would happen to Bethina, which some other possibilities she contemplates about closing the end of the story strengthen, her last thought shows that the human way of her incarceration as an inpatient of a sanatorium, which would end in her death, too, is not a better option. Although the duality of menace and hope is constant, the vampire environment shows the opportunity for Bethina to recover despite the possible dangers, while the human world would not even give the slightest hope to her.

All in all, the vampiric evilness in the subordination and exploitation of humans, who the bloodsuckers rid of when they see no further use for them¹²⁴ instead of turning them into their kind, is there from Bethina's human perspective. But vampirism simultaneously lets her protect her mother from her illness. In addition, due to the mutual love between her and Alexander as well as the chance that things will turn out well, which the open ending partly supports, hope in connection with vampires also exists for Bethina. This is unimaginable in the human world, which is also supported by how her human fellow workers behave with Bethina. She is only accepted by vampires, who do not care about her illness, which excluded her from human relationships as well as stole her prospects for marriage and children, while she can

¹²⁴ This resembles Dracula's attitude towards his servants in the Hammer universe.

experience mutual love with Alexander. Although they love each other, her disease separates Bethina from her mother, and she cannot experience their love, unlike their mutual affection with Alexander, who cannot be infected by Bethina's illness.

Appendix II. – Synopses

II.I. Polidori: “The Vampyre”

Aubrey, the protagonist, meets Lord Ruthven, the antagonist, in London, and they travel to Rome together then depart when Lord Ruthven seduces a young woman. Aubrey goes to Greece and falls in love with Ianthe, a Greek woman, who talks to him about the legend of a vampire. Lord Ruthven appears in Greece, and Ianthe is killed by a vampire.

Aubrey continues his journey with the Lord, and they are attacked by bandits, in the event of which Ruthven is fatally wounded. As he pretends to be on the verge of death, the vampire makes Aubrey promise that he keeps everything about him a secret for a year and a day.

The main character realises Ruthven's true nature and goes back to London, where he meets the vampire again, who attracts his sister into marriage, which happens on the day when Aubrey's promise ends. Aubrey undergoes a mental collapse, and before his death, he writes a letter to his sister about Ruthven, which arrives late. In the end, Ruthven kills Aubrey's sister and disappears.

II.II. Prest: *Varney the Vampire; or, the Feast of Blood*

The novel presents the story of Sir Francis Varney, the vampire, who undergoes many encounters with the Bannerworth family. Since it was originally published in instalments, the later novel as the collection of them incorporates a very complex story made up of several, sometimes confusing, storylines. Varney's vampiric existence forces him to consume human blood, which is conducted through various acts of terror by the bloodsucker. The most notable of these is when he transforms Clara Crofton into a vampire as a token of his revenge. His vampiric deeds result in a riot formulated against him.

Simultaneously, with the progression of the plot, Varney's sympathetic side is gradually revealed. On the one hand, this includes an element of romance in the plot, which is about vampire's aspiration to marry Flora Bannerworth. On the other hand, Varney's desire for wealth

is also a human-like characteristic. The vampire's somewhat sympathetic features derive from his consideration of the vampiric existence as a burden, which he uncovers to a priest. As he is unable to reconcile with his life, Varney commits suicide in the end.

II.III. Le Fanu: *Carmilla*

The story represents the vampire Carmilla whose true nature and evil deeds are revealed as her relationship progresses with the same-age protagonist, Laura, who lives with her father in a castle in a forest. Laura's father tells her daughter that they were to accept one of his old friends, General Speiltdorf, and his niece, Bertha Rheinfeldt, but the young woman died mysteriously, much to Laura's disappointment since she longs for a companion.¹²⁵

Due to a cart accident next to their home, Laura gets to know a young girl at her age, Carmilla.¹²⁶ Both realise that they met the beautiful girl visiting their bed at night, about whom they had the same dream as young children,¹²⁷ which only later turns out to be a lie among many from Carmilla.

The two girls become close friends, but as the plot evolves, more and more strange and lurid things are uncovered about Carmilla.¹²⁸ She tells nothing about her past despite Laura's interrogation, she never takes part in prayers, sleeps lately during the day and seems to suffer from somnambulism at night. As time goes by, ever more young women's unknown cause of death is revealed.

The tension made by Carmilla's secrets reaches its climax when Laura discovers a portrait of her ancestor, Mircalla, the Countess Karnstein from 1698. The Countess in the painting highly resembles Carmilla including "even the mole on her throat" (Le Fanu 2003). With the accumulation of the time Carmilla stays with the family, Laura's health continually worsens. As he examines her, a doctor finds "a small blue spot" (Le Fanu 2003) on Laura's

¹²⁵ A recurring phenomenon in vampire literature.

¹²⁶ Their meeting point is similar to how Jane meets Mr. Rochester in Charlotte Brontë's *Jane Eyre* (1998).

¹²⁷ Another indirect reference to *Jane Eyre*, who is visited by Rochester's mad wife at night, which Jane at first considers to have been a dream. Mrs. Rochester is not less dangerous to Jane's life than Carmilla to Laura's one.

¹²⁸ Till this point, the story highly resembles Coleridge's unfinished ballad "Christabel". Geraldine is as enigmatic and sinister as Carmilla, while Christabel is as innocent as Laura. Giving shelter to the evil is another parallel between the plots. This is what Auerbach attributes to the misconception of the father (1995, 48), which is true in the poem since Christabel's father, Sir Leoline, is enthralled by Geraldine. Although it is not as clear in *Carmilla*, this claim can be justified in the novel, too, because Laura's father is asked to give shelter to Carmilla for three months. Geraldine has a dream about Christabel, just as Carmilla claims to have had one about Laura. (Coleridge 2019) Although the connection is not that obvious, Auerbach also mentions John Keats' narrative poem "Lamia" as a relative work to *Carmilla* (1995, 50), which can be explained by how it depicts a threatening female figure, Lamia (Keats 2013). Auerbach apostrophises this as alien femaleness portrayed in "Christabel" and *Carmilla* (1995, 50).

neck, where she was bitten by a beast in her nightmare. After the examination, the doctor asks Laura's father never to leave her alone.

Laura and her father go to Karnstein and meet General Spielsdorf on their way, who joins them and reveals Bertha's story. According to it, at a costume ball, they met Millarca, a young and beautiful woman, and her mysterious mother, who claimed herself to be the General's old friend. She asked him to shelter her daughter for some time until she returns from an urgent trip, which is the same story as what she told Laura's father when his daughter met Carmilla. Bertha and Millarca got friends, and after a while, Bertha fell ill and suffered from the same symptoms as Laura. A doctor investigated her and claimed that Bertha had been visited by a vampire. The general hid himself in Bertha's room and waited for the vampire to turn up. When a beast-like creature appeared, he attacked it with a sword, and it disappeared in Millarca's form.

While the company searches for Mircalla Karnstein's tomb, the General stays with Laura, and Carmilla arrives whom the man attacks with an axe, but she disappears again. He tells Laura that her friend Carmilla is the same as Bertha's friend Millarca, who are the same as Countess Karnstein, and the names Carmilla and Millarca are the anagrams for her name, Mircalla.

The last person who joins the three people to look for the vampire's tomb is Baron Vordenburg, whose ancestor got rid of vampires a long time before. In the end, they find and kill Carmilla by driving a stake through her heart and decapitating her, after which they burn her body and head to ashes then throw the remains into a river.

II.IV. Stoker: "Dracula's Guest"

The short story is about an Englishman, who arrives in Munich on his way to Transylvania. The hotelier, Herr Delbrück, warns Johann, the carriage driver, to be back with the Englishman within daylight as they know "what night it is" (Stoker 2003).

On their journey, Johann reveals to the protagonist that it is "Walpurgis nacht" (Stoker 2003). He repeats it several times while crossing himself. It is getting late, and the main character sends the frightened and superstitious Johann away.

As Johann leaves with the carriage, the horses behave restlessly and are scared by a tall and thin man from the top of the hill. This sinister moment is the last warning to the Englishman, who neglects it and goes to an unholy village as Johann called the place. He arrives at a valley, and a snowstorm sets out.

When he looks for shelter, he finds himself in a cemetery, which the moonlight reveals. He stands next to the tomb of Countess Dolingen of Gratz. The storm starts again, and when the protagonist tries to hide away from it, he leans against the door of the tomb, which he pushes open. Light coming from lightning reveals “a beautiful woman, with rounded cheeks and red lips, seemingly sleeping on a bier” (Stoker 2003). Lightning strikes the iron stake going through the roof of the tomb, which destroys the arising and screaming dead woman inside.

After he regains his consciousness, the main character finds himself under the warm body of a huge wolf with flaming eyes, which is licking his neck. A group of military horsemen chase the wolf away and accompany the Englishman back to his hotel, where Dracula sent a telegraph from Bistritz, which says:

Be careful of my guest — his safety is most precious to me. Should aught happen to him, or if he be missed, spare nothing to find him and ensure his safety. He is English and therefore adventurous. There are often dangers from snow and wolves and night. Lose not a moment if you suspect harm to him. I answer your zeal with my fortune. — Dracula. (Stoker 2003)

II.V. Stoker: *Dracula*

Jonathan Harker travels to Transylvania to meet Count Dracula and complete paperwork for a real estate transaction. He soon realises that he has become the prisoner of the Count, who always excuses himself to be out of his castle during the daytime due to important duties he needs to fulfil. Harker looks for his way out of the castle and runs into three vampire women, but Dracula intervenes and saves him from them. Dracula departs from Transylvania and leaves Harker in his castle, who finally escapes and saves his life.

After a long voyage, Dracula arrives at the port of Whitby and enters England. He uses R. M. Renfield, an inpatient in Dr. Seward’s lunatic asylum, as his minion to gather information from. Lucy Westenra, the friend of Harker’s fiancée, Mina Murray, is on holiday in Whitby. After Lucy’s return from holiday, her health constantly worsens.

Arthur Holmwood, who is by this time Lucy’s fiancé, whose proposal she accepted among the three she got, with those of Quincey P. Morris and Dr. Seward, who are all friends, asks Dr. Seward to examine Lucy’s sleepwalking and declining health, but the doctor’s conventional ways of medical treatment are unsuccessful. Thus, he asks his former teacher, Professor van Helsing, to help him with the case.

Upon his arrival, the Dutchman immediately recognises what causes Lucy's disease and commands continuous blood transfusion to her, to which the three suitors give their contribution. He also prescribes garlic flowers to be placed inside Lucy's room and a wreath of garlic blossoms to be worn around her neck.

One night, Lucy and her mother are attacked by a wolf, and Mrs. Westenra dies in her fright. Unfortunately, the garlic necklace is found taken off every morning, Lucy loses blood, and there are two spots on her neck. Lucy dies, and the Professor puts a golden crucifix on her mouth to delay her transformation into a vampire, but it is stolen by a house servant. After Lucy's burial, a "Bloofer Lady" (Stoker 1995) goes after children. Van Helsing knows that Lucy has transformed into a vampire, and with her former three proposers, he finds the vampire woman, drives a stake through her heart, beheads her and fills her mouth with garlic.

After he escapes from Dracula's castle, Harker arrives back home from Budapest, where he married Mina. The Harker couple joins the four men, and the formulation of the vampire hunting team completes. The vampire hunters conduct thorough research on Dracula's past and occult studies, which incorporates methods appropriate against vampires. They locate Dracula's boxes, which contain consecrated earth needed for the Count to sleep in. After they break the boxes open, they harm their content as they put sacramental bread wafers in them, which makes it impossible for Dracula to use the boxes.

As a response, the Count attacks Mina and forces her to drink his blood, so her transformation into a vampire sets out. This act of the antagonist backfires as Mina is in a consequent connection with him. Van Helsing takes advantage of this as he hypnotises the woman to get to know Dracula's actions.

The protagonists learn that Dracula has left England to go back to Transylvania, and with Mina's help, they pursue him. The team splits. Van Helsing and Mina go to Dracula's castle, where the Professor kills the three vampire women. Meanwhile, the others attack the caravan of gypsies, which transports Dracula. Morris is wounded in the fight, and after they locate Dracula's box, Harker cuts off the vampire's head and Morris stabs his Bowie knife into his heart, which cause the Count's destruction. Soon afterwards, Morris dies due to his fatal injury. Dracula's death frees Mina from the vampire curse.

The novel ends with a scene seven years afterwards. The Harkers have a child named after all the vampire hunter men, but they call him Quincey, whose birthday is the same day Quincey Morris died. Seward and Holmwood are both married by this time.

II.VI. Rice: *Interview with the Vampire*

The novel is about Louis' story recollected to an interviewer. He is transformed into a vampire by Lestat in the eighteenth century, two hundred years before the interview. Although he tries to refuse his new existence since he attempts to consume animal blood, he eventually resigns himself to his vampire existence.

While he tries to understand and reconcile with his new identity, which is a real burden to him as he cannot accept Lestat's remorseless predation on humans, Louis meets Claudia, a five-year-old child, who is also transformed into a vampire by Lestat for his fear that Louis would leave him with his new companion. Claudia and Louis try to kill Lestat because they want to leave him together to look for others to belong to.

They meet Armand in Paris after a long travel in Europe, and they are introduced to the vampire society disguised in the Theatre des Vampires. Armand and Louis become friends, and Claudia, in fear that she would lose her companion, asks Louis to transform Madeleine, a doll maker, into a vampire.

Lestat survives Louis and Claudia's attack, then he turns up and makes the vampires from the theatre help him to lock Louis into his coffin as well as Madeleine and Claudia into an open courtyard. Armand saves Louis from starvation, but the two female vampires burn to death due to their exposure to sunlight.

Louis burns the theatre and kills all the vampires in it, after which he travels with Armand for some time. He can never recover from the loss of Claudia, so he leaves Armand and remains lonely in the twentieth century. He becomes a vampire who solely feeds on humans.

II.VII. Meyer: *Twilight*

The story is about the relationship between a seventeen-year-old adolescent girl, Bella Swan, and her vampire schoolmate, Edward Cullen. In the beginning, Bella moves from Phoenix to Forks to live with her father, Charlie. After she arrives at her new school, the Forks High School, Edward takes notice of her because of her scent. Bella and Edward sit next to each other in their biology class, but Edward is apparently repulsed by Bella, much to her disappointment.

Some days later, they get closer to each other upon their second meeting. The first telling occurrence happens shortly afterwards when a van almost hits Bella, but Edward stops the

vehicle with his hands and saves her life. Bella asks Edward how it was possible and later she hears that Edward's family members are vampires, who live on animal blood. After she has recurring nightmares, Bella researches vampires.

On a day of blood typing at school, Bella concludes that Edward is a vampire as he does not attend school that day. Her discovery disturbs her until Edward saves Bella again from an attack, and she tells him that she thinks he is a vampire.

Eventually, they fall in love, which leads to the appearance of James, the member of another vampire coven, who wants to hunt down Bella since he objects to the relationship between a human and a vampire. Thus, Edward's family sends Bella away to take shelter in a hotel, but James elicits her as he claims to have taken Bella's mother, Renee, as his hostage. James attacks and severely wounds Bella, but he does not manage to murder her because the Cullens kill him and save Bella. Edward stops Bella's transformation, and after her treatment in the hospital, the couple goes to the school prom together.¹²⁹ Bella asks Edward to turn her into a vampire, but he refuses to do so. (Meyer 2007)

II.VIII. Meyer: *New Moon*

New moon starts with Bella's birthday celebrated with the Cullen family. As Bella unwraps her gift, she cuts herself, which leads Jasper, an adopted child in the family, to attempt to attack Bella due to his bloodlust. The Cullens move away for fear that their existence would be dangerous to Bella. Before he leaves, to make her step over their relationship, Edward tells her that he no longer loves her, but this only makes Bella suffer from depression.

Although she still hears Edward's voice subliminally, Bella gets closer to Jacob Black, who becomes a werewolf as the plot progresses. He, along with other werewolves, protects Bella from Laurent, a vampire from James' coven, and from Victoria, who is determined to revenge the loss of James, her love. Jacob starts falling in love with Bella, but it is one-sided since Bella still loves Edward. Her sadness makes her try to commit suicide, but Jacob rescues her.

However, Edward believes that Bella has died, and he visits the Volturi, the vampire royalty in Volterra, Italy, to provoke them to kill him, which they refuse. In the meantime,

¹²⁹ The American school prom is a cliché-like element in a love relationship. It is recurrent in both literature and film, throughout the genres from love story to horror. Stephen King's *Carrie* is a relevant example for the latter (1990). The prom stands for the beginning of something important, most of the time that of a love relationship, which commonly culminates in marriage and family. In Bella's case, it represents the symbolic start of her vampiric life.

Alice, Edward's sister, visits Bella and finds out that her vision about her suicide was false as she is still alive. The two women go to Italy to prevent Edward from forcing the Volturi to kill him because he revealed his vampire existence to humans. As it is against the vampire laws that humans know about them, based on the Volturi's order, Bella, who knows about vampires as a human, is to be killed or transformed.

The company returns to Forks, Edward tells Bella the truth that he has always loved her and only left her to protect her, and Bella forgives him. The Cullen family supports Bella's transformation, but Edward and Rosalie disagree. Even if Bella also wants to become a vampire, like at the end of the first novel, it does not happen here either because based on a negotiation between vampires and werewolves, the former cannot transform humans, so Bella's turning would cause opposition between the two kinds of supernatural creatures. (Meyer 2007)

II.IX. Meyer: *Eclipse*

Eclipse starts with a new serial killing in Seattle. Edward thinks that it is due to the birth of a new vampire with intense bloodlust. Bella visits Jacob, who reveals his true feelings of love to her and wants her to choose him instead of Edward, but Bella, similarly to the previous episode, only regards him as a friend. Alice's vision reveals that Victoria returned to Forks, still to kill Bella with her aim of vengeance for James.

Alice takes Bella to the residence of the Cullens, and Bella gets to know the story about Rosalie's transformation, which makes her rethink her purpose to become a vampire. Edward proposes to Bella, and despite her aversion to marriage, she accepts it if their first sexual intercourse takes place in a way that she is still a human. It turns out that Victoria controls a newborn vampire flock responsible for the Seattle murders.

The Denali Coven, despite the vampire union with the Cullens, does not help Edward's family to protect Bella, which leads the Cullen vampires to join forces with the werewolves of Jacob so as not to let Victoria's plans come true. While they are in preparation, Bella, Edward, and Jacob hide in the mountains from the fight.

Jacob eavesdrops on Bella and Edward's conversation about their engagement and threatens to leave to the battle to get himself killed. Bella prevents him from doing so with a kiss, which makes her realise that she loves Jacob as well. Victoria finds them, and Edward kills her while the Cullens and the werewolves do the same to the vampire army. Bella reveals her love to Jacob, but she also tells him that she loves Edward more. In the end, Bella tells her

father that she will marry Edward, and the disappointed Jacob runs away the form of a wolf. (Meyer 2007)

II.X. Meyer: *Breaking Dawn*

Breaking Dawn is broken down into three parts. In the first section, after two weeks on their honeymoon, Bella realises that she is pregnant. Her pregnancy advances quickly because she carries a half human and a half vampire foetus, which forces the couple to interrupt their honeymoon and go back home to Forks. The unnaturally fast prenatal development of the foetus continues, and Bella undergoes severe physical and emotional torment.

The second part is told from Jacob's perspective. One month after their marriage, Bella calls her father to tell him that she is sick. Charlie tells it to Jacob's father, who tells it further to the werewolves. Jacob believes that Bella has been transformed into a vampire and intends to attack the Cullens for breaking their treaty with the werewolves.

When he visits Bella, he learns that he was wrong, but he asks her to abort the foetus and save her life as both Carlisle, the father of the Cullen family and the town doctor of Forks, and Alice are worried about Bella. She does not accept it since she wants to be transformed after childbirth. The telepathic ability of the werewolves makes them aware of the half-vampire and half-human child Bella is pregnant with, and they aim to kill her with her child for fear of the possibility that the newborn would be unable to control bloodlust. Jacob opposes the plan of the werewolves and breaks away from his werewolf pack. Seth Clearwater joins him, and he warns the Cullen family about the danger awaiting them. Seth's sister also joins them, and they guard the Cullen residence.

Carlisle realises that the foetus feeds on Bella's body and needs blood to stop it, so Bella drinks donated human blood, which makes her feel better. The baby tries to break out of Bella, which forces Edward to perform a Caesarean operation, but Bella is dying.

Jacob again falsely concludes that Bella is dead, and he blames the newborn Renesmee for it. He sets out to kill her, but instead, he imprints her (a werewolf's act to express and secure a mutual eternal bond of love between the imprinter and the imprinted, which is a notable event since it ends Jacob's feeling of love to Bella due to his bond with Renesmee) because he feels her to be his soul mate.

The third section is also told from Bella's perspective. Bella wakes as an already-turned vampire. She is recovered and enjoys her new existence. Renesmee develops quickly, and Irina,

another vampire, mistakenly identifies her as a child turned into a vampire, about which she informs the Volturi as it is against their law.

As a result, the Volturi decides to kill Renesmee and all the Cullens as punishment. To protect themselves, the Cullens gather other vampire clans around them to prove that Renesmee is not an immortal child. Edward also connects with Jacob's werewolf pack since Jacob's imprinting with Renesmee not only put an end to the hostility between the Cullen vampires and the Quileute werewolves but also meant an unbreakable pact for mutual protection between them. Bella's human ability protects the vampire ally from the psychic powers of the Volturi.

Upon confrontation with the ally, the vampire royalty learns that Irina misinformed them about Renesmee, and she is executed by the Volturi afterwards. Alice and Jasper, who left before the gathering of the ally, come back with Nahuel, a half-human and half-vampire hybrid, who is 150 years old, and with his aunt, Huilen, who tells the company that her sister was in love with a vampire, which resulted in her pregnancy, and she died while she gave birth to the child. As a newborn, Nahuel bit Huilen and made her immortal.

The story convinces the Volturi that Renesmee does not mean a danger to the vampiric existence and the vampire royalty leaves the Cullens to live in peace. The novel ends when Bella lets Edward read her true feelings towards him from her mind, but only once. Edward wants to look into her mind again, but she says that it would take her time to let him do so. Edward tells her that the eternal time they will spend together is enough for him for that. (Meyer 2008)

II.XI. Hillyer: *Dracula's Daughter*

The film starts where Browning's *Dracula* ended. Two policemen arrive at Carfax Abbey, supposedly, where they find a man with a broken neck lying dead on the floor. They run into Van Helsing, who is about to leave and ask him who killed the man. He tells them that it was the man, who lies in the open coffin, and he admits that he has driven a stake through his heart. Van Helsing is arrested on suspicion of murder and asks for the help of his former Vienna student, Dr. Jeffrey Garth, who is a psychiatrist.

A mysterious woman, Countess Marya Zeleska, mesmerises the police guard, who protects Dracula's corpse, with her ring. Then she kills him and takes the Dracula's dead body with her. She burns it to ashes by fire, which she thinks will release her from her vampiric existence, so she can start living an ordinary life. However, her vampire lust prevents her from doing so, and she kills a man.

Accidentally, she meets Dr. Garth, who has already met Van Helsing, but he does not believe in what the Dutchman says about vampires. The countess wants Dr. Garth to help her become free of “the curse of the Draculas” (Hillyer 1936, 54‘). He advises her to face her fear, and she asks Sandor, her servant, to bring her a woman she could paint a portrait of. Lili is taken to her, and the Countess tells the poor woman that she is interested in the young woman’s head and shoulders. Lili undresses, but the vampire cannot resist the temptation when she sees Lili’s naked neck and shoulders, and she attacks the innocent woman.

She gives up her idea that she can be released from vampire life, and takes Garth’s assistant, Janet Blake, with her to Transylvania to force the doctor to follow her since she intends to vampirise Garth and live eternal life together with him. However, Sandor, who was promised this eternal life by the Countess, kills his mistress as he shoots a wooden arrow into her heart. On the verge of killing Garth for revenge, he is shot by a policeman. The vampire spell of the Countess, under which Janet was taken to Transylvania, is broken over her, and the movie ends.

II.XII. Fisher: *Dracula*

The story is also based on that of the original novel, however, the director, Terrence Fisher, made more alterations to it than any other works before. Again, Jonathan Harker travels to Count Dracula’s residence in Transylvania. He applies for a job to be the Count’s new librarian, which is only a cover story for him to get close to the Count, whom he wants to kill. When he arrives, he finds a letter from Dracula, in which the vampire asks for his forgiveness because he is not able to meet him in person.

Soon after, a beautiful woman asks for his help to take her away from the castle since she is the Count’s prisoner. Dracula arrives and accompanies Harker to his room, into which he closes him for the night. The next day, Harker meets the same woman, who again asks him for help, which he does not refuse this time. The woman embraces him and bites him since she is a vampire. Dracula intervenes and fights the woman as well as Harker, who attempts to protect her, but he faints in the end. He wakes up in his room, locked again, and discovers two spots on his neck, which were made by the female vampire’s bite in the library. He escapes through the window and goes into the cellar, where he finds the vampire woman and Dracula, who both lie in their coffins. He drives a stake through the woman’s heart, but Dracula wakes up in the meantime and attacks him.

Van Helsing is on his way to find his lost friend Harker and wants to gather some information about Dracula's living place in an inn in Klausenburg, which is full of garlic, but the frightened residents refuse to help him, except a woman, who works at the inn and gives Harker's diary to him. Van Helsing arrives at Dracula's castle when the Count leaves in a coffin transported by carriage. He recognises Harker, who lies in a coffin, already turned into a vampire, which leaves Van Helsing no choice but to drive a stake through his friend's heart.

He returns home and goes to the Holmwood house to tell Lucy Holmwood about the death of Harker, her fiancé. But owing to the woman's bad health condition, he meets Arthur Holmwood, her brother, and his wife, Mina. Also due to Lucy's illness, they refuse to tell her the truth. It is soon uncovered that Lucy is ill because Dracula bit her. After she says good night to the worried Arthur and Mina, she opens the balcony door and goes back to bed, where she waits for Dracula to arrive. Two spots on her neck reveal that the vampire has sucked her blood already, then Dracula arrives and turns her into a vampire.

Lucy becomes a female vampire, who attacks children. Due to Lucy's death, the collapsed Holmwood does not believe Van Helsing anymore, but when he meets Lucy in the night, it convinces him about the truth behind Van Helsing's words. Although the Dutchman wants Lucy to lead them to Dracula, Holmwood insists that they put her at rest, so Van Helsing drives a stake through her heart.

While the two men are in search of the Count, Dracula tricks Mina into meeting him and bites her, which is revealed when a crucifix her husband gave her to protect her from the evil burns her hand the same way as Van Helsing's cross burnt Lucy's forehead. The vampire hunters guard the house so that Dracula cannot go to Mina, but his coffin is already hidden in the cellar of the Holmwood house, which makes it possible for Dracula to enter Mina's room and transform her.

The housemaid notices and reports it to the two men. In the meantime, Dracula escapes with Mina towards his home, but Holmwood and Van Helsing chase them and arrive in time. While Holmwood rescues Mina, Van Helsing kills the vampire as he manages to capitalise on the sun having already risen, when he tears the curtains down and therefore casts the sunlight at Dracula, who is burned to ashes. In the end, Mina's wound on her hand disappears, and so she is rescued from vampirism.

II.XIII. Fisher: *The Brides of Dracula*

Marianne Danielle is on her way to a female school, where she is to teach French as a student teacher. Her carriage stops by an inn, and a mysterious man bribes the driver to leave without Marianne. Baroness Meister arrives, drinks wine with her and offers to give her shelter for the night, which she accepts. During dinner together, the Baroness tells Marianne that the madness of her son, who lives in an isolated part of the castle and is taken care by Greta, the housemaid, ruined the life of her house and herself. In the night after dinner, Marianne sees the son, who seems to be about to jump from the balcony. She fears that he would commit suicide, goes to the man, Baron Meister, and realises that he is chained. She gives him the key to unlock his chains, and he is set free.

The Baron is a vampire, whose mother often brings young women to him to feed on. However, he is kept as a prisoner in the castle so that he would not attack the locals. After Marianne releases him, he attacks his mother, and it is also uncovered that Greta is a madwoman, who serves him. Marianne escapes and Van Helsing finds her unconscious by the road. He takes care of the woman and accompanies her to her workplace.

The Baron's second prey is a young woman, whose case makes the local priest ask for the help of Van Helsing, who starts his mission to hunt down the vampire and the ones he turned. The Baron's second victim escapes from Van Helsing but he can put the Baroness at rest. In the meantime, the Baron proposes to Marianne, which she accepts. Soon afterwards, he attacks Gina, another woman from the school. Van Helsing convinces Marianne that the Baron is a vampire, and she tells him where the bloodsucker is in return.

The final fight takes place in the mill, where the Baron wins the battle and bites Van Helsing. To avoid his transformation, Van Helsing burns his wound and pours the holy water he got from the priest on it, which stops it. The Baron sets the mill on fire, and the Dutchman throws the holy water on him, which burns the vampire, who, trying to escape, dies in the shadow of the mill turned to form a crucifix by Van Helsing.

II.XIV. Fisher: *Dracula: Prince of Darkness*

At the end of a funeral, a priest is about to drive a stake through a young, deceased woman's heart against her mother's consent. Another Priest arrives and stops the company he calls barbarians. He then goes to a pub, where he introduces himself to a company of two married couples, who are all English travellers. The priest is Father Sandor, the abbot of Kleinberg. He invites the company to his abbey, but they refuse it since they are on their way

to Carlsbad. The abbot tries to convince them not to do so, but as he cannot persuade them, he warns them at last to avoid the castle, which they do not even find on the map.

They hire a driver to take them to Carlsbad, but two miles away from their destination, he refuses to go further with them and even declines to tell them anything about the castle within their sight, which he pretends to be unaware of. The driver leaves the company after he promises to pick them up at the same place at dawn the next day if they are still alive. While the four people are contemplating where to spend the night near a desolate, empty hut, an empty carriage pulled by two horses comes along their way. They stop it and get into the cart. Charles cannot guide the horses, which take them to the castle right away.

When they arrive, the horses leave for the stable and the company goes into the castle. Charles and his brother, Alan, are happy that they found a place to sleep, Diana, Charles' wife, is also not worried, but Helen, Alan's wife, is terrified by the place and repeatedly asks the others to leave it.¹³⁰ To calm her down, Charles goes to check if everything is all right with the house, and he finds their luggage taken to a room. Alan joins him, and he also finds their suitcases in another room. Simultaneously, the women are scared by a servant, Klove, who greets the company and serves dinner to them.

He tells them that Count Dracula is his master, who is dead, but he told him to make the house always ready for guests. Everyone is soothed except Helen, who becomes increasingly fearful and anxious in the castle. She still wants them to leave it, but nobody listens to her, even if Diana starts to have her own anxieties as Helen's behaviour becomes more erratic.

The couples go to sleep, and Helen is awakened by someone, who calls her by the name. Alan also wakes up, and they hear some knocks, which are made by Klove, who takes down a box to the cellar. Alan wants to know what is happening and goes down to the cellar after he finds a hidden way behind a curtain leading there.¹³¹ Klove stabs him in his back and pours Dracula's aches into his tomb, then runs Alan's blood onto it, which resurrects Dracula. Klove

¹³⁰ The arrival at an alien place of a desolate and uninhibited setting in an unknown and faraway place is a stock feature in horror, a lurid sign that something bad is going to happen. These places are important in the development of the psychic effects in the reader or viewer of the genre.

¹³¹ When Alan leaves Helen alone in her room and goes after Klove to find out what he does, there is a storm about to break out, which contributes to the achievement of psychic effects in the viewer. The storm is a common element in horror works, which was formerly a well-known stock feature in Gothic writings. However, in other literary works, which are not necessarily destined to create fear in the reader, especially from the nineteenth century on, the storm is a cliché to reflect the inner psychological states of the characters and the predictable effects of the happenings, which is called as the pathetic fallacy (Gosling and Vida 1997, 163). Emily Brontë's *Wuthering Heights* upon Heathcliff's departure (1996), Charlotte Brontë's *Jane Eyre* after the engagement, which leads to the later unsuccessful wedding between Jane and Rochester (1998), and the end of *Middlemarch* by George Eliot, when Dorothea and Will meet (1994), are relevant examples for the first nineteenth-century works, which incorporate the pathetic fallacy.

knocks on Helen's door to tell her that something happened to her husband and directs her to the cellar, into the hands of the vampire, whose first victim she becomes.

The next morning, Charles and Diana wake up. They do not find the others, which makes the woman terrified, and she insists that they leave immediately. Charles takes her to the desolate hut and goes back to find out about the other couple. In the meantime, Klove tricks Diana to go back to the castle as he tells her that Charles asked him to fetch a cart for her. When she arrives back, Klove quickly locks the entrance behind Diana. Helen, as an already turned vampire, tries to attack her, but Dracula intervenes, similarly to how he did in the library scene of the first part. He is about to attack Diana when Charles appears. Helen wants to bite him, but he tosses her away and starts fighting Dracula, but the vampire takes over him. Simultaneously, Diana's cross burns Helen's arm, and Charles puts the two pieces of a sword Dracula broke in the fight to form a crucifix, which keeps the vampire away and gives them a chance to escape with the coach in which Klove took Diana to the castle.

During their rapid escape, the cart slips on the road and breaks, then Diana bumps her head and faints. Charles takes her in his arms and goes further till he is exhausted. He runs into a man, whose lower part of clothing resembles Dracula's cape, but it turns out that instead of the vampire, Father Sandor has found them, and he takes the couple to the abbey. He reveals the existence of vampirism and the ways to destroy the vampire to Charles.

Before they can deal with Dracula, they have to take Diana back to England since the vampire regards her as his victim, and he will be after her. Father Sandor introduces Charles to Ludwig, who lives in the abbey as he was taken there twelve years ago when the abbot found him next to Dracula's castle. Ludwig is a craftsman, who does occasional jobs for the abbey. Due to his unstable personality, he is locked and guarded under the surveillance of the Fathers. He lost his sanity because of his experience with Dracula, which is shown when he eats flies.

Klove arrives with a carriage, which hides the coffins of Dracula and Helen, and he asks for shelter in the abbey, but the Fathers are forbidden to allow anyone in, so he stays outside the building. Ludwig perceives the Count's presence and breaks the railings of his window to get out of his room and let the vampire into the abbey. Helen goes to the window of Diana's room and tells her that she managed to escape from Dracula, then she begs her to let her into the room because she is cold outside. Diana opens the window, and Helen bites her hand immediately. Dracula pulls Helen away from his victim and is about to enter the room when Diana's screams make Charles and Father Sandor hurry to her, so Dracula goes away.

The abbot burns Diana's wound Helen caused and heals it. Other priests catch Helen, and while four of them hold her down, Father Sandor drives a stake through her heart. Ludwig

tells Diana to go to the study to meet the abbot. He accompanies her to the study, where she waits for Father Sandor, but instead of him, Dracula enters the study and locks the door behind him. He points to the crucifix on Diana's neck, and she removes it. The vampire wounds his chest to make Diana drink his blood. When she is about to do it, Charles calls her name, and she loses consciousness.

Dracula takes her with him. Father Sandor and Charles go after the vampire's cart driven by Klove, with the two coffins at the back, which hide Dracula and Diana. The chasers overtake them and stop the cart. Charles shoots Klove when he wants to throw a knife at him after he is forced to come down from the carriage. The horses scared by the shooting start and go to the castle. One of the coffins slides out of the cart to the ice next to the castle. The two men check the other and find Diana in it, to their relief, not yet turned. Charles goes to Dracula's coffin with a hammer and a stake to kill the vampire, but it is getting dark, and he is too late. Dracula gets out of the coffin and fights Charles again. Diana tries to shoot the vampire, but the bullet misses the target and only creates a hole in the ice, from which running water comes up. This reminds the abbot that running water can destroy the vampire, so he starts shooting the ice around Dracula, while Charles gets away from him. The Count tries to escape, but Father Sandor shoots the ice everywhere around him, which breaks, and Dracula drowns in the running water and dies.

II.XV. Francis: *Dracula Has Risen from the Grave*

A young man, Johann, happily cycles to clean the church. As he does his work, he recognises that blood is dripping from the ceiling next to the ringleader rope of the bell. He goes up to the bell, then runs down and screams since he is paralysed by what he has seen. The local priest arrives at the church and finds the boy, who runs out of the church. The priest goes up to the bell, and a woman's corpse bitten on the neck curls out.

Ernst Muller, a Catholic Monsignor from Keinenberg arrives to inspect the church a year after Dracula was destroyed. After the priest holds the sermon in the empty church, the Monsignor only finds Johann, who is unable to speak and can only take him to the pub, where the priest drinks brandy as usual. He asks him why he is not in the church holding the mass and gets the answer that it is already over since the congregation does not attend the church. When he asks for its reason, the locals tell him that the church is affected by the evil, Dracula's shadow, which touches it during the night.

To convince the locals that their fear is unreasonable and to make them return to the church, the Monsignor decides to go to Dracula's castle and come back safe, which he regards as evidence that there is no evil in Keinenberg. He asks the local priest to accompany him, who at first hesitates but eventually agrees. The Monsignor takes the huge cross from the church with them. As they get close to their destination and it is getting dark, the priest is scared and refuses to go further, so the Monsignor arrives alone at the castle, where he performs a priestly act of exorcism and fastens the crucifix to the entrance of the castle.

While he exorcises, the other priest skids on the ice and bumps his head onto it, which starts bleeding. The ice breaks and the priest's blood flows into it through the crack onto the mouth of Dracula's drowned corpse, which reanimates the vampire. Dracula returns and immediately makes the priest his servant. The Monsignor thinks that his colleague went back in fear and returns after the exorcism then leaves Keinenberg and goes back home after he tells the locals that no evil can disturb them anymore.

With his sister, Anna, they prepare for a dinner to meet Paul, the boyfriend of Maria, who is Anna's daughter. He is studying to become a doctor while he works at Max's local bakery. Zena also works there. She likes to flirt with men and does so with Paul when he prepares for the meeting. The company in the pub makes him play a game, in which they drink beer and hold another glass of beer to the roof with a broom simultaneously. Maria arrives, Paul releases the broom and is splashed with beer, which makes him stink of it.

When they go to the Monsignor's house, the hosts immediately feel it, which is not the worst happening at their meeting. They seem to have a fruitful conversation, but things go wrong when the Monsignor asks Paul which church he attends. Although Maria tries to save the situation, Paul's non-conformist nature makes him reveal that he is an atheist, upon which the Monsignor explodes. Paul feels that it is best to leave and goes back to the pub, where he gets drunk in the company of Zena, who takes advantage of the situation. As she undresses him and takes him to bed, she kisses Paul, but before more could happen, Maria arrives as she came from home through her balcony and on the rooftops. Paul regrets what he told the Monsignor, but Maria tells him that she loves him despite that.

When the pub closes, Zena is on her way home, and the priest chases her with a carriage. She gets out of the way and runs into Dracula, who bites her on the neck, which is shown by two large and ugly spots on it. So that others cannot recognise them, she hides them with a scarf. In the meantime, the priest arrives and rents a room in the inn then takes Dracula's coffin to the cellar. He leads Zena to Dracula, who asks her to bring Maria to him, much to the Zena's disappointment. When she argues since Dracula has already had her and angrily asks why she

is not enough, the vampire slaps her on the face. To take her to Dracula, she lies to Maria that Paul is waiting for her in the cellar. The Count is about to attack her, but hearing Paul, who is looking for Maria, he retreats, and the woman collapses.

Dracula tells Zena that she failed him and needs to be punished. He transforms her, which is revealed when the priest finds her lying under the top of Dracula's coffin. The vampire orders the priest to kill Zena, which he does by throwing her into the fire. Maria, through her connection with the vampire, sees this whole event in her nightmare. When she wakes up, it seems to have been only a dream, but when the priest throws Zena's boots into the fire with tears flowing down his face in the next scene, it is revealed that it has happened.

She goes home weak and while she takes a rest, Paul gives a note to the priest and asks him to give it to her, which makes the situation even worse since this makes it possible for Dracula to get to Maria. Under the vampire's control, when Dracula turns up on her balcony, Maria exposes her neck to him, and the Count bites her. The priest deceives Paul when he tells him that Maria is all right.

Simultaneously, while Anna thinks that Maria is sick, the Monsignor finds out what happened. Dracula goes to Maria the next night again to turn her, she lets him in and exposes her neck to him, but the Monsignor goes into the room with a crucifix, which scares the vampire away. He tries to follow the bloodsucker but runs into his fellow priest, who stuns him. The Monsignor knows that Dracula is alive and that the priest serves him, and asks for Paul to help him protect Maria, who takes the priest with him.

The priest at first pretends to help him with the translation of the Latin book the Monsignor gave Paul, which is about how to protect someone from vampires, but later he stuns Paul as well and removes the tools for Maria's protection from her bed, apart from the cross because he is unable to do so with a holy item. Paul regains his senses and interrogates the Father, who tells him that Dracula willed him to carry out his orders and he cannot disobey them. Paul holds the crucifix close to the priest's face and orders him to take him to Dracula.

The priest does so, and Paul stabs a huge wooden stake into the Count's heart. The priest tells him that he has to pray, or Dracula will survive. Paul refuses it, Dracula pulls out the stake and goes after the young man, who tries to burn him by fire, but the vampire escapes. Paul catches him, but Dracula dominates him in their fight and then takes Maria with him to his castle.

Paul goes after them and asks the locals to help him, but they refuse to even show him the way to Dracula's castle, apart from Johann who leads him there. Dracula orders Maria to remove the huge cross the Monsignor put at the entrance of his castle. She throws it off the

castle balcony, and the crucifix sticks into the ground. Paul arrives and fights Dracula. The Count throws him off the balcony but slips after that. Paul can hang on a branch, but the vampire falls into the cross, which pierces his body through his heart. The priest arrives and starts praying in Latin, which makes blood flow from Dracula's eyes down his face. When the priest says 'Amen', the vampire dies, and his body dissolves. His clothes remain on the ground and the crucifix. Paul crosses himself, and the film ends with the rescued Maria standing together with her love.

II.XVI. Sady: *Taste the Blood of Dracula*

A carriage goes on a road with three travellers. One of them is a tradesman, who boasts about the places he has seen and the things he has bought. He shows a snow globe to the others and starts bargaining with them. The object enthralls one of his fellow travellers, who cannot take it from the merchant, and so he throws the tradesman and his belongings out of the cart. The merchant walks alone in the forest and hears a shriek followed by several cries then sees Dracula, who is dying on the silver crucifix from the last part. He collects the vampire's effects and remains then leaves.

The happy local congregation is on leaving the church after the sermon, which was much to their satisfaction. A young man, Paul, asks a young woman, Alice, about when they will meet. Alice's father, William Hargood interrupts their talk and hastens his daughter to leave. At home, he shouts at her to make her apologise to her parents for her flirting and provocative behaviour with Paul. The debate offends Alice, and even his wife thinks that it is too much, but Hargood cares nothing about the feelings of either of them. He orders his daughter to room confinement due to her ungodly manner. His caring wife tells him that his favourite meal will be for dinner, but he castigates her because she does not know after so long a time that he does not have supper with the family on the last Sunday every month, since he goes away to do charity work.

This is only a fulsome lie because together with Samuel Paxton, Paul and Lucy's father, and Jonathan Secker, the father of Jeremy, the fiancé of Lucy Paxton, he only pretends to go away for charity work, and instead they visit a brothel.¹³² This has happened so many times that

¹³² This is a very effective representation of a common contradiction within Victorian England. While Landow emphasises the strict Victorian values in terms of religion, politics, occupations, morality, mentality, family life and sexuality (2001), and Philip Allingham highlights the puritan way of thinking and the Christian values as guiding principles in Victorian society (2005), Gosling points out that during the Victorian era, there was a higher number of prostitutes in London than any other time before and after (Gosling and Vida 1997, 216). This is

they are even bored of the experience and long to do something new and exciting. The holder of the brothel considers the trio his most valued guests and works hard to entertain them. When they have a good time with drinking and women, Lord Courtley disturbs the company and takes one of the women with him. The holder tells the three men that Courtley was dismissed by his father because he practiced black magic in his family chapel. He also informs them that all the women in the brothel are enthralled by him and cannot resist his charms.

The trio is interested in the weird Courtley, so Hargood invites him for dinner with the company, which Courtley finally accepts. During the supper, Courtley understands that the three men are bored and long to experience something new. He tells them that if they sold their souls to the devil, their experience would be extended infinitely.¹³³ Their curiosity leads the company to Weller, the tradesman, who stole Dracula's belongings. The three men pay a fortune for the items of the vampire because Courtley says that they are needed for a ceremony, which would repay their money a thousand times.

The four people meet in a desolate, barren, empty church, where Courtley starts performing black magic. He puts on Dracula's cape and pours the powder deriving from Dracula's blood into four goblets, onto which he drips a drop of his blood. It reacts with the powder and swells into a blood-like fluid. Courtley wants the three men to drink it, but none of them can force himself to do so, hence he alone drinks from it. He does not experience a powerful change, instead, he starts to feel bad, and lying on the floor he grabs the members of the company one by one to ask them for help. The terrified men want to rid of Courtley, and all start hitting him with their walking sticks until he stops moving. They think that they killed Courtley and leave the place.

They become strangers to themselves and start behaving oddly in front of their families. When he arrives home, Hargood commands his wife and daughter to tell anyone asking about where he was the previous night that he was at home the whole time. He bursts out crying about

portrayed by the three men, who pretend to live a virtuous life while they act like what they despise in other people and want to prevent their family members from doing anything that even resembles a bit like their own real deeds.¹³³ Selling one's soul to the devil is a typical plot element, which is done by those, who cannot find their life satisfactory or cannot see its essence. These figures are differently described. They can be called Byronic heroes, spleen characters, or can be claimed to suffer from Don Juan Syndrome, or Onegin's Syndrome. What is common in them is that they fancy that they can transgress the boundaries of their contemporary world picture, social maxims, or the limits of human beings. Christopher Marlowe's *The Tragical History of Doctor Faustus* is a relevant example, in which Faustus sells his soul to the devil in exchange for knowledge, which results in tragic consequences (2009). Many later literary works are closely modelled after Marlowe's drama, and there are numerous indirect adoptions, which derive from Marlowe's image. Goethe's *Faust* is the most relevant play from German literature as an example for the former (2005). As for the latter, Scrooge from *A Christmas Carol* can be argued to be an Anti-Faustus figure as he gets the opportunity for redemption (Dickens 1992), unlike the characters of Marlowe and Goethe.

their deed and starts drinking heavily, which makes his relationship with his daughter even worse. Meanwhile, Courtley's corpse turns into Dracula, who sets out to take revenge for the destruction of his servant, who is revealed to have been Courtley. Alice quarrels with her father because he does not let her go to a party with Paul.

Hargood meets Paxton and Secker, and the three men are satisfied that nobody could see them in the church, and therefore they are certain about their alibi, so they agree that they keep the murder as their secret. Alice disobeys her father and goes to the party with Paul, but when she goes back to her room through the window, she runs into her father, who is drunk and wants to punish his daughter by whipping for her disobedience. She escapes to the garden, where Dracula calls her by the name, and she goes to him. Her father arrives and continues to hold his stick to her. Dracula says 'Now', and she takes the walking stick from her father then hits him with it on his head, which causes a fatal injury to him.

Alice disappears and Paul looks for her without success. At Hargood's funeral, Alice secretly asks Lucy away and tells her to meet during the night in their garden. After they meet, Alice takes Lucy to Dracula. Although Lucy is terrified by him at first, under Dracula's effect, she lets the Count bite her. Due to Lucy's missing, Paxton is suspicious that Hargood's death as well as Alice and Lucy's disappearance all have to do with Courtley's revenge, so the two men go to the church to find out if the corpse is still there. They do not find it, hence they start looking into the tombs and find Lucy in the first one. Secker knows that the marks on her neck sign that she has been turned into a vampire and convinces Paxton that they must drive a stake through her heart. Firstly, Lucy's father agrees but then becomes perplexed by his daughter's death, shoots Secker on his arm and orders him to leave the church. Secker escapes, and after long hours of paralysis, Paxton decides to put his daughter at rest, but as the sun has gone in the meantime, he is too late. Lucy and Alice catch him, and on Dracula's word, Lucy drives the stake, which Alice holds and Paxton intended for the release of her soul, through her father's heart with a huge stone.

Secker looks for Paxton, but since he cannot find him, he goes home, writes a letter, and loses consciousness. Paul cannot find Alice, and neither can Jeremy find Lucy. Jeremy arrives home and finds his father, who regains his senses and is about to talk to his son when Lucy invites her love out to the garden. She asks him for a kiss, which allows her to bite her fiancé. Jeremy goes back to the room bitten then stabs his paralysed and astounded father to death with a knife.

After he accomplishes his revenge, Dracula leaves the scene, but Lucy goes after him. Her master bites her, which satisfies her, but he repeats it violently a second time. Paul talks to

a detective, and it is disclosed that Secker's letter was intended for him. Although the detective does not believe a word and attributes the letter to a madman, Paul prepares for the fight against Dracula. On his way to the church, he finds Lucy's dead body after she drowned in a lake.

Although he is shocked, he goes to the church, where he turns the table, from which Courtley drank Dracula's blood, into an altar, after he puts a cross on the exit of the temple. Simultaneously, he calls Alice several times, but the woman only appears when the night comes and Dracula wakes up. When he faces the vampire, Paul holds another cross to keep the bloodsucker away and tries to convince Alice under the vampire's effect to choose the good over the evil. This is ineffective since she takes the cross away from him, and Dracula throws him into a column. Alice asks the Count if she served him well, but the vampire neglects her and tells her that he does not need her anymore. Alice comes back to her senses and goes to Paul. At the same time, Dracula realises that he cannot go out of the church since the exit is blocked for him by the crucifix Paul put there. Unable to escape, he is overwhelmed by the holy signs in the church. He goes to the balcony because Alice has put another cross on the ground. From above, he tries to throw things at the couple, but the shape of a crucifix is cast on him by the light through the stained glass, which he breaks, but it is too late. The vampire hears a prayer in Latin and falls onto the altar covered with a white cloth, which represents a cross, and the Count burns to death. After only Dracula's former bloody powders remain, Paul and Alice are reunited and leave the church.

II.XVII. Baker: *Scars of Dracula*

Dracula's ashes are on the altar, where he was burned to death in the previous sequel. A bat flies in and drops blood from its mouth to the ashes, which resurrects Dracula.

A man brings the corpse of a young woman bitten on the neck to the local inn, which devastates the residents, who decide to destroy Dracula by burning down his castle. After the preparations, they go to the castle and trick Dracula's human servant into letting one of them in, who keeps the gate open for the others to follow. They burn Dracula's place down, but the bat flies to the Count to warn him about the danger. The locals are happy that they got rid of the evil, but they soon realise how wrong they are when they enter the church and see all the locals who went there dead, lying in their blood, covering their whole bodies and faces.

A company celebrates the birthday of a young woman, Sarah. Simon gives her an engagement ring, but the woman hesitates to accept it. Simon thinks that it is because of his brother, Paul, who is not yet present at the party. Paul is a seducer, who is in the meantime

sleeping with Alice, the Burgomaster's daughter. Although the woman wants to make Paul stay, he dresses himself and sets out to the party. The Burgomaster arrives home when Paul is about to leave, and he immediately realises what happened between his daughter and the young man. Alice is upset about Paul's departure and lies to her father that he attacked her, which makes the Burgomaster furious. Paul escapes, but he sends two of his guards after him.

Paul goes to the party and is about to give the gift of a framed photo representing Sarah to the woman, when the guards arrive, too, and Paul has to escape through the window. He jumps into an empty carriage and the horses start galloping. Paul goes up to the driver bench but cannot stop the horses and finally falls off.

He starts walking and gets to the inn, where he asks for shelter. Nobody answers the door, but a young woman, Julie, who works at the inn, asks him from the top window about what he wants. Paul asks for a room to sleep in, and as Julie is attracted to him, she lets him in. Paul cannot resist his instincts and is about to seduce the woman, who would not refuse sex with him, but the landlord appears and orders Paul to leave. He does not even care that there is only Dracula's castle which can serve as a place where Paul can sleep, so the young man goes to the castle.

When he inspects the surroundings, he slips, twists his ankle, and almost falls off the abyss next to the castle. A beautiful young woman appears who asks if he hurt himself and invites Paul into the castle. He tells her that he would rather sleep than eat, so the woman sets out to prepare his room. While Paul investigates one of the knives hung on the wall, Dracula emerges. As they talk, the woman comes back, and the Count introduces her, Tania, and himself to Paul. After he hears Dracula's name, Paul wants to leave, but the vampire convinces him to stay. While he is accompanied to his room by Dracula's servant, the Count, left alone with Tania, bites the woman on her neck.

Soon after Paul places his belongings on the table in his room, Tania arrives and tells him that she is Dracula's prisoner and needs Paul's help and love. Paul cannot resist the female temptation this time either and makes love with Tania. When he falls asleep, his throbbing vein in his neck is exposed, and so are Tania's fangs, which reveal that she is a vampire as well. She is about to bite the man when Dracula intervenes. Paul attacks him, but the vampire throws him away and then repeatedly stabs a sharp knife into Tania's heart, after which he leaves the room and locks the man in it.

Paul regains his senses and shouts for help without success, so he decides to escape through the window with a rope he made from the curtains of his bed. When he climbs down

and enters a lower room, which has no exit, Dracula's servant, who eavesdropped by Paul's door, pulls up the rope Paul made.

Two police officers go to the inn and ask about Paul, whom they are about to arrest on the Burgomaster's command. Although the landlord says nothing to them, Julie reports where Paul went, which makes them neglect the case.

Simon and Sarah are worried about Paul and set out to find him. They also go into the inn, but the landlord refuses to tell them anything about him either. Simon takes it severely and tells him that he lies, and the landlord takes them out with the help of some locals. Just before they leave, Julie also tells them where Paul went, so they start their journey to the castle.

Meanwhile, Sarah and Simon's love is fulfilled, they reveal their true feelings to each other and are kissing several times as they go hand in hand towards their destination. When they reach the castle, the lurid bat disturbs them, but Sarah perceives the entrance into the castle, and they get in with Sarah in shock. When they enter, Dracula tells them that the young woman is sick, and he gives her a drink while he offers them the opportunity to stay. They ask about Paul, but the Count declines that he ever came to his castle. He asks for his servant to prepare a bed for Simon and takes Sarah in his hand to a room.

The vampire tries to attack her during the night while she is asleep, but the cross on her neck prevents him from doing it, so he asks Klove to remove it from her neck, which he refuses. Simon goes to Sarah in the morning, and Klove wordlessly takes her breakfast in front of her door. Simon starts looking for Klove and hears voices of agony coming from a room. He thinks that they come from Paul, so he breaks into the room only to find out that they were uttered by Klove, whose back is full of wounds. The servant reminds Simon that they should leave the castle as fast as possible because they are in severe danger due to his master. However, he refuses to tell anything about Paul except that he has already left the castle. He also tells Simon that there is something wrong with the broth Sarah got for breakfast, so he runs to her and stops her from eating further.

Simon and Sarah leave the castle and go back to the inn to ask for the help of the villagers because the man is still sure that his brother is in the castle. Because of their fear, the locals do not care if Paul's life is in danger. They refuse to help Simon and host Sarah, who are about to leave when the priest goes after them and offers his help. The three go to the church together and the priest tells them what he knows about vampires. Simultaneously, Julie is disgusted by the cowardice of the locals and leaves them, despite the landlord's warning.

Dracula tortures Klove with a heated blade, which he holds to his back because he let the couple go. This makes the servant loyal again. As a bat signals to Dracula that there is a

new possible human victim on her way to the castle, Klove takes Julie to his master's coach and transports her to Dracula, who bites the woman.

The priest and Simon leave Sarah in the church and start their way to the Count's castle. Halfway, Simon asks his fellow to return to assure Sarah's safety. They depart, the priest goes back, and Simon to the castle. He interrogates Klove again about Paul, and the servant tells him that he climbed down through the window and entered through another one into Dracula's sleeping place. Simon makes a wooden stake for himself as he breaks a stall with its washbasin and climbs down the wall into the same place his brother did. He barely manages to do so because Klove cuts the rope with his knife. Once in Dracula's room, he tries to drive the stake through the vampire's heart, but Dracula's eyes produce x-rays via his eyelids, which makes Simon faint, thus preventing him from killing the vampire.

Simultaneously, the priest prays in the church, but a bat disturbs him and Sarah. He tells the woman to run away when the bat attacks him. The animal kills the priest by biting him on the face several times and leaves him as he lies dead on the floor, in the same way as the residents were found in the church after they had burned down Dracula's castle.

Simon regains his consciousness and realises that his brother is hanging on the wall dead with a sword stuck through his heart. The night has come already, and Dracula has woken up. Before Simon could clash with him, the bat signs to the Count that another prey is coming, and he immediately knows that it is Sarah. He leaves Simon and climbs up the wall to find the woman. Sarah enters the castle and runs into Klove, who wants to help her. When he checks if the crucifix is on her neck, Dracula tosses him away from his would-be victim and tries to use his hypnotic powers to force her to take off the cross from her neck, which is unsuccessful, and Sarah escapes. Klove hangs a rope down for Simon, and he climbs up. The vampire catches Sarah outside the castle and commands the bat to bite the necklace with the crucifix off the woman. As she is defenceless, the bloodsucker is about to attack her, when Klove arrives and attacks his master with a knife. The Count easily wins the fight and throws his servant into the abyss near the castle. When he is about to set on the woman again as he has control over her, Simon arrives. He breaks a metal stake off the castle wall and throws it towards the vampire. It sticks into him, but he pulls it out. When he is about to throw it back at Simon, lightning strikes into it, and Dracula burns to death and falls into the abyss during his agony. Sarah is saved, and the film ends with the couple hugging each other outside the castle.

II.XVIII. Gibson: *Dracula A. D. 1972*

Dracula and Lawrence Van Helsing struggle against each other at the top of a carriage. The coach breaks, and the horses run away. The vampire throws Van Helsing off the cart, but he is too late to stop the horseless carriage from colliding into a tree. Van Helsing collects himself and realises that a spoke from one of the broken wheels stuck into the Count. They both weakly continue their fight, and Van Helsing drives the wooden stake through the bloodsucker's heart, which causes his death, after which Van Helsing also dies. A man arrives on a horseback and collects Dracula's ashes into a phial then puts the Count's signet ring on his finger. The Victorian London scene ends with Van Helsing's burial, at which the man who stole Dracula's belongings reappears.

The story continues after a century-long leap in time. In 1972, a family of elderly people invites a new band of musicians into their house, but a gang of hippy youngsters appears, who behave intolerably with the old people. They dance on tables, play their music, continuously kiss, and two of them even make love under a table. The owner of the house calls the police, and upon their arrival, the young people leave and reassemble in a pub.

One of the dominant figures in the company, Johnny, proposes to experience something new with black magic to his fellows, who are hesitant at first, but they eventually convince each other that it will be fun and agree that the company meets at midnight in a desolate church, which will be demolished. Johnny goes home very satisfied and opens a box that contains the phial with Dracula's ashes in it as well as the Count's signet ring, which he places over his finger, just like the man a century before, who collected these two things.

Bob takes Jessica home, and in their conversation, she reveals that she is the granddaughter of an anthropologist, who researches the occult. Bob asks Jess to bring some material for the night, so she starts reading one of her grandfather's books on black magic. The grandfather arrives home asks her what she needs it for. As she claims it to be an easy read, he castigates her since she does not take the family tradition of occult research seriously. He invites his granddaughter for dinner, but she declines because she has a meeting with her friends. Although her grandfather does not think much of Jessica's company, he wants to meet them at his house, but she does not approve of that either.

Jessica and Bob go to the church for the meeting, but before they find the others, they discover Lawrence Van Helsing's grave. Bob thinks that it is a coincidence, but the woman reveals that it is her great-grandfather's tomb, and it is also uncovered that her full name is Jessica Van Helsing, and her grandfather is also a member of the Van Helsing family. Everybody enters the church, and Johnny Alucard leads the ceremony of black magic. The vehemence in his performance and the Satanic words he utters during it make the others scared.

He says that Jessica Van Helsing is chosen for the ceremony, but the frightened Jessica refuses to participate. Instead, Laura is eager to take part, so Johnny takes her in his arms and lays her on the table. He gives a goblet into her hands and pours Dracula's ashes into it then cuts his arm to allow his blood to flow onto the vampire's remains. The blood and the powder react with each other, and the soil, in which Dracula died, starts lifting. Johnny casts the blood from the goblet onto Laura's body, who is paralysed by it. She screams for help, but the others run away and leave the place. Johnny pulls out the wooden stake from the ground, which was stabbed through the Count's heart one hundred years before. Smoke gathers over the soil, and as it disappears, Dracula is resurrected. He goes into the church and bites the helpless Laura, who is unable to move.

Bob takes Jessica home with both shocked by what they witnessed. The next day, the astonished company meets at their usual gathering place, and when Johnny arrives, the youngsters interrogate him about what happened yesterday. He tells them that the whole ceremony was fake, and it was just for entertainment. He also adds that they are easy to be taken in. When they ask him about Laura, he says that he was a bit late from the meeting because he took her to the railway station, but the city he claims she has gone home to raises suspicion in the company as everyone remembers another place as her hometown. Johnny wants to amaze the company and offers them tickets to a concert, but nobody is interested except Gaynor.

In the meantime, kids play nearby and discover a woman's corpse near the church, where Dracula was resurrected. A police investigation starts, and the policemen think that a ritual murder occurred, so Inspector Murray decides to talk to Van Helsing and his granddaughter because they find out that the corpse is Laura's. Simultaneously, Johnny takes Gaynor to his home and gives her some hash before he has sex with the woman. Murray and his sergeant go to visit Van Helsing, who has already heard about what happened and immediately suspects vampirism behind the murder. Jessica arrives home and she gets to know from the policemen that Laura was killed. Hence, she tells them about the night from the previous day. The officers leave to interrogate the other members of the youth company, and Van Helsing stops Jessica from notifying them about it. When he hears Johnny Alucard's full name from his granddaughter, Van Helsing realises that his surname spells Dracula backwards.

Johnny takes Gaynor to Dracula, who tells him that she is not the woman he wanted. However, he bites her, and at this point, Jessica wakes up from her nightmare, in which she saw the whole thing as it happened. Johnny demands that Dracula turn him into a vampire and give him the power of immortality in exchange for the Count's resurrection. The vampire angrily reacts that he has nothing to ask for because his family line was chosen to serve him, but Johnny

convinces the bloodsucker to make him his kind because he can accomplish his task to bring Jessica to him easier as a vampire than as a human, so he eventually transforms his servant.

While Johnny with his newly acquired power attacks a woman, Van Helsing prepares for the fight against Dracula. He puts a necklace with a cross over Jessica's neck then collects holy water into a phial from a church. He meets Inspector Murray and talks about vampires and vampirism, and thereby he gives the detective a detailed account of what they will face. He offers his help to the police, which the inspector accepts. The police close the pub the youth attends, and Van Helsing goes home to continue his preparation. He fetches a Bible, the phial of holy water, and a silver-bladed knife.

Bob goes into the pub from the back and finds Johnny, who says he was waiting for him. Meanwhile, Van Helsing discovers the place around the church as the setting for the future fight. Bob goes to Jessica and tells her that they need to go to the pub because the others in the company are waiting for them. He takes her there, where they find Johnny, who is about to go to her. Jessica is frightened by his fangs and wants to escape, but Bob catches her from behind, and his fangs reveal that Johnny turned him into a vampire in the pub before. Jessica faints and Bob wants to bite her, but Johnny stops him saying that she is for their master.

Van Helsing calls home, and the housekeeper tells him that Jessica left with Bob to a pub. He goes there, but he only finds the necklace with the crucifix he put around his granddaughter's neck after her nightmare. He knows that Johnny stands behind Jessica's abduction, so he starts looking for him. On his way, Anna Bryant, a friend of Jessica finds him and tells him that she has been looking for him. She is worried about her friend, and it turns out that she knows where Johnny lives.

Right before sunrise, Van Helsing goes to Johnny's place and finds Johnny in preparation for something he tells the Professor to be a marriage, which refers to Dracula and Jessica's meeting. They fight, and as Van Helsing sees the sun rising, he throws his Bible wrapped in a necklace with a crucifix into Johnny's coffin to prevent him from retreating there during the daytime. With a knife, Johnny wounds Van Helsing, who burns him by casting sunlight on him with a mirror. Johnny escapes into the bathroom, but in his weak state, he accidentally opens the blinds in the room while he is falling, which exposes him to sunlight. While he is falling into the bathtub, he turns the taps on himself and dies as he is immersed in running water. The policemen arrive and help Van Helsing bandage his wounds. The Professor asks them to keep away from the church for an hour after sunset to let him fight the vampire.

Van Helsing goes to the church during daylight to prepare for the evening fight. He finds Bob dead in the churchyard. He also finds his granddaughter lying in a vampire coma on the altar in the church. He digs a hole and sharpens wooden stakes.

The night comes, and Dracula wakes Jessica up. He tears her necklace off, which holds a crucifix, and it burns his hand. When he is about to bite her as he covers Jessica with his cloak, Van Helsing intervenes and tells the Count to look into his eyes and remember. The vampire recollects Van Helsing's grandfather, and their fight commences. The Professor runs up into the church tower, and Dracula goes after him. The bloodsucker is winning in their struggle when Van Helsing stabs his silver knife into the Count, who falls. Under the vampire's control, Jessica starts going towards Dracula, and Van Helsing tries to tell her not to get closer to him since he fears that she will take the knife out of his body. The Professor runs down, but he is too late since his granddaughter has already removed the knife from the Count. He runs out to the churchyard and falls to the ground. When Dracula catches him, he pours holy water from the phial into the vampire's face, which burns the Count, who falls into the pit Van Helsing dug, and a wooden stake stabs into his body. Jessica's face reflects the vampire's agony, and Van Helsing presses his body down with his spade so that the stake could pierce through him, which kills the vampire, whose ashes alone remain. Jessica regains her senses and recognises Bob's corpse. When she realises that her boyfriend is dead, she bursts out crying. Her grandfather tells her 'Rest in final peace.' in Latin, by which he refers to the end of the reign of evil, and the film ends with the two leaving the churchyard.

II.XIX. Gibson: *The Satanic Rites of Dracula*

The setting is contemporary London, and some people in cloaks sit around a Satanic symbol of the pentagram in a behind-the-curtains red-lit room. They take part in a ritual led by a Chinese woman. Other people wear identical waistcoats, they do security surveillance and guard a hostage tied down to a bed. A naked woman lying on an altar can be seen at the ritual. A man on a bed in another room unties the rope from his hand and smothers his guard with it. He escapes, but the modern security system in the house spots it and turns the alarms on, which disturbs the ritual. Guards follow the fugitive, but somebody shoots them from a car waiting outside, enabling the man to escape.

The fatally wounded man is interrogated in the police station. He reports that a prominent politician participates in the rituals, which are evil and incorporate inexplicable lurid powers. They sacrifice a cockerel in it and there is also a naked woman in the rite. In the

meantime, a ritual can be seen as it goes on, in which the neck of a cockerel is cut, and its blood is shed into a goblet. The man also tells that he took photos, which prove that there are five participants in the rituals. He has been severely beaten and tortured in the house and finally dies due to his serious wounds. The man's name is Hanson, who was a policeman. His colleagues are at a loss about the case, so one of them recommends Inspector Murray's involvement into it.

They meet and examine the photos Hanson made. Simultaneously, another ritual is going on. The photos reveal that the participants in it are prominent people, including the politician Hanson mentioned, a famous businessman, a major squatter, and a Nobel Prize winner Professor called Julian Keeley. With their fingers, all paint an inverted cross on their forehead of the blood cast on the naked woman. The fifth picture shows nobody, which makes the officers puzzled.

A woman who brought the pictures to the policemen is released home from work. On her way, she is chased by two motorists, who wear the same waistcoats as the guards from the house. They catch and kidnap her.

The officers listen to Hanson's recorded words. Simultaneously, the rite Hanson saw can be seen, in which the Chinese woman stabs her knife into the naked woman's body. Murray suspects something occult behind the rituals, so he recommends that they should consult Professor Lorrimer Van Helsing about the case.

They show the recording to him, and again what Hanson saw is visible with the stabbed woman as she wakes up and the blood disappears from her body. Her wound the knife made heals, and she sits up and smiles at the participants. Van Helsing draws a parallel between the rituals and the old worship of human blood deriving from the belief that it keeps someone young. The Professor continues his theory about the possible presence of vampirism with its hypnotic power and addictive effect on humans. Jessica brings coffee to the guests as she enters the room and recognises Professor Keeley in one of the pictures. Van Helsing uncovers that he also knows him, but he has not mentioned it because he wanted to double check his involvement in the rites. The officers agree that he has to be interrogated by an acquaintance instead of them.

Van Helsing visits his colleague, but a guard keeping an eye on Keeley's laboratory recognises him. The Professor finds Keeley in a room full of Petri dishes filled with different substances. Keeley is perplexed and talks nonsense. First, he tells Van Helsing that he is mentally exhausted because of work he has to finish by a deadline, and then he says that he is almost ready and has plenty of time to fulfil what he needs to.

At the same time, the woman the motorists abducted is in the room, where she lies on the same bed as Hanson did. The wind starts blowing, and smoke enters the room under the door, which opens, and Dracula goes into the room. He looks into the woman's eyes, which infatuates her, and then he bites her.

Van Helsing continues listening to his fellow, who tells him that it is worth serving the Devil, which would reward him with immortality. The Professor has enough of his colleague's craze and interrogates him about the Petri dishes. He gets to know that Keeley worked out a dangerous bacterium, which will unstoppably infect the people on Earth. The guard, who has seen Van Helsing, enters the room and shoots him, but the bullet only bruises the Professor, who hears his colleague telling the guard that he has finished with his work, and he loses consciousness. Parallely, Dracula brings the woman he has bitten with himself. Van Helsing regains his senses and finds his fellow Professor hung.

Together with Jessica, the two officers go to the sinister house, which hosts the rituals. The woman offers her help with her occult knowledge and wants to get in with them, but they do not allow her. She secretly goes through the gate before it closes as the two policemen enter the house. While they are talking to the Chinese woman, who refutes that anything happened in the house, Jessica goes into the cellar, where she sees the woman bitten by Dracula chained to the wall. She checks if she is alive and releases her cold hand because she concludes that she is dead. The woman opens her eyes, smiles at Jessica, and caresses her on the face to get a chance to bite her. She can get away from her, but three other female vampires, including the blond woman, who lay naked on the alter at the ritual, wake up and get out of their coffins. They are all chained and desperate to catch and bite Jessica. Finally, they take hold of her, and she screams in desperation. The detectives run into the cellar before they could bite the helpless woman squeezed to the ground. Jessica is saved as she manages to get away from the vampires. Before they leave, the first vampire Jessica saw starts begging them not to leave her there. Murray's colleague, Peter Torrence, recognises Jane, his former fellow the motorist guards abducted. He goes to help her, and Jessica reminds Murray that she is a vampire. Jane wants to bite Torrence, who holds her back while Murray breaks one of the boxes, and stabs through Jane's heart with the wooden stake he made. They go out of the house, and two motorist guards go after them upon the Chinese woman's order. Torrence shoots at one of them, but they climb over the wall and escape.

The officers and Colonel Matthews meet in Van Helsing's house. The Professor talks to them about his experience with Keeley. The policemen find out a recluse called D. D. Denham, who stands behind the finances of The Keeley Foundation. He never appears publicly

and does not allow any interviews to be made with him or any photos to be taken of him. Moreover, Torrence finds that all the people, who take part in the rituals, are members of the board of directors of Denham Group of Companies. Van Helsing tells the policemen that Count Dracula is behind the case, whom he killed two years before in St Bartolph's Church, which was later demolished and replaced with an office block belonging to Denham. The Professor says that the Chinese woman stands behind the resurrection of Dracula, who had to be reanimated where he died by a disciple. Van Helsing thinks that Denham is the pseudonym of Dracula, and the fifth empty picture was taken about him, but he cannot be seen in it since the vampire casts no reflection in the mirror, and neither can he be recorded by a camera. He explains to his guests how to fight and destroy the vampire, and he claims that the date, the 23rd of March is significant as it will be the Sabbat of the Undead, the day when Dracula will release the plague. He states that the Count plans to destroy the population of Earth by the plague Keeley developed, which would mean his destruction in the end since there would be no human victims for him to feed on. Accordingly, Dracula would find final peace because he could no longer be resurrected, and his destruction of humanity would also be his ultimate revenge on humans.

The three police officers keep Pelham House, the house of the rituals, under surveillance, but they are bored. When Torrence goes back to the car the Colonel sits in, he finds his superior shot to death, and a guard shoots him, too. Simultaneously, Van Helsing melts a silver crucifix and prepares a bullet from it. A sniper starts to hunt for Jessica and Murray, but the latter knows that he does not want to kill them. They run to the car, Murray thinks that his fellow is reading a paper in it and asks him to start, but a guard is behind the newspaper. Another guard stuns Murray, and they abduct Jessica.

Van Helsing goes to the Denham building and tells the guard at the reception that he wants to talk to Mr. Denham. The man does not let him in, but he gets a phone call saying that Denham sees him. So, he lets Van Helsing in but warns him that it is forbidden to bring a camera in. Van Helsing meets the mysterious Denham, who sits in the dark and tells him about his plan to build a new political regime against the decadence of humanity. The Professor lights a cigarette and pretends to accidentally strike down some books from the table. While he collects them, he places a Bible among the books and puts them back to the table. The Professor provokes Denham, who threatens him while he is pointing at him with his finger. As he puts his hand on the books incorporating the Bible, it is burnt by it, and Van Helsing proves that Mr. Denham is Count Dracula. The Professor takes a cross in his hand and prays in Latin, then he takes his gun with the silver bullet into his other hand. Before he could pull the trigger, two of

Dracula's servants from the rituals enter and stop him. They want to kill him, but Dracula says that it would be too simple for Van Helsing and his granddaughter.

Murray wakes up in the cellar within Pelham House, and the Chinese woman, who led the rites, enters. She says that she has hidden Jessica and promises that she will find her, but before that, she asks for Murray's help because she says that she is forced to live there as a prisoner in the house. She starts speaking Chinese while she is looking deep into Murray's eyes, establishing a hypnotic power over him. She kisses and hugs Murray, but he collects himself before the woman, who turns out to be a vampire as well, could bite him. He tosses her away and throws a net at her. While she is trying to escape from it, he hammers a wooden stake through her heart. The other female vampires come out of their coffins and try to attack him. He forms a cross of two wooden sticks to keep them away and kills them as he opens running water at them.

The inspector leaves the cellar and goes into the room of the rituals, where he finds Jessica lying on the altar in a vampiric coma. He hears sounds from the entrance, so he runs upstairs. He sees that Dracula and his servants arrived with Van Helsing at the house. They enter the room of the rituals, and the Count takes on the role of the rite leader. Murray goes into the surveillance room and starts observing the happenings. One of the servants takes the test tube containing the plague, and Dracula reveals his plan to spread the plague. Van Helsing asks Dracula if it is his objective to make humanity extinct and reign over a barren world. The Count answers that he chose four messengers of death he calls the four horsemen of his apocalypse, including Van Helsing. The vampire's words terrify his servants, who realise that Dracula will never keep his word, he will never give them the immortality and power he promised, and they object to the vampire's plan. The Count hypnotises his servant, who holds the test tube, and as the clock strikes midnight and the day for the Sabbath of the Undead comes, he breaks it with his hand and the plague infects him.

A guard enters the surveillance room and finds Murray there. He wants to call for fortification, but the policeman attacks him, and they fight. Simultaneously, the servant, who is infected, suffers horribly as his flesh starts rotting off his body. The inspector's struggle ends with the guard's death due to an electric shock, and Murray runs out of the room. The guard's electric shock causes fire in the house, and Dracula's other two servants escape. The detective runs into the room of the rites and takes Jessica with him outside. Van Helsing and Dracula are about to fight, and the Professor breaks a window with a chair and escapes through it outside. The Count goes after him. Murray goes back to the house to see if he can help the infected man, who burns to death in the fire. He sees that he can do nothing and goes back to Jessica. Van

Helsing accidentally breaks a branch of a Hawthorn tree, which reminds him that it is detrimental to the vampire. He hides behind Hawthorn trees and starts calling Count Dracula, who goes to his direction and entangles himself in the tree. He tries to free himself, but the more effort he puts into it, the more the tree paralyzes him. Eventually, he gets away from the tree, but it still holds his foot, and he falls powerlessly to the ground. Van Helsing capitalises on the situation and breaks a wooden stake off the fence nearby. He drives it through the Count's heart, which kills Dracula, and the vampire burns to ashes. Afterwards, only his signet ring remains of him, which the Professor picks up, and the film ends.

II.XX. Baker: *The Legend of the 7 Golden Vampires*

In 1804, a Chinese traveller arrives at Dracula's castle in Transylvania after his lengthy and tiring journey to find Count Dracula. He goes into the castle, and then the Count wakes up and gets out of his coffin. He interrogates his visitor, who introduces himself as Kah and explains that the reason for his visit is to ask for Dracula's help to restore the former great power of his temple in Ping Kwei from the Chinese province of Szechwan, which is called the 7 Golden Vampires. Dracula refuses to help but tells Kah that the Chinese man can serve him. He then transforms himself into Kah's body and sets out to China to go into the temple of the 7 Golden Vampires.

The story continues a century later in 1904 in China, where Van Helsing gives a lecture to a Chinese audience about the roots of vampirism in China, which derive from a cursed city. In his lecture, the Professor recollects a legendary story of a Chinese peasant, who goes to the temple of the 7 Golden Vampires at the time of the seventh moon. He sees seven young women tied down to seven coffins. They are prepared to be sacrificed by Dracula to the seven vampires, who formerly ruled the area. The peasant interferes, sets some of the women free, and fights the vampires. During the struggle, he steals the medallion from one of the bloodsuckers and escapes from the temple. Dracula clangs the gong in the temple, which resurrects the corpses, the legion of which go after the peasant, who puts the vampire's medallion in a sacred place and prays in front of its Buddha statue. The vampires catch and kill the peasant, and the seventh vampire, whose medallion was stolen, wants to take it back from the sacred sculpture, but when he touches it, the medallion burns his hand, and he is burnt to ashes and destroyed. Van Helsing argues for the necessity to conduct research on vampirism in China since based on his earlier experience with Dracula, he believes that the legend is true. However, the audience is offended by the Professor's lecture and loses control. Its members argue, they do not believe in the legend

and say that the topic is not serious and non-intelligent. They leave the auditorium and refuse to research the subject. One of them, who paid detailed attention to Van Helsing's lecture, hesitates, but he also leaves at last.

There is an evening reception, in which Van Helsing's son, Leyland Van Helsing, participates, and so does Mrs. Vanessa Buren, a rich Scandinavian widow traveller. Leyland is introduced to the woman, who expresses her respect towards his father and also says that she wants to meet him.

Professor Van Helsing arrives at his lodging, and so does the student, who left the lecture as the last person. He introduces himself to Van Helsing. He is Hsi Ching. He apologises for the behaviour of the others at the lecture and assures the Professor of his respect. He uncovers that he is the grandson of Hsi Tien, the peasant who destroyed the seventh golden vampire in Ping Kwei. He says that he is from the same village and that the vampires still rule the place.

An influential Chinese leader, Leung Hon, sends his messenger to Mrs. Buren to offer his master to accompany the woman to her accommodation, but Leyland suspects something behind it, and he sends a message back that he was already accepted for the task, which is against the will of the Chinese man.

Hsi Ching asks Van Helsing to go with them to Ping Kwei and rid the place of the vampire curse. The Professor says that he would need a lot of money and guards for that. While Hsi Ching tells him that they do not have money, they have strength and will to protect them. After what happened at the lecture, Van Helsing is a sceptical, but Hsi Ching asks him whether he would join them if he had proof. As Van Helsing says yes, he shows him the medallion of the seventh vampire.

On their way to their lodging, Mrs. Buren and Leyland are attacked by Leung Hon's henchman, who murder their guards, but an archer and an axe fighter kill them and protect the life of both. The fighters take them to Hsi Ching and Van Helsing, and the young Chinese man tells the Professor that he and his son have been under the Hsis protection since they arrived in Chunking. The two fighters are his brothers and there are four other Hsis, all masters of martial arts, who would guard Van Helsing and the mission. The Professor is convinced about their protection, but not about the finance behind the mission. Mrs. Buren offers the money for the vampire hunt if they take her with them, too. Van Helsing objects to the idea, but Hsi Ching tells him that they will protect her life since they also have a sister, Mai Kwei, who is a martial artist as well, and she would be with her.

The company leaves Chunking the next dawn, but on their way, they are attacked by more henchmen of Leung Hon. The Hsis prove their fighting power as even though vastly

outnumbered, they kill every attacker unwounded in the battle, including Leung Hon, who took part in his flock. The vampire hunter society continues the journey to Ping Kwei, but they are forced to do so on foot in the mountains. When they take a rest in the evening, Hsi Ching introduces his other siblings, his swordsman twin brothers as well as a mace and a spear fighter, to Van Helsing, who was enthralled by the fighting skills of the Hsis.

The vampires go out from the temple during the night and attack the residents. They massacre men and abduct women. Meanwhile, Van Helsing talks about ways to face, fight, and destroy the vampire in detail. The company goes to have rest, and there is an attraction building up between Mai Kwei and Leyland.

The vampires tie down the half-naked kidnapped women to the tombs. Dracula lures one of them to himself with a hand gesture and bites her, which is followed by the other vampires doing the same to the other victims, whose blood is shed into a bowl, attached to every tomb.

The vampire hunter society arrives, exhausted, at the border of Ping Kwei and prepares to take a rest for the night in a cave Hsi Ching finds. Van Helsing puts a Buddha statue in the cave to protect them, and the company goes to sleep. Three bats sleep at the top. They wake up, start flying, and turn into three vampires from the temple to kill the hunters and take back the medallion of the seventh vampire to reanimate it. A fight breaks out between the bloodsuckers and their hunters. The former is helped by Dracula's legion of the dead. Van Helsing shouts to the fighters to strike at the hearts of the attackers. By doing that, the fighters easily kill the walking dead. The archer kills one vampire by shooting an arrow into its heart. The swordsmen twins do the same as they stab their swords into the heart of another one. Hsi Ching and Van Helsing together kill the third, when the former kicks the vampire from the back into Van Helsing's torch, which burns it to ashes. With the vampires lost, the legion of the dead leaves the cave, and the vampire hunters win the fight, even though Hsi Ching is worried about the life of his siblings because he thinks that they would die in another struggle. Van Helsing encourages him as they made a very important step towards their goal to rid the world of the bloodsuckers from the temple of the seven golden vampires in Ping Kwei.

The society continues its way to the cursed city, and as they reach the Buddha statue, which killed the seventh vampire, it turns out that Van Helsing was right about being on the right way, and so was Hsi Ching about the legend of the seven golden vampires. The vampire hunting team goes into the city, and behind a gate, its members dig a trench and place wooden spikes for their protection during the fight to come. Simultaneously, Mei Kwei and Leyland's love commences. Before the night comes, the Chinese pray for the success of their mission.

The night comes, and Dracula ritually sends the vampires subordinated to him into the fight. He then clangs the gong, and the legion of the walking dead wakes up and joins the vampires. The vampire hunters get ready for the fight. A strong wind breaks the gate that protects the hunters. The vampires come, and the archer shoots one of them, who simply pulls the arrow out. The battle starts, and Van Helsing orders to fire the trench. Although the walking dead fighters are easy to win, the humans cannot dominate the vampires. One of the swordsmen twins is killed by a vampire, who his twin brother grabs and pulls after himself into the trench on fire, which kills both. Another vampire runs to Mrs. Buren and bites her, which leads to her instant transformation into a bloodsucker. The residents of Ping Kwei join the vampire hunters in their fight, and they stab another vampire to death with a wooden stake driven through its heart. Hsi Ching runs to Mrs Buren, who takes advantage of his attraction to her and bites him. Van Helsing shouts to him that he must kill the woman, so he presses her through the wooden stake they prepared and drives it through her heart from behind. As the wound from her neck disappears, he presses himself into the stake, too, because his transformation is inevitable, which he could only stop with his suicide. The last vampire kills the axeman and the mace fighter of the Hsi brothers, and then he throws Mei Kwei over the wall, which makes her faint. The bloodsucker abducts the helpless woman.

The archer, the spearman, Leyland, and Van Helsing go after the vampire. The bloodsucker goes into the temple and ties Mei Kwei down to a tomb. Leyland arrives before the creature could bite her and manages to untie one of her hands so that she can set herself free. Leyland and the vampire fight until the other vampire hunters arrive. Before his son would lose the struggle, Van Helsing stabs the spearman's silver weapon into the vampire's heart from behind. Although the bloodsucker breaks the spear, its blade remains in its heart, and the creature dies as it falls into the pool among the tombs.

Everyone leaves the temple except Van Helsing, who feels that their mission is not yet accomplished. Dracula addresses the Professor, who knew that he is behind the happenings in China. Van Helsing provokes the vampire to retake his original appearance as he calls Dracula a coward since he hides behind Kah's body. They start fighting and the vampire dominates Van Helsing, who eventually stabs the unbroken end of the silver spear through the Count's heart. Thus, he destroys Dracula, who burns to ashes. The camera shows the temple of the seven golden vampires, and the film ends.

II.XXI. Herzog: *Nosferatu The Vampyre*

The film starts with the camera showing sculptures of distorted dead bodies of children and adults. Then a bat is shown flying, and Lucy wakes up screaming since these were all part of her nightmare. Harker, her husband, goes to her and hugs her to soothe her. In the morning, they have breakfast, and Harker hastens to finish it to get the work, which worries his wife.

Harker arrives at his workplace, and Renfield, his employer, appoints him with the confidential task to go to Transylvania immediately to complete paperwork with Count Dracula, who wants to purchase property in Wismar. Renfield warns Harker that the work to be done will not be easy, but it is worth the money, which Harker is happy about. They agree to offer the Count a ruined mansion in Harker's neighbourhood.

Lucy is worried about her husband's departure and wants him to stay because she thinks that he will be in danger. Before Jonathan goes away, Lucy wants to walk with him by the sea. When the couple does it, Lucy tells Harker that she has a strong inexplicable fear. On the verge of leaving, Harker asks Mina and her husband to take care of Lucy.

Harker sets off on his lengthy journey to Transylvania. Nearby his destination, he stops to have supper at an inn. He urges the innkeeper to give him a meal since he wants to go to Count Dracula's castle, which the locals are terrified about. However, Harker is not interested in the warnings as he attributes them to be not more than superstition. The innkeeper tells him that the gypsies know what awaits him at the place where Dracula's castle is, so he asks one of them to convince him not to go. They tell him that Borgo Pass is the land of phantoms and Dracula's castle is a ghost castle, from where nobody can return.

Harker stays at the inn for the night. An old woman working at the inn goes into his room, sprinkles him with holy water, puts a necklace with a cross around his neck, and gives the man a book about vampires. Harker starts reading it but does not take it seriously. In the end, he puts it into his bag.

Despite Harker's offer to double up his fee, a coachman refuses either to take him to Borgo Pass or to give him a horse by telling Harker that there is no road leading there as well as that he neither has a coach nor any horses even though these are all visible. Harker is forced to go on foot. Close to the castle at night, a carriage picks him up and takes him almost to Dracula's place. The coachman shows Harker where the entrance is and leaves.

Harker meets Dracula, and the two go inside the castle. The man gives the Count the papers of his property. Dracula provides supper to Jonathan and tells him that he has to eat alone. While having supper at midnight, he cuts his finger with a knife, and the vampire sucks his blood out of his wound and loses control. He is about to attack the man but stops in the end. They sit by the fireplace and the vampire tells him that he is always away during the daytime.

Harker is completely exhausted and falls asleep. Simultaneously, Lucy rouses from another nightmare and sees a bat climbing up the curtain in her room.

Harker wakes up and starts investigating the Count's old castle, but he only finds rooms full of spiderwebs while he hears a lonely gipsy boy playing the violin outside the castle. Meanwhile, he examines his neck in the mirror of the room where he finds his belongings. In the meantime, Lucy solitarily walks by the sea. As there is no postal service, Harker writes in his diary to let Lucy know about his situation. He finds the castle weird and thinks that what happened last night was only a dream.

In the evening, Dracula describes his long and boring life to Harker as worse than death. As he wants to look at the contract, he discovers Lucy's photo in the man's necklace, which enthralls him. While taking it back from the Count, Harker notes how cold his hand is. They sign the contract for Dracula's purchase of property in Wismar, and the Count asks Harker how much time it took him to reach his castle. After the man goes to his room for the night, he starts reading the book he got about vampires. While he is asleep, Dracula goes into his room, which wakes him up, but he cannot prevent the vampire from attacking him.

At the same time, Lucy goes out in the night sleepwalking, and Mina's husband takes her back to the house. They call Dr. Van Helsing to examine her. As the doctor sees her, she feels that Jonathan is in danger. The doctor does not think that Lucy's condition is due to anything but a quick fever.

Harker rouses in the morning and tries to look for his way out of the castle. After running into one locked door after the other, he finally finds Count sleeping in a coffin. He leaves him and then sees the vampire at night taking his coffins onto a cart and departing from Transylvania. He knows that this means danger to Lucy and makes a rope of his bedding to be able to climb down from his window. As he has to jump a bit reaching the end of the rope, he loses consciousness. He wakes in the daytime as the gipsy kid plays the violin next to him but loses consciousness again as his health starts to decline.

The Count's coffins are taken to the port of Varna where the ship crew finds them strange as items to be transported even though they are marked as containers of garden soil for botanical experiments. They open one of them containing soil and rats. While Harker is seriously ill in the company of gipsies, the boat sets off to Wismar. Lucy goes out to the beach to wait for her husband to return.

Van Helsing is asked to see Renfield who was taken to the local lunatic asylum the previous day as the man keeps repeating "Blood is life" (Herzog 1979, 56') over and over again

while eating flies. As the guard takes his box containing flies, Renfield attacks him. Two guards put him into a straitjacket.

Mina and her husband go to Lucy to calm her down, but she is certain that something has happened to Jonathan. Against their warnings, Harker leaves the gypsies to save Lucy from Dracula. On the boat trip, the captain writes in the ship's log revealing that more of the crew died and disappeared without a trace.

Worried about her husband, Lucy talks to Renfield and tells him that she wants to go to Transylvania, but the man tells her that his master is on his way to Wismar. As they leave him, Renfield takes the newspaper of the guard and reads that a plague appeared at the port of Varna. Being severely ill, the captain of the ship binds himself to the wheel. A bat is seen flying and Dracula wakes up on the ship at night. The captain dies and the boat arrives in Wismar, which Renfield knows as it happens.

Following an examination of the dead captain whose neck reveals two punctures, the city council is hopeless about what could happen on the ship. After studying the ship log, the members of the council are terrified as they read about a plague in it. They decide to close themselves into their homes. Dracula enters the empty city at night and takes his coffins into his mansion where a cross on the wall repulses him.

A coach takes Harker to Mina and her husband's house but he neither recognises the place, nor Mina who opens the door, nor her husband and his own wife. Lucy faints and they take Harker into the house. They ask for Van Helsing who examines him and says that he has a serious brain fever. Jonathan tells them that the sun hurts him.

From the street at night, Dracula watches Lucy, Mina and her husband as well as Van Helsing's company as they study Harker's diary. Afterwards, Lucy prepares to go to sleep, and the Count enters her room. He introduces himself to her, and they converse about death. The vampire tells her that not being able to die is worse than death. He also says to her that he wants to partake of the love between her and Jonathan, for which he offers Harker's salvation. Lucy rejects him and uses her necklace with a crucifix to scare the bloodsucker away, who leaves.

Ever more coffins are transported in the streets. Renfield escapes from the lunatic asylum while his room is being cleaned. Lucy studies the book on vampires Harker brought home to learn about how to destroy the creature. Renfield finds the Count and asks what he commands, who sends him to Riga.

Lucy sees the continuously transported coffins outside, which people believe to be caused by a plague. She wants to go to the town council, which she learns no longer exist.

Then she wants to see the mayor, who is already dead. She claims that she knows what stands behind the happenings, but nobody listens to her.

She talks to Van Helsing to ask for his help to defeat Dracula, but the man does not believe in what she says about the vampire. She does her best to convince him, but she does not succeed in it, so she sends the man away. After the Doctor leaves, she caresses her husband who still does not recognise her.

She goes into the Count's mansion and breaks wafers into pieces, which she puts into the vampire's coffins. As she goes home, she sees the chaos outside with coffins, rats and other animals everywhere. The people on the main square dance, play music, sing and eat, which they claim is an act of their last supper due to the plague.

The housemaid of Mina and her husband wakes Lucy up and tells her to go to their home immediately as something horrible happened. They go there and find Mina dead after Dracula bit her. Van Helsing does not know what happened. He knows that it is not a plague, but he still does not believe Lucy's vampire story.

Lucy goes home, kisses her husband and protects him as she breaks wafers into pieces and places them around the man. She waits for Dracula at night. The Count turns up and starts studying her body, but the woman pulls him to her neck, and he sucks her blood. A bat flies on-screen, and then Dracula is about to leave, but Lucy pulls him back to her neck again. He continues sucking her blood until the morning comes. He tries to leave but the sun hits him, and he dies. Afterwards, Lucy also dies.

Van Helsing examines Lucy in the morning and realises that she was right about the existence of the vampire. He fetches a wooden stake and a hammer to kill the Count. Harker tries to stop him but he cannot get up from the chair because of the wafer Lucy broke and put around it. Van Helsing drives the stake through Dracula's heart and Harker shouts for help. More people arrive, and one of them wants the Doctor to be arrested. The other tells him that there is no prison, no police and no guards anymore. The people go away with Van Helsing. Harker orders the housemaid to clean up the pieces of the wafers. She does so, and he wakes up. He tells the housemaid to seal the room for an official investigation and get him his horse immediately because he has a lot to do. The film ends as he rides far away.

II.XXII. Badham: *Dracula*

The plot is loosely modelled after Stoker's original fiction, however, it is also based on a dramatic play by Hamilton Deane and John L. Balderston. Hence, there are some major

amendments in the storyline. The Transylvanian scenes are missing as the whole story is situated in England. The ship carrying Dracula and his boxes filled with earth of his home is on its way to Whitby. The Count brutally kills the crew because they want to throw his coffin box into the sea to decrease the weight on the ship in the middle of a storm.

The storm excites the inpatients in Dr. Seward's lunatic asylum, who go mad. Mina, who is Van Helsing's daughter, is weak and sick, and she is cured in the Seward house. She instinctively goes out into the storm to the bay, where the ship has arrived. She sees a wolf and follows it into a cave, where she finds a man lying on the floor, whose hand she takes.

The officials discover the remains of the ship and Dracula's boxes. Jonathan Harker, who is the fiancé of Lucy, the daughter of Dr. Seward, asks Milo Renfield to deliver the boxes to Carfax Abbey. Lucy is worried about her fiancé. She arrives and lovingly greets him when she sees that he is all right after the terrible stormy night.

Renfield takes the boxes to Carfax Abbey. Dracula wakes up and gets out of his coffin. Renfield is angry and talks to the Count in a bossy tone about the job he had to do. The vampire turns into a bat and then attacks and bites him.

There is a dinner at the Seward house. Everybody is talking about the previous night and the shipwreck when Count Dracula arrives. During polite greetings and introductions, Dracula meets Harker for the first time after their preceding correspondence. There is a conversation about a shipwreck during dinner, and the women claim to have studied the ship log, the last word of which is *nosferatu*. Mina says that it means undead, but Dracula corrects her that it means not dead. Simultaneously, Swales, the lackey, cuts his finger, when he collects the dishes, which makes Dracula look at his wound with a facial expression revealing bloodlust. While Mina is scared by the topic the company talks about, Lucy is enthralled by it. After dinner, Lucy and Harker are dancing while Dr. Seward and Dracula are talking about the Count's reason to have come to England. He does not want to settle down, instead, he claims that he wants to experience the life of Londoners. Mina joins the conversation, looks into the Count's eyes and almost faints. Dr. Seward wants to give her medicine, but Dracula objects to it so as not to poison her blood. He states that he can cure Mina's dizziness, headache, and pain in her neck. An argument between them is about to break out, but finally, Seward lets Dracula do his treatment. He hypnotises Mina, which ends her pain and giddiness.

The Count wants to sign his contract with Harker to buy Carfax Abbey, but Lucy invites the vampire for a dance since the evening is to welcome their guest. Their vivid and sensual dance pleases Lucy and makes Harker jealous.

Dracula leaves, and Lucy meets Harker at night. The offended man provokes an argument with his fiancée due to her dance with the Count, but they soon reconcile and start kissing, while Dracula arrives at the Seward house. He climbs down from the top to Mina's window on the wall, and after he removes a piece of glass from it, he enters her room. Mina under the vampire's effect exposes her neck to Dracula, who bites her, while Lucy and Harker enjoy themselves outside.

Renfield wakes up at Carfax Abbey and starts eating insects. Dracula meets him and promises eternal life to him in exchange for his loyalty.

The next morning Mina wakes up sick. She claims to be unable to breathe. Seward and Harker arrive, but they cannot help her, and Mina dies of suffocation. Lucy discovers the two punctures on her throat. During breakfast, Seward sends a telegraph to Professor Abraham Van Helsing in Amsterdam about the death of his daughter. An argument breaks out between Lucy and Seward as the man tries to come up with absurd rationalisations about what could have caused Mina's demise.

Harker drives to Carfax Abbey to meet Dracula. They sign the transaction documents, while the Count expresses his regret for Mina's decease. They also talk about Lucy, who the vampire admires. He gives Harker a letter, in which he invites the Seward family for dinner.

While Harker is on his way back, Renfield hysterically grabs and begs Harker to help him against the vampire. He stops and hits Renfield more times, which calms the man down and makes Harker able to take him to Seward's lunatic asylum, where he becomes an inpatient.

The Seward family is at Mina's funeral, and after the ceremony, Lucy and Harker are in a misunderstanding because the man does not understand Lucy's sorrow. They depart, and Dr. Seward tells Lucy that they cannot go to Dracula's invitation for dinner since he has to pick up Van Helsing, who arrives in the evening. Lucy is happily surprised by the invitation and says that she will go.

She does so while her father meets his colleague in the evening. While the two men are talking, Van Helsing suspects that Seward's medical treatment was not effective in his daughter's case. Simultaneously, the Count and Lucy are conversating, which reveals how much they understand each other.

Mina jumps through the window of the lunatic asylum, while an inpatient, who thinks that her toy baby is real, screams that she killed her child. The patient's description reveals that the woman is Mina.

Dracula and Lucy continue their conversation out in the night. Lucy says that she is enthralled by the howling of the wolves and the night. The Count kisses her, and although he

excuses himself for it, Lucy likes it. She insists on her stay with him, but the vampire sends her home.

Van Helsing reads up on vampirism and goes out to Mina's grave. Lucy goes to him, and he tells her his theory that Mina has been killed by a vampire. This upsets Lucy, and she does not want to listen to the Professor's words. The Dutchman gives a necklace with a cross to the woman to protect her from being the vampire's next victim. Dracula also goes to Mina's grave, and he meets them. The two men introduce themselves to each other. Lucy and Van Helsing go inside, and the Count's excited horse makes the Professor suspicious.

With Seward, he goes out to the grave during the night, and they bring a horse with them so that Van Helsing can give proof to his rational colleague, who regards the existence of vampires as nonsense. Meanwhile, Lucy takes off the necklace she got from the Dutchman.

The company reaches the grave, and the horse becomes as excited as Dracula's one. The animal starts digging up the grave. Under the vampire's influence, Lucy is waiting for the Count to arrive. The vampire comes accompanied by fog. Dracula tells Lucy that he needs her blood, and they start kissing on her bed, during which the vampire bites her. Then the bloodsucker wounds himself and makes Lucy drink his blood, which gives him pleasure.

Van Helsing and Seward dig up Mina's coffin, which they find empty. The Professor finds a hole, which leads to a mine. He goes into it through the hole with a cross in one of his hands and a wooden stake in the other. A bat flies through and he drops the crucifix. Mina goes to him and attempts to bite her father. Seward tries to stop her, and his cross burns her forehead, after which she falls into the devastated Van Helsing's stake.

Harker goes to meet Lucy and finds her lying fainted on her bed. Seward and Van Helsing arrive, and the Professor finds out about her blood loss as well as the two punctures on her neck, which indicate a vampire bite. Seward prescribes a blood transfusion to her. Harker gives her blood, and Van Helsing orders garlic flowers to be put all over her room, to which Harker objects.

Van Helsing goes downstairs to have a drink. Standing in front of the mirror, he only sees the door opening and closing, when Dracula enters the room. Van Helsing attracts the Count's attention to the fact that he has no reflection in the mirror. In response, the vampire smashes it. He apologises and interrogates him about Lucy's condition. Van Helsing says that her treatment is unusual and shows a bunch of garlic flowers to Dracula, who learns that his vampire existence is uncovered. He sends the Professor back to the Netherlands, but he rejects it. The vampire threatens him when he says that he killed everyone who crossed his path during the last 500 years. He tries to hypnotise Van Helsing to go to him, but the Dutchman manages

to resist it, so Dracula tries to kill him. However, the man protects himself with a medallion that shows a cross and repulses the vampire, who jumps out of the window and runs away as a wolf.

Seward happily reveals to Van Helsing that the blood transfusion was successful since life starts to return to Lucy. The Professor tells Seward and Harker about what happened in the living room. The two men are still sceptical that Dracula is a vampire. Harker does not even believe in the existence of such a creature, so the Professor takes them to Mina's corpse and gives them proof by showing them that she has no reflection in the mirror. Despite the objection of the Englishmen, Van Helsing takes out Mina's heart to save her soul and prevent vampirism from spreading further.

Lucy feels what is happening to Mina and asks Mrs. Galloway, who guards her, to make her a cup of tea. She immediately capitalises on the woman's departure from her room and leaves the house to go to Dracula.

The three men go after her in Harker's car. They catch her to prevent her from warning the vampire. She argues with them hysterically, but they take hold of her. Van Helsing asks Seward to take her home and keep her under surveillance, while he sets out with Harker to kill Dracula.

They go to Carfax Abbey where they find the vampire's coffin empty. Dracula turns up, and Harker tries to keep him away with a crucifix, which the Count burns with his hand. The vampire reveals his intention to make Lucy his consort. Harker tries to hit him with a spade, but Dracula turns into a bat, flies away and returns to attack Harker. Van Helsing saves him by breaking a column holding the roof. This casts sunlight on the bat, which burns it, but it escapes afterwards. The Dutchman puts holy wafers into the bloodsucker's coffin while praying in Latin.

The two men return to the Seward house, where her father took Lucy to the lunatic asylum. Harker visits her after Van Helsing's warning that Lucy is not the same as she used to be. At first, she complains about her condition to Harker, then she interrogates him about what they did to Mina in the cemetery. He refuses to answer, so she asks what they did in Carfax Abbey. Harker does not want to reply, though Lucy tries to connect whether he responds or not with his feelings of love towards her. She tells him that Dracula knows everything, so there is no point in hiding anything from her. The couple starts kissing sensually while Lucy's vampiric nature takes control over her, and she loses control. Her eyes turn red, and her fangs are shown as she tries to bite Jonathan, who manages to push her away. Seward and Van Helsing enter the room, and the Professor calms her down with a crucifix. Lucy starts crying, and the men leave her.

Renfield shouts hysterically at a man who works at Seward's lunatic asylum because he took his bottle containing insects away from him. His condition also gives proof to the three men that Dracula will return that evening, so they start preparing for it. Harker fills his gun with bullets.

Renfield, dressed in a straitjacket, is daydreaming about a kitten, while Dracula is climbing up the wall towards his room. Although Renfield shouts for help, the worker in front of his room does not take him seriously. Dracula enters the room through the window and although Renfield begs him not to kill him, let him live and torture him, Dracula breaks his neck because he warned the three men about his arrival.

The Count breaks out of the room as he smashes its door, and the inpatients shout in hysteria. Seward, Harker and Van Helsing go to the room while Dracula turns into mist and enters Lucy's room under her door. There is a smashing sound, and the guard goes for the three men. They run to Lucy's room, but when they enter, they find a hole in the wall, through which the vampire abducted Seward's daughter. They look out and see Dracula climbing down the wall with Lucy on his back. With Harker's car, they go after the Count, who takes her with him.

The bloodsucker takes Lucy in his arms and brings her to Carfax Abbey. In the house, he asks her to go to him, and she lovingly runs into his arms and sensually hugs the vampire. Dracula tells her that he will only transform her after they are safe from their pursuers.

The three men meet a carriage driver, Tom Hindley, whom Seward knows. He tells them that he is taking a crate to the dock of Scarborough. The horses go crazy and start. The three men are sure that the Count wants to leave England, so they go after the carriage. The driver unsuccessfully tries to stop the horses several times. The carriage slides on a stone, and Hindley falls off. Harker steps on the brake and steers the car away so as not to hit him, but the car then collides with a tree. The horses run away with the carriage, and the three men are forced to go to the bay on foot.

When they arrive, they ask a seaman where the ship with the crates is. He shows them a boat already departing from Scarborough for Romania. With the help of the sailor, Van Helsing and Harker go after the boat. They catch it, and the two men enter the boat. Although the crew denies that Dracula is on the ship, they search for him and find his tomb box. They open it and find Dracula sleeping, with Lucy also inside, waking up. Harker takes the awakened woman out, and the Dutchman is about to drive a wooden stake through the Count's heart when the woman's scream wakes the vampire up. Dracula tosses Van Helsing away and stabs the stake into his heart. Harker shoots the vampire several times and slaps Lucy on the face so that she cannot help the Count. The bullets are useless, but he tries to pierce the vampire's body

with the hook of an anchor. This is also unsuccessful as Dracula catches the hook and then tries to smother Harker. When he does so, the dying Professor stabs the hook into the Count's back from behind. The vampire pushes Harker away and is about to remove the hook when Harker turns on the elevator, which lifts Dracula. The vampire breaks the ceiling and is exposed to the rising sun, which burns him and makes Lucy helpless to try to stop the engine. Lucy can cover herself, but Dracula burns to death. Lucy is saved since her transformation stops and she regains her human life. Van Helsing dies, and the couple is reunited. The film ends with the wind taking Dracula's cape away, which forms a shape of a bat.

II.XXIII. Coppola: *Bram Stoker's Dracula*

The storyline begins with the Turkish invasion, which reaches Romania in 1462. Dracula, the loving Romanian knight of his bride Elisabeta faces the outside threat of the Turks. So, he takes on the guardian role of his nation and his religion of Christianity. The Turks send a letter to Elisabeta, in which they falsely claim that Dracula is dead, and the desperate woman commits suicide by throwing herself into the river. Her victorious fiancé returns home and learns about Elisabeta's fate. The local priest tells him that her soul cannot be saved since she has taken her own life, which is against God's law, and so she is damned. The disappointed knight denies Christianity and God because he sees it unfair that this is what he gets after his victory against the Turks, with which he protected Christianity, and he says that he will rise from death to take revenge for Elisabeta's death with every power of darkness.

The plot continues in 1897. Renfield, the inpatient in Carfax Abbey Lunatic Asylum, is talking to himself and constantly says that he is awaiting the commands of his master. He, the former talented solicitor, lost his sanity after he returned from Transylvania, so Harker becomes responsible for Renfield's former duty to travel to Transylvania and complete a real estate transaction with the lunatic man's former foreign client, Count Dracula. He says farewell to his fiancée, Mina, who cannot wait to become his wife. Harker sets off and during his lengthy journey, while he is writing his diary, Mina is writing her journal on her typewriter. Harker arrives in Borgo Pass, and a seemingly superstitious, worried Romanian woman gives him a crucifix. On the desolate landscape, which incorporates wild wolves, a carriage comes to pick him up, and it finally takes him to Castle Dracula.

Dracula welcomes him and excuses himself because he does not dine with him. The young man sees a resemblance with a person in a painting, who he considers an ancestor of the Count. As Dracula is talking about the past of his family, Harker makes a slight laugh, and the

Count bursts out while pointing his sword to the Englishmen's neck, who immediately apologises for his impertinence. They finish the transactional paperwork, and the bloodsucker buys Carfax Abbey. While they are talking, the vampire discovers Harker's picture of Mina and recognises Elisabeta in her. He asks Harker to report to the people in England close to him that he will stay for a further month in Romania.

Mina and Lucy are talking to each other about Mina's relationship with Harker, while Lucy reveals her overt carnal desires as she makes sexual references. When they look into the book Mina found entitled *Arabian Nights*, Lucy talks about her sexual dreams to her friend and also tells her about her desire to be engaged. They participate in a reception, where Lucy continues her former behaviour and shows Mina how much she can attract the attention of Quincey P. Morris, Jack Seward and Arthur Holmwood as they arrive. Mina's thought reveals that while she finds Lucy's manner exaggerating, she respects her friend as a woman. Dracula starts telepathically talking to Mina.

Dr. Seward investigates Renfield's case, about which he makes phonograph recordings. The madness of the inpatient regarding his bloodlust disgusts and astonishes the doctor. While he is talking to his patient, Renfield asks for a kitten and then a cat he could feed. He says that his master will come and that he was promised eternal life by him. When Seward asks further, Renfield attacks him, and the guards have to protect the doctor.

Harker realises Dracula's obsession with Mina. While he is shaving, he does not see the Count as he comes into the room because he has no reflection in the mirror. When Dracula sees it, he breaks the mirror, which he calls a foul bauble of man's vanity and advises Harker to grow a beard, while he takes the blade away from him and licks Harker's blood off it. The vampire warns Harker not to go into the older part of the castle and starts helping him with shaving when he sees the crucifix, which the English man got from the Romanian passenger woman. He utters frightening beast-like sounds, which scares Harker, who feels ever more uncomfortable in Dracula's castle. He talks about strange things, which have happened to him since his arrival, when the Count's description of the howling of wolves coming from outside as sweet music scares him more. Afterwards, the bloodsucker leaves him without any reaction. Harker sees Dracula climbing down the wall like a spider, which makes him even more uncomfortable.

Harker learns that he is a prisoner in the castle. He starts walking around the building when he hears female sounds calling him. They invite him to lie down on a bed in one of the rooms, and he obeys. Three beautiful naked vampire women appear, and they sensually start caressing, kissing, and licking his body. In the end, they bite him and start sucking his blood,

when Dracula intervenes and sends them away. They argue that he never loves. the Count disagrees with them, and he gives them a baby, much to the Englishman's fearful and torturous astonishment. To Harker's cries, the vampire reacts with evil laughter.

Her fiancé's letter about his prolonged stay disappoints Mina when she gets it. Simultaneously, Harker sees the gipsies serving Dracula as they fill many boxes with earth from the castle, and he knows that they will be taken to Carfax Abbey.

Lucy happily runs to Mina to boast to her because she said yes to Holmwood's proposal among the three she got. Mina expresses her worries about Jonathan's prolonged stay when an instant rain starts falling and the women hide away from it under the trees. While Dracula is on his way to England, the two young women are happily running around and kissing each other in the garden.

On route to England, the vampire casts storms and guides wolves to escape from London's local zoo, and simultaneously, he feeds on the ship crew. As he is getting closer to England, Renfield becomes more and more anxious to serve his master. Dr. Seward continues his investigation, but he does not understand it.

The Count reaches England and directs Lucy out in the night. He goes to her in the body of a half-human and half-beast-like creature and attacks Lucy. Mina is looking for her friend, and the vampire bites the woman while he is having sex with her. He sees Mina and uses his psychic powers to make her forget what she has seen. The bloodsucker vanishes, and the women are talking to each other. Lucy claims that she was unable to control herself, which Mina explains as the reoccurrence of her sleepwalking.

Dracula and all his belongings arrive in Carfax Abbey. Simultaneously, the press reports many strange and inexplicable cases in the news. The Count wakes up from one of his boxes in the daytime and starts walking the London streets, when he sees Mina and telepathically sends her a message to make her see him. He approaches and addresses the young woman, who at first is dismissive to him, but then she becomes unable to resist the man and the two introduce themselves to each other before they go to the cinematograph together.

Holmwood asks for Dr. Seward to examine Lucy, whose health is declining. Lucy complains because she knows that she is changing, which she feels in her sharpening senses and nightmares. The doctor gives her vaccination and kisses the woman upon her request. Holmwood and Morris arrive, and Dr. Seward tells them that he is uncertain about what causes Lucy's symptoms. He suspects mental reasons, but as the three men go to her and see that she can hardly breathe, while she is sleeping, Seward recommends that they should call for his former teacher and mentor, Abraham Van Helsing, who is an authority on obscure diseases.

Holmwood agrees so the doctor leaves to send a telegraph to him. Lucy's neck shows two punctures, which reveal the vampire's attack.

Dracula ends the film with Mina at the cinematograph. After a short conversation, which makes the woman feel ashamed since she has gone to watch the film with a stranger, the vampire loses control due to his instincts. He pulls Mina to a wall, who is afraid that she might be raped, however, she feels like she knows the Count, which comforts her. The bloodsucker almost bites her, but he manages to stop at the last second. A wolf enters the cinematograph, and as the panicking crowd backs away, it goes to Mina. It is about to attack her when Dracula's command tames the animal, and she caresses it. The Count accompanies Mina to her home.

Van Helsing gives a university lecture about vampire bats and the diseases their blood consumption means to humanity when he gets Dr. Seward's telegraph asking him to join them instantly, so he leaves immediately.

Harker, left at Dracula's castle with the three vampire women constantly consuming his blood and therefore taking away his power, decides to make one last attempt to escape through the river.

Van Helsing arrives in London, while Lucy's condition is continually worsening. Dr. Seward reports the woman's continuous blood loss to the Professor when Lucy screams as she has been visited by the bloodsucker. The two doctors run to her, and Van Helsing immediately prescribes a blood transfusion for her. Holmwood enters the room and offers his blood. After the transfusion, Morris joins the company. The men go outside and talk Lucy's case over. Each is at a loss except the Dutchman, who explains that vampirism stands behind Lucy's condition instead of any illness.

Mina looks after Lucy, and meanwhile, she contemplates the changes both in her friend and herself. Then she meets Dracula again and drinks absinthe in his company. She asks about the Count's home, and as he starts talking about it, she continues its description. Mina is overcome with her feeling that she knows the Count already. She asks him about his princess and about how she killed herself. Dracula's eyes are filled with tears as he talks about Elisabeta to Mina, who also has tears flowing from her eyes. They get close to each other, and the Count kisses Mina's forehead.

In the meantime, Harker desperately sets out to escape from Dracula's castle. While the vampire is dancing with his fiancée, he finds shelter at a priory. Upon Harker's request, a nun, Sister Agatha, writes a letter to Mina to ask her to immediately join her fiancé in Romania and marry him since the man is sure that her life is at risk. Mina gets the letter, and her first thought is to hide her relationship with the Count from her would-be husband. She runs into and gets

acquainted with Van Helsing, who describes Lucy's case to her, while he also feels that something is strange about her.

Mina goes to her friend and tells her about Jonathan's letter. She declares that she will stay with Lucy, who insists that she go, love, and marry Harker in resonance with what is written in the letter she got. Lucy gives her engagement ring to her friend.

Seward and Morris arrive to see Lucy, who breaks out into hysterics due to the odour of garlic, which she claims to be the reason she cannot breathe. She breaks the vase containing garlic, and Van Helsing, together with the two men, goes to calm her. The presence of Morris seemingly calms her down, and Lucy asks him to kiss her. As the man goes closer to her, she tries to bite him with her already visible fangs. Van Helsing can pull the man aside just in time to prevent him from being bitten. He also manages to hypnotize the woman, who falls asleep.

The Professor starts studying the history of Dracula's life. Simultaneously, the Count gets Mina's letter, which informs him that she will go to marry Harker in Romania, and they will never meet again. While the vampire cries over his loss of Mina, on her way to Harker, the woman is also overwhelmed by her thoughts about the burden of losing the Count.

The vampire releases his anger and casts winds. Van Helsing immediately knows the source of the change in weather. He tells the other men that they can still save Lucy's soul. Holmwood guards her during her sleep, but he also falls asleep. Meanwhile, Dracula goes out to the night in a wolf-like monstrous shape and massacres the men, who cross his path. He goes to Lucy, who feels his presence, while the wedding ceremony between Harker and Mina starts. Morris shoots the creature with no effect. Dracula tosses him and Holmwood away effortlessly to gain access to Lucy. As the wedding ceremony concludes, he jumps at the woman as a wolf and transforms his prey, who he condemns to the vampiric existence.

Lucy dies, and at the funeral ceremony, Van Helsing asks Seward to give him postmortem knives for the night so that he could cut Lucy's head off and take out her heart. The Professor's request shocks Seward.

Mina arrives back in London together with her husband. She is still deep in her thoughts conveying how much she misses the Count. From their cab, Harker sees the rejuvenated Dracula.

The four men go to Lucy's grave at night. Van Helsing is regarded almost as a madman by the others until they get evidence from the Professor, who shows them Lucy's empty coffin. Holmwood bursts out and asks what the Dutchman has done to the dead body. The Professor explains that she is a vampire. He also accounts for the superhuman power of bloodsuckers and their eternal life as well as how vampirism spreads. Lucy comes down with a child in her hands.

Van Helsing addresses her, and she drops the child. She asks Holmwood to go into her hands and kiss her when the Dutchman shows a crucifix to her. It repulses her, and she goes back to her grave, while the man utters holy words. Lucy vomits blood at him, but then she falls asleep. He gives a metal stake to Holmwood and asks him to strike it through Lucy's heart. While he does it, the Professor cuts the woman's head off. Right at the point of decapitation, Dracula feels her pain, which informs him that Lucy is killed.

Harker and Mina join the four men. They are dining when Mina asks how Lucy died. Van Helsing describes it in detail including how they cut off her head, took out her heart and burned her. He then asks the devastated Harker if he tasted the blood of the three vampire women in Dracula's castle. The Englishman denies it, and the Professor knows that he did not get infected by vampirism. Harker tells the company where Dracula is in England.

The vampire hunting team is formulated, and Van Helsing describes their enemy to its members. He elaborates on the superhuman strength and capabilities of the vampire, including its potential to control animals and shapeshifting ability. However, the Dutchman claims that they can destroy the vampire in England because he has to sleep on the earth from his home to maintain his power. At the end of his talk, Mina expresses her compassion towards the Count, which surprises her husband. Seward takes Mina with him to his lodging to ensure her safety, and Van Helsing tells Morris to use his Bowie knife instead of his guns since the creature has to be beheaded, while bullets cannot harm it. The company sets off to Carfax Abbey.

Seward and Mina pass by the Lunatic Asylum, where Renfield shouts to him that Dracula promised to give him eternal life. Mina wants to talk to the inpatient, so they get to know each other. Renfield tells her that his master is coming for her because he wants Mina to be his bride. The man tells her that she should leave the place as fast as she can and that he will pray for her. Renfield learns that the eternal life he was promised is intended for Mina. He cries to Dr. Seward that he is not a madman but a victim fighting for his life. The doctor takes Mina to the house and leaves.

The vampire hunters enter Carfax Abbey and start smashing the boxes, while Dracula flies away from the building in the form of a bat-like creature. He arrives at the Lunatic Asylum and turns into green mist to enter Renfield's cell, where he in the same form beats him to death by bouncing his head into the cell lattice several times.

The four men finish their duty in Carfax Abbey after they break the boxes as well as place burning candles and crucifixes into the earth they contained. The whole act is accompanied by Van Helsing as he reads holy texts from the Bible in Latin, and he ends by sprinkling holy water on the earth.

Dracula enters Mina's room in the same form of green mist as he did to access Renfield's cell. He goes under the blanket of the sleeping woman, who feels that the Count she calls her love has found her and returned to her. Mina wakes up and tells him that she always wants to be with him. They are kissing and as Mina says that she was afraid that he was dead, the vampire takes her hand to his heart and tells her that there is no life in his body. This frightens Mina, who asks him who he is. He reveals the truth that he is Dracula. Mina, who has known him as Prince Vlad of Sagite until this point, is shocked and slaps him several times because he murdered Lucy, but she eventually tells him that she loves him.

Meanwhile, the four men burn all the boxes while the Professor is praying in Latin with a cross in his hand. Mina asks Dracula to turn her into his kind. He warns her that it would mean her death and a new existence, but as the woman insists on her transformation, the vampire gets ready to make her his wife forever. He bites her neck and wounds himself with his nail to make Mina drink his blood. She is about to do it when he stops her. He tells her that he loves her too much to condemn her with the curse of the vampiric existence. Mina does not care and drinks the vampire's blood.

They hug each other when the four men break into the room upon their return from Carfax Abbey. Dracula turns into a monstrous form, but Van Helsing keeps him away with his crucifix and Latin prayer. The bloodsucker sets the cross on fire and boasts about how superior he is compared to them due to his powers and eternal life. Van Helsing argues and tells him the crimes he committed, for which Dracula blames God, who betrayed him, and he also charges God, when he states that he made him a vampire. The Dutchman tells him that he has to pay for his vices and spills holy water on him. As the men attack Dracula, he splits into numerous bats and escapes.

Van Helsing speaks with Mina and becomes certain that her mind is connected with that of the Count as she says that Dracula is talking to her. She uncovers that the vampire has left England. Mina also reports to the Professor about the progression of her transformation. The Dutchman tells her that with Dracula's destruction, she will be saved. He hypnotizes the woman so that she could tell him where the vampire is. Mina says that the Count is on his way back home to regain his strength, but she also expresses that she wants to be with him.

The vampire hunters start their journey to chase and catch the bloodsucker. They go by train to Varna, and Harker records the details of their travel in his journal. Van Helsing inspects Mina, whose transformation progresses. Harker ensures his wife that he will protect her, and the woman tells him how sorry she feels about what she has done to him. Harker blames himself, too. Mina tells him that Count is calling her to himself again.

As the vampire reads the woman's mind, he changes his way back home via Galatz instead of Varna to avoid his capture by the vampire hunters. Holmwood's clerk sends information about Dracula's new path, so the company splits to reach the bloodsucker before he reaches his castle. Van Helsing goes to Borgo Pass with Mina on a carriage, while the other four men go to Galatz from Varna by train.

The Professor and Mina are close to their destination when the Dutchman says that they need to take a rest. Mina argues and says that they have to go further because the Count needs her. The four men go further on horseback from Galatz. After they pass Bistritza, they get to know that the vampire is on his way to Borgo Pass and is helped by his gipsies, so they are in a hurry there as well.

Van Helsing and Mina take a rest by the fire in the evening. The woman under Dracula's influence aggressively hits the bowl out of the man's hand as she claims that she is not hungry when he offers her food. She starts hearing voices from the three vampire women from Dracula's castle. They call her their sister and ask her to join them. Mina suffers from the occupation of her mind, which also makes the Dutchman feel uneasy. She regains her senses and seduces the Professor. They are kissing, and Mina tries to capitalize on it to bite him. Van Helsing avoids it and presses a holy wafer to Mina's forehead, which burns her skin, while the Dutchman is praying in Latin. He draws a fire circle around them with his torch to protect them from the closing three female vampires. He sends them away in God's name. Due to his holy words, they escape, and when the sun rises, he goes into Dracula's castle and beheads them.

Dracula is on his way to his castle, and they mutually feel the close presence of each other with Mina. The four men catch the vampire's carriage and start shooting the gipsies, who defend the Count. The sun is going down, and Mina casts a snowstorm to protect Dracula by making the task of the chasers more difficult. Many gipsies are killed by the time the cart arrives at the castle. A fight breaks out between the remaining gipsies and the vampire hunters, in which Morris is seriously wounded.

The sunset is over, and Dracula breaks out of his box. Harker cuts his neck, and the dying Morris stabs his Bowie knife into his heart. Mina points a gun at Harker and asks him if he will do the same to her when her transformation completes. He denies it, when the other men try to set on her to prevent her from killing her husband. Harker tells them to let her go with Dracula into the castle since their duty is finished, while hers with the vampire has only started.

Morris dies, and the two go inside. Dracula asks Mina where his God is, who has forsaken him. He also says that his existence is over. Mina calls him her love again and kisses him. Light enters the castle, and Mina thinks that in the presence of the Lord, both of them can

be saved from the powers of darkness because their love is stronger than death. Meanwhile, Dracula regains his ever-living young appearance and asks Mina to give him peace. She stabs Morris' Bowie knife through his body then pulls it out and, as the wound on her forehead caused by Van Helsing's wafer disappears, she decapitates the Count after she kisses him one last time. The film ends with a fresco on the ceiling, which shows Mina and Dracula flying in the sky together.

II.XXIV. Naylor: "Claudius"

It is a story of vengeance set in sixteenth-century France. Claude is a young, sixteen-year-old man, who is beaten up and loses consciousness. A female vampire, Francoise, finds and transforms him. Claude, with the help of Francoise and three other vampires belonging to the woman's company, arranges revenge on the Écuyer.

They kill the guards, which Claude enjoys and does cruelly. When he meets his opponent, it is uncovered that the Écuyer is Claude's father, who wanted to rid himself of his son and gave the order to his guards to take care of him. Claude kills his father cruelly and he enjoys it extremely.

Afterwards, he declares to Francoise that his name from this point on is Claudius. The story ends when he takes his cousin, Arowenia, with him. Arowenia did not like her life with the Écuyer, who regarded her as his daughter, but she does not think that anything better will come in her future life with Claudius.

II.XXV. Naylor: "Troy"

Troy is already a vampire when his story in New York takes place. He carries out Claudius' order to welcome the guests, who come to a conference, which is against his will. A beautiful vampire woman arrives, probably from Italy, who neglects Troy and asks him to deal with her brother, Costus, for the evening.

Costus looks young, but he is older than Troy. He is offended by his subordination to his sister, whom he transformed. He hates when others call him 'kid'. Troy does it several times and regards it as a sign of weakness that Costus says he is not a kid and that he is also not inferior to his sister. In addition to offending Costus, Troy speaks badly with Piotr, the vampire driver.

They go to a restaurant, where Troy asks Costus to choose someone to feed on. He chooses a young woman, Andrea, who eats with her aunt. The woman realises that Costus looks at her repeatedly, which she likes. She says farewell to her aunt and sits in the luxurious car the vampires arrived with. She is enthralled by the wealth of her company.

Troy feeds on her, and so does the already eaten-up Costus. Troy cannot resist his bloodlust, so he attacks Costus and sucks his blood, which is followed by a vampire orgasm. So, it is a rape scene since Troy, who is aggressive throughout the whole story, is happy with what happened, unlike Costus, who has to hide it from his sister. He thinks that what happened was against his will. Troy offends both vampires again and leaves them carelessly upon their return to Claudius' mansion.

II.XXVI. Naylor: "Kateesha"

It is a vampire horror story, set in 1868 after the American Civil War, about Kateesha, the savage beast-like female vampire. She is a black vampire woman, who belongs to the vampire community called Guilt, which is led by Malick, who the other vampires call father.¹³⁴ He is a vampire boss like Claudius. Kateesha works with Daniel. They carry out Malick's orders.

Kateesha and Daniel are after vampires not long ago transformed to take them back to the vampire community because they illicitly and cruelly hunt for humans. They find the five young vampires, who refuse to go back with them and start offending Daniel and Kateesha.

The nineteenth-century social subordination of women is also true among bloodsuckers since the five vampires laugh at Kateesha, a woman sent after them, and they even mock her, when she talks to them. Vampires do not have the same power, the younger one is, the weaker that vampire is.

Kateesha can easily lose her temper and control. When one of the young bloodsuckers is about to call her nigger, she cuts his head off. Daniel also enjoys killing, but Kateesha starts it, and instead of fulfilling the order, they massacre the five vampires for enjoyment. During their feast, they shed and drink blood, after which Kateesha and Daniel make love. Kateesha is desperately in love with her former lover, Jorick. She always thinks about him, even when she has sex with Daniel, who she only considers a substitute for Jorick.

¹³⁴ Enkil is referred to in the same way by other vampires in Rice's *The Queen of the Damned*.

When they go back to their community, Malick explodes after he hears their lies about their necessity to kill the five young vampires, who were to be taken back. Malick knows the truth because he reads Kateesha's mind, and he is also aware of the woman's unstable nature and aptitude for aggression. He sends the two vampires away until a decision is made about them, though Kateesha begs for their lives the same way one of the five vampires begged her, which she was careless about. Kateesha and Daniel feel that the community wants them dead, so they decide to escape.

During their escape, Daniel uncovers that he loves Kateesha, but she harshly rejects him. She only uses the man. They enter a cottage, and Jorick finds them. His command is to kill Daniel and then Kateesha's life can be spared. If he fulfils the order, he is freed from Guilt. He easily kills Daniel, which Kateesha does not care about at all.

She unsuccessfully tries to seduce the already-married Jorick. Kateesha's mad love towards Jorick is as one-sided as Daniel's former feelings for her. In the end, she desperately shouts after the man riding away that she owns him, and that he cannot escape her love, no matter if he wants it or not, they will be together sooner or later.

II.XXVII. Naylor: "Adam"

It is a horror story about a young man, Adam, who is about to join his brother in the Korean War, after which he would like to marry his girlfriend, Susan. One day after work, he is to meet her on the beach, but a vampire attacks him, and his transformation sets out. He meets Susan another time, but as he cannot control his instinctive bloodlust, he attacks, bites, and kills her. The next morning, he is terrified by what he did. He meets Demetrius, another vampire, and they go away.

II.XXVIII. Naylor: "Nirel"

It takes place in 1967. A vampire group of three visits night parties full of drugged people, which gives them the chance to feed on them. Nirel transformed Agnes and Iris, a pair of sisters, after he had killed their mother due to his hunger and lack of blood consumption for a long time. After he had finished with their mother, he attacked the sisters, Iris first, but Agnes, the younger woman begged him to spare her sister's life and take hers instead. He transformed both, which he claims to have been an act of boredom, however, he did it because he felt pity

for the two girls, both very thin and handicapped with poor eyesight. Their mother was also ill. This part is Nirel's retrospection after the two sisters leave him.

In the present, Agnes is in love with Nirel, which he never considers mutual. However, he loves her, too. They have vampire sex on a rainy night when they bite one another and suck each other's blood, which culminates in their vampire orgasm. Iris is fed up with their situation, with the parties, and with the people there. She longs for something new, more exciting, and enjoyable. After five years of monotonous life, she wants to be with other vampires instead of blending with humans. Nirel disagrees, and Agnes, who loves her sister more than Nirel, decides to leave with Iris.

She leaves a letter to Nirel upon their departure, while Nirel feeds on humans. In the letter, she says farewell to him and asks for his understanding. He puts it into his pocket and leaves their former house alone without reading the letter. In the end, he is sorry for the departure of two sisters, especially that of Agnes.

II.XXIX. Naylor: "Kariss"

It is a miserable short story about Kariss, who is a vampire in her body but a human in her heart and mind. As a vampire, she visits her dying mother in 1820. She lies to her that she is her granddaughter, and her mother recollects her sad memories to her about the loss of her children and husband, who have been killed. Kariss undergoes her mother's sorrowful memories and compares her current pointless existence to her former joyful life until the family tragedy and her transformation.

Kolli, who she grew up with, finds Kariss and has an argument with her about why she visited her mother against the rule to quit human life as a vampire. Although Kolli also has some happy and nostalgic memories about their childhood, he does not visit his mother and follows the vampire rule to live separately from humankind, because vampires fear their discovery by humans. Kolli and Kariss were transformed by Andrei, who is a chief vampire. While Kariss considers vampire existence as a burden, Kolli regards it as freedom. Nevertheless, he also misses their earlier life. Consequently, Kolli came to grips with vampire life as the least bad choice, which Kariss could not do. This is what distances them from one another, which is contrasted by how close they were to each other as humans (when Kariss heard that her siblings were killed, she only continuously called out Kolli's name). Thus, the vampire existence separates even vampires, who are already isolated from humans. Hence, vampire life means eternal solitude. Kolli warns Kariss that she can only spend one night with

her mother and the next day they must disappear forever because he is afraid that Andrei, who ‘saved’ them, would take their life away if they did not do so. There is a contradiction between Kolli’s fear and his consideration of vampire life as freedom. Just as Kariss does not consider it to be freedom, neither does she regard their transformation as an act of saving them, but instead, as an act of damning them.

She goes to her mother for the last time and realises not only her life lives only in her memories, but also her mother since the old dying woman is nothing compared to the former vivid and strong mother, who was full of life. In pity for her mother, Kariss bites her and drinks her blood to kill her and end her suffering. During this sorrowful act of euthanasia, she sees some of her mother’s memories about their family in her mind. This is the last moment of human existence for Kariss, by which her transformation finishes symbolically. Upon their leaving with Kolli, she understands that her feeling that everything has changed is also true for herself. Regarding her attitude towards vampire life, this is when her existence becomes entirely hopeless.

II.XXX. Naylor: “Arowenia”

It is a miserable vampire horror story. The main character, Arowenia, is a beautiful vampire woman, who lives in the mansion of the arch-vampire, Claudius, from the point on he abducted her after he had massacred the Écuyer, as told in “Claudius”. Every vampire in the mansion is the slave of the remorseless Claudius, and Arowenia is his prisoner. She cannot touch anyone, neither can she be touched by anyone else except him.

Two women dress Arowenia according to Claudius’ taste even though he will not be satisfied, because he wanted green-colour clothes on her instead of pale peach. A ball scene follows, in which everybody is anxious to look for Claudius’ orders. In the ballroom, there are two teenage naked women, whose blood flows from their arms into a fountain, while they are dancing.

Claudius leaves Arowenia alone. She is trapped in the sunroom by Oren and Michael, who are the enemies of the vampire boss. They take her to an unknown place, where she is incarcerated lonely in a terrifying, desolate, and cold cellar. In the end, Arowenia is uncertain if she wants to be saved or not.

II.XXXI. Naylor: “Alexander”

It takes place in 1831 on the Cotterill plantation in Virginia. The story is about a child, Alexander, whose family owns a plantation and forbids him to make friends with the children of the slaves, who work in the fields. The family members and the slaves are harshly distinguished from one another. Alexander is always bored and starts playing with Eucey, a slave child. He is not allowed to go outside during sunshine, because Alexander and his family members are vampires.

They have a relationship with one another and Mr. Smit, another vampire, brings news that there has been a rebellion on one of the neighbouring plantations. As a result of a conversation Alexander overhears, his father feels forced to tell his son the miserable truth that he is a vampire, so he will never age. Therefore, he will remain in his boring and empty world forever.

II.XXXII. Naylor: “Herrick”

It is a story about rivalry and war between vampire groups. Herrick is a vampire, who follows and watches Caroline, whose neighbour he used to be when she was a child. After some time, Herrick disappeared from the neighbourhood so as not to let the woman be suspicious about his lack of ageing.

Four years passed, and he came back, but he did not reveal himself to the woman, whom he hardly recognised for the first time he saw her after his return. On one occasion, Herrick follows Caroline home and watches her when he runs into Micah, another vampire, who thinks that Herrick wants to make the ideal girlfriend for himself of Caroline by transforming her. He recommends that Herrick should visit her and tell her the truth. Herrick has controversial thoughts. He loves the woman, but he does not even dare to speak to her. However, he always contemplates whether he should do it or not.

The two men go to a club and another vampire, Des, arrives to tell them that there is a problem with Benjamin. They go to his ‘vampire-friendly’ motel, where he has given shelter to vampires for decades. Herrick, Micah and Des get to know that Claudius’ vampires brutally killed Benjamin. Micah wants to take revenge immediately, while Des and Herrick prefer Benjamin’s burial and saying farewell to him. The latter happens as they fear the old vampire Claudius because age and power go hand in hand in a vampire’s life. In the end, Herrick remains with his hesitating thoughts if he should talk to Caroline or not. Herrick and his friends do not take revenge either, but it is evident that certain vampires remain opponents and enemies.

II.XXXIII. Naylor: “Ashton”

The horrific vampire story starts when the main character wakes up after a night with drugs and alcohol. It is not long since Ashton and Loren's parents were murdered. Ashton does not have a job and attends a company, which is strange to Loren, Ashton's brother. They always drink and consume drugs. It is uncovered that they are vampires, who transformed Ashton, which Loren does not know. In the evenings, Ashton goes to a desolate house, where these vampires meet to escape the real world. However, they have nothing in common with Ashton, whom they despise.

One night, Wesley pulls a fourteen-year-old girl into the house, and Jessie, the chief vampire agrees to Wesley's idea to rape her. Ashton knows the girl and asks them not to do it. Jessie kills her and gives Ashton five minutes to escape before they start hunting him and his brother down.

Ashton takes Loren with him, confesses to him that he is a vampire, and transforms his brother to protect him. They go back home, where Jessie and Wesley wait for them. The two brothers are stunned, and the vampires brutally and bestially torture Ashton to death. It is unknown in the end if Loren manages to escape or not.

II.XXXIV. Naylor: “Benjamin”

Benjamin is supposedly a former alcoholic and heavy smoker, who was turned into a vampire two years before. (Even as a vampire he tastes whiskey, which he cannot drink, and spits it out). He works and lives in a roadside motel. He is also a TV addict, who does not even know what day it is. Every Thursday vampires meet at his place to play poker. When they arrive, he does not even recognize who they are even if he knows two of the four.

During the play, the vampires have a philosophical conversation about their existence. Marcellus and Des try to be optimistic, Herrick is neutral, but Micah is desperately negative. The ultimate end is Benjamin, who is careless about the whole. The vampires do not have any sense of belonging to one another. They say despising thoughts about one another, and the custom of the Thursday card games seems to be only an enforced habit because there is nothing else to do in the ultimately boring existence of the vampires.

II.XXXV. Naylor: “Jesslynn”

It is about the necessity to transform Jesslynn's family members into vampires. In the beginning, Jesslynn suspects that Jorick Smit has a secret since he does not age. He is their neighbour, and Jesslynn wants to know the reason for his lack of ageing. This is because not only the corpses of her husband's mother and her father are buried on their plantation, but they have also lost six children already. They have now two, Alexander, who is five years old, and his baby brother, Tristan, who is sick. Jesslynn fears that the baby might die, so she asks her husband, Oren, to discover Jorick's secret. Oren hesitates, but he submits to the forceful way his wife talks to him.

He leaves, and as the others wait for his return, the opposition between Torina, Oren's sister, and Jesslynn becomes obvious. Jesslynn despises Torina, who has had six proposals, and since she cannot become a wife, she lives with them. Torina finds beauty the most important and looks down on Jesslynn, who she thinks is not beautiful, which is why she accepted the first proposal she got from her brother. The two women argue more times, and the tension is continuously built not only by these quarrels but also by the uncertainty of where Oren could be and why he has not returned home.

Jesslynn forcefully convinces her hesitating brother, Fabian, to go to the neighbour plantation and inquire about her husband. Fabian does it, returns home and says that a slave told him that Jorick and Oren are gone and have not returned yet. Jesslynn does not find it satisfactory, so she goes back with her brother to Jorick's plantation. She threatens the slave woman but does not get a different answer from the previous one. Her bossy and persistent character comes to the surface. She slaps her brother in the carriage in response to the cynical and ironic joke he tells her when she asks what would happen to her if she lost her husband, and her brother answers that she would remarry.

When Jesslynn returns home, she has another quarrel with Torina, who does not believe that Oren will return. In the middle of the night, Jesslynn hears noises from the garden. Torina goes out, a man comes, and Torina screams, but Jesslynn carelessly and cynically neglects it because she thinks that she deserves whatever happens to her. The noises do not stop, so she goes out with the slaves. The man is Oren as a vampire, who was attacked by Torina as she did not recognise her brother. He killed her and does not want to lose his sister, so he transforms her. When Jesslynn sees it, she learns that this is Jorick's secret. She regards it as a chance to save her children. The story ends with Oren as he bites his wife, whose transformation starts.

II.XXXVI. Naylor: "Velnya"

It takes place near Springfield in Massachusetts in 1855. Every character is a vampire. Velnya prepares for her wedding with her sister, Jeda, who helps to make her hair and dress. Jeda is against their marriage because her sister's fiancé is an executioner who has to travel a lot because of his job. She also dislikes his relationship with his master, who is a high-rank vampire boss.

Velnya wants to get married, and Jeda's husband, Traven, is also happy since the marriage will lead to a vampire allying with the fiancé's coven. He seems to be only interested in it, not in Velnya's happiness, which solely concerns Jeda. Velnya is 100 years old, and she has lived together with Jeda and Traven, but she has felt lonely meanwhile. Velnya also has some concerns about her marriage, and her fiancé's argument to travel to Nebraska seems to be only a cover story. The short story ends as the ceremony begins.

II.XXXVII. Naylor: "Elsa"

Elsa watches a man, who goes away after saying farewell as "Bye, babes. It's been fun" (Naylor 2012). She is desperately in love with the man, Tristan, who is a vampire. Elsa tries to reconcile her ruined soul, so in the middle of the night, she calls up her best friend, Jen, for soothing. Jen says that it is good that they broke up because Tristan is mad since he thinks that he is a vampire. Elsa knows that he is one and tries to explain this to her friend who does not believe her. The phone call uncovers that Elsa lives with her parents, who do not consider her autonomous, and neither does Jen.

Elsa sets out to find Tristan and goes into the motel he was before. As she meets a man in a Hawaiian shirt, highly probably Benjamin, she gets to know that Tristan checked out. She asks the man where Tristan could go, and he gives her some ideas about where Elsa's love can be with his company. At the same time, he tells her that she should not look for him because he is not fitting for her, which he says more than once.

Elsa neglects him and goes further to find Tristan. In the meantime, Lennon, a vampire, finds and attacks her. Another vampire runs into them. He is also after Tristan, highly likely to kill him since Tristan talks to humans about the existence of vampires, which is against the vampire rules. He tells Lennon either to kill or turn Elsa. Lennon does not see any reason why he should transform her, but the other vampire says, "it might be fun" (Naylor 2012), so Lennon does accordingly. The red-haired vampire leaves and Lennon tells Elsa that they should go before sunrise to explain her transformation to Claudius, the chief vampire, because his consent

is needed for vampirising any human. Elsa understands her new existence, and therefore she sees the advantage of eternity for her to find Tristan.

II.XXXVIII. Naylor: “Michael”

It is about how the main character becomes a vampire. Michael Mullen is a low-class unemployed, former drug addict and jailed youngster, who does nothing except his habit of watching TV and drinking beer on the couch at home. His mother has had enough of it and forces him to apply for a job advertisement for yard work, which is around Claudius' mansion.

Michael despises Claudius because he does not look more than seventeen. The vampire accepts him for the job but forbids him to go into the house unless invited. Michael starts working, but he hates it, because Geoffrey, the butler, always considers it incomplete and makes Michael work more and more as well as better and better. Michael has enough of Geoffrey's bossiness and walks into the house to talk to Claudius about it, but surprisingly, Troy invites him to a party. Although Claudius objects to Michael's presence, which he calls Troy's joke, three female vampires seduce Michael as they read his mind about how much he likes them.

The next morning at home, Michael tells Patrick, his brother, about yesterday, but he cannot remember what happened. The female vampires might have sucked his blood because Patrick notes that someone chewed on his neck. Michael wants to convince Patrick to help him steal some property from Claudius' home to make himself rich rather than suffer in his current job, but Patrick does not join him.

He goes with a gun to the house and as he loses control, he shoots Geoffrey. After he realises it, he beats him to death with the flat side of Claudius' silver sword. He wants to get away with the murder, for which he needs money. While he is looking for valuables to steal, he discovers ten vampire coffins in the cellar. The vampires wake up when he looks into a coffin. They chase him, but they cannot go outside the house since it is daytime. Nevertheless, they discover that Michael killed Geoffrey.

Michael goes home. He knows that Claudius and his company are vampires, so he learns that his secret is smaller than that of the vampires, which covers their existence. He decides to enforce money out of the bloodsuckers in exchange for his silence about their existence. He blackmails Claudius, who commands Troy to take care of him. Troy bites Michael by the throat more times and strikes him virtually to death. He convinces the victorious Claudius to transform Michael and the main vampire orders Elsa to do it. She obeys with pity for Michael, and the story ends.

II.XXXIX. Naylor: “Sarah”

This story is about the capture of Sarah by Claudius’ vampire flock. It starts with Sarah while she is talking to her therapist about the sadness of her friend, Katelina, because her boyfriend, Patrick, was killed, which Sarah thinks to have been due to some drug business.

When she leaves her therapist, she calls her boyfriend, Brad, on the phone but only talks about Katelina, which offends the man because he thinks that she is occupied with her too much and neglects him. She promises that she will go to the bar, where he works, to be with him during the night. But beforehand, she would stop by Katelina’s flat since she did not answer several calls of hers.

Sarah does so and finds there two men, Lennon and Joseff, who are vampires. They made a mess of the flat while looking for Katelina. They mistakenly think that Sarah is Katelina and abduct her after they stun her following her unsuccessful attempt to escape. They put her in the trunk of a car and drive to Claudius’ place. There, in the company of other vampires, it turns out that she is not Katelina. The vampires interrogate her about Katelina and Jorick, who is their enemy, as well as Michael, while Peter and Jason are also mentioned, who were sent on a mission they have not returned from even though they would have had to. She does not know anything, so Troy asks Claudius to let him get the information from her. The story ends as Troy proudly prepares to torture the innocent Sarah.

II.XL. Naylor: “Bethina”

It is about a young woman, who suffers from an incurable, infectious, and fatal disease. Instead of the hopeless and self-torturous way to visit sanatoriums, which would lead nowhere, partly intending to protect her mother from her unknown illness, she moves to the plantation, where Alexander lives. Her mother is unhappy about it, but she cannot stop her from moving. Eddie, the driver, who takes Bethina there, also warns her that it is not the right thing to do because the plantation is a miserable place, but she is careless about him as well.

After her arrival, two household workers, Jane and Sandra, are hostile to Bethina. They consider themselves slaves, who the vampires feed on and would rid of when they cannot serve them any longer. They did not even let one of their former employees go to visit her sick sister, who died, but they promised Bethina that she can visit her mother any time unless she tells her about the existence of vampires. The two women are unhappy because although they know

about Bethina's illness, they do not want her to be the vampires' minion and their sacrifice later. Bethina loves Alexander, just as she likes her responsibility to take care of him. The story has an open ending. What will happen to Bethina is not revealed. She knows about the possible dangers, but she regards her life on the plantation as the best option due to her disease.