The Vampire metaphor in US Cinema

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Cultures and Organisational Leadership

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Contents

Abstract

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This dissertation examines two major cultural products: Francis Ford Coppola's *Bram Stoker's Dracula* and the current movie franchise known as The *Twilight Saga*. It examines the vampire protagonists as metaphors for the 'other', the East, and the immigrant, using Said's Orientalism as a key analytical tool. It argues that the vampire, Dracula is a metaphor for the segregated racial other, whilst the vampire protagonist in The *Twilight Saga* is a metaphor for the integrated other.

It examines the vampire's origins in Folklore and its eventual transition into popular culture. It explores the vampire's progression through popular culture and examines its changing stereotypes with reference to Orientalism, the Gothic, and the Uncanny, culminating in what this dissertation argues is the most important vampire, Dracula.

The dissertation then analyses *Bram Stoker's Dracula* as a product of Orientalism, the Gothic, and their progression through Postmodernism, exploring the changing vampire metaphor and arguing that Dracula is a symbol for the segregated racial other as the negative characteristics of Dracula become associated with his origins in the east.

This dissertation then analyses the Twilight Saga, looking at the differences between Dracula and Edward Cullen, and the Postmodern progression of the Gothic and Orientalism resulting in the vampire being used as a metaphor for an integrated racial other. It argues that the relationships and families in the saga are metaphors for bi racial families.

Chapter One

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Introduction: The changing metaphor of vampires in US cinema

‘Every age embraces the vampire that it needs.’ (Auerbach: 1997, 145)

1.1) Preliminary remarks

This dissertation will explore Francis Ford Coppola’s *Bram Stokers Dracula* and the current *Twilight Saga* using Orientalism to highlight that the vampire is in part, a metaphor for the racial Other. It will also argue that the Gothic, Orientalism, and the Uncanny are all intrinsic themes within the vampire metaphor, and like the vampire metaphor, have transgressed and transformed due to post-modernism.

It will firstly place each cultural product within its specific area of the Gothic genre, providing the political and social context with which to explore Orientalism. It will also explore the changes of this genre and of Orientalism due to postmodernism. Within Orientalism, this dissertation will also examine the use of the Uncanny within the two products. It seeks to explore Dracula as a product of orientalism and Western fears of the East, reverse colonization, colonization of the body and the perceived threat of the Eastern male to the western female. It will argue that the vampire icon Dracula was a metaphor for the segregated other and that Francis Ford Coppola’s adaptation, although being a postmodern product, still expresses Orientalism. It will then argue that the more recent Edward Cullen is the product of hybridity, integration and the current societal views on immigrant ‘others’ and biracial families. It will determine whether the vampire metaphor, the Gothic, and orientalism are gone or whether they have transgressed through postmodernism.

1.2) Orientalism in Vampire metaphors

Vampires are monsters that have stalked our nightmares for centuries, slowly sinking their teeth into victims and spreading across the globe. Since their beginning, the vampire has been a metaphor for cultural fears. Through their ambiguous nature, they have survived the centuries by mutating into whatever we need; they were and still are the embodiment of cultural threats. As such, examining the vampires of today within popular culture, primarily cinema, can give us an insight into current cultural threats which this dissertation argues is the racial Other.

There is much to be said about a mythical creature with no reflection doubling as an omnipresent reflection of modern culture. It is a pleasing dark irony, a dark pleasure that is central to the allure of the vampire tale. From the beginnings of cinema to the present day, vampires have mesmerized us and wound their way into our cinematic doctrine: 'the frozen undead, the never changing image of immortality, displaying the ever-changing facets of society, our conscious and unconscious fears. The vampire is: 'an ambiguously coded figure, a source of erotic anxiety and corrupt desire, the literary vampire is one of the most powerful archetypes bequeathed to us from the imagination of the nineteenth century. Vampire tales have been and, in some cases, continue to be grisly nightmares that touch on the basic fears that make us all vulnerable' (Hollinger: 1997, 1.)

What Hollinger brings to light is the fact that the vampire is what we revert to, to metaphorically express that which we deem to be Other, and what the vampire reflects today is greatly different to what it reflected during its origins. There are strong similarities and cross overs between what Hollinger describes above and the definition of Orientalism. Today we exist in a state of transition, a time of change in which the boundaries that make up Western society are starting to shift:

> [T]his deconstruction of boundaries helps to explain why the vampire is a monster-of-choice these days, since it is itself an inherently deconstructive figure: it is the monster that used to be human; it is the undead that used to be alive; it is the monster that looks like us. For this reason, the figure of the vampire always has the potential to jeopardize conventional distinctions between human and monster, between life and death, between ourselves and others. We look into the mirror it provides and we see a version of ourselves. Or more accurately, keeping in mind the orthodoxy that the vampires cast no reflections, we look into the mirror and see nothing but ourselves. (Hollinger: 201)

What Hollinger is expressing is that the liminal space in which the vampire exists, similarly to racial Others in a third space[1], the traits that make up the vampire and make it a 'deconstructive figure' is what draws us to him in times of change. The vampire can become an expression of us, our own doubts, and our own fears of change and the shifting boundaries (East and West) that make up our world. It is these characteristics that link the vampire metaphor to Orientalism.

1.3) Orientalism

The term Orientalism is derived from 'Orientalist', which is associated traditionally with those who engage in the study of the Orient. However the very term 'orient' can mean different things and hold different connotations for various individuals, like the ambiguous vampire. Said proposes that 'Orientalism' is the way in which the West understands their experiences of the Orient, the East, through their own interpretations, i.e. from a Western perspective. Said described it as a way of 'coming to terms with the Orient that is based on the Orient's special place in the European Western Experience' (Said, 2003). He defines the

[1] Beyond a rigid binary of black and white, vampire and human, the hybrid is the mixture of two separate elements. Homi Bhabha in *The Location of Culture*, argues that the hybrid figure opens up a space of cultural uncertainty and instability. For Bhabha, this ambivalent space, or Third Space, disrupts the unity and homogeneity of cultural identity to create a new in-between. The negotiation of identity within the Third Space creates ambivalence at the source of authority and becomes a form of subversion. Ultimately, hybridity expresses the impossibility of essentialism and fixity through its embodiment of dialogic tension within its own paradoxical structure (Bhabha 36-39), characteristics that are unanimous with the vampire.

Orient as the ‘non-West’ and thus orientalism highlights how the West constructs the Orient, or non-West, and through this process defines itself. For example the West is the West because it is not the East.

Said’s exploration of Orientalism and the Orient highlights political, economical, social, and moral justifications for imposing the West over the imagined East. There is clearly racism towards the East as Orientals or the people of the Orient are represented by generalizations and stereotypes which cross (permeate) countless cultural and national boundaries, and they are portrayed as problems to be solved and/or confined. The West tends to group the whole of the East in one inferior category.

This understanding of the East is an integral part of European culture and ‘material civilization’ (Said 2003:2) which is reinforced within that culture and civilization through various means. As Said puts it: ‘The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles’ (Said 2003: 2).

In other words, the stereotype of the East is perpetuated through various Western cultural means, one of those (supporting cultural institutions) being cinema. Francis Ford Coppola’s *Bram Stokers Dracula*, still holds many elements of Orientalism, as does the original literature written by Bram Stoker. The very fact that Francis Ford Coppola was drawn to such a character, representing 19th century imperial ideologies, expresses a desire to return to the past, which this dissertation argues is part of the Gothic and part of the vampire metaphor. Twilight uses the vampire metaphor to express very different ideologies, which is in part due to Post-modernism.

The vampire is often referred to as an Uncanny subject. By exploring the elements of the Uncanny, which is also a major aspect of Orientalism, it further reinforces the argument of Orientalism existing in the vampire metaphor.

1.3.1) The Uncanny in Orientalism

The uncanny, a term coined by Ernst Jentsch and later studied in depth by Freud, is used to describe things that are weird, supernatural, eerie or creepy. 'Freud's uncanny has had an enormous influence on readings of Romantic and specifically Fantastic literature, and has led critics to view stock figures like the ghost and the vampire as incarnations of the return of the repressed' (Falkenberg: 2005, 17) It describes the sense of uncertainty we feel, in particular regarding our sense of reality about who or what we are and what we are experiencing.

> 'The uncanny has to do with a sense of strangeness, mystery or eeriness. More particularly it concerns a sense of unfamiliarity which appears at the very heart of the familiar, or else a sense of familiarity which appears at the very heart of the unfamiliar. The uncanny is not just a matter of the weird or spooky, but has to do more specifically with the disturbance of the familiar.' (Bennett et al: 2004, 34)

With Bennett's definition in mind, we can examine the vampire as an uncanny subject. The vampire looks like a human but it is not. It is a dead human that is alive.

Freud's theory of the Uncanny, which has become the mainstream source for the Uncanny was written in criticism of Ernst Jentsch who overlooked any relationship between the uncanny and the unconscious: 'his effort to cover the entire spectrum of potentially uncanny experiences reveals his roots in the statistical approach of nineteenth century psychology, and Jentsch never considers the unconscious factors' (Falkenberg: 2005, 18). However Freud's theory of the uncanny is criticised for focusing too much on the

unconscious as a result. Freud links the uncanny to fears that can be traced back to repressed infantile memories (Falkenberg: 18).

Falkenberg argues that the uncanny in romantic and fantastic fiction can be linked not just with the audience's reactions to characters and events but the 'aesthetic strategies that can create an uncertainty separate from repression' (Falkenberg: 18). Falkenberg links this to literary texts but this is also relevant to film. The camera angles, shots, and techniques that place what the audience sees into an uncanny frame of reference for example: 'At its most representational…cinema could bring into focus the unseen or previously unseeable…the wonder of it… [is] that in addition to representational prowess it possessed magical powers, could make things appear and disappear, could conjure ghosts, could mutilate and multiply and reconstitute bodies – could mess with time and matter (Stern in Royale: 2003, 85)

As such the vampire metaphor in cinema, an uncanny subject presented through an uncanny form, is deeply imbedded with Orientalist discourse. The notion of the West expressing their ideas of the Other in stereotypes, and the view of the Other as inferior are some of the observations this dissertation makes in later chapters. Within cinema, the genre that the Vampire is placed within reinforces the association with Orientalism, the Gothic

1.4 The Gothic

The original vampiric metaphor within cinema consisted of repressed sexuality, gender roles, the fears of both death and evil, and fears of the Other, but all of this was presented not just through romantic fantastic fiction, but Gothic fiction.

The Gothic is a pervasive genre that is difficult to define, mainly due to the fact that when we say Gothic, we are really referring to two different elements:

The first is imagery that comes to mind when we think Gothic, such as castles, coffins, monsters, strange foreign lands and so on. This is one classic setting of 18th-century Gothic novels, and as such became one and the same with the vampire archetype. One definition of Gothic is 'fiction of the nineteenth century, and fiction and film of the twentieth century, that repeats or transforms many of the stock motifs and preoccupations of the Gothic' (Murray, 2004: 203).

However, there is a different element to the Gothic that is far more vague and synonymous with horror and the uncanny; it is a feeling rather than a form. Fred Botting points to transgression as a central concept, something that is 'not simply or lightly undertaken in Gothic fiction, but ambivalent in its aims and effects' (Botting, 1996: 7). More specifically, he refers to 'a play of ambivalence, a dynamic of limit and transgression that both restores and contests boundaries' (Botting, 1996: 9). Gothic characters and villains transgress society's boundaries or 'limits', creating a sense of horror and uncertainty within the reader or viewer, and this relationship between transgression and limits forms the central dynamic of the Gothic. This character formation and its effects are unanimous with the Oriental Other but within cinema it is something we enjoy seeing. Judith Halberstam supports this theory, arguing that 'fear and desire within the same body produce a disciplinary effect' (Halberstam, 1995: 13). We enjoy seeing limits transgressed - it horrifies us, but at the same time reinforces our sense of boundaries and normality. Although these two elements often work together to form the Gothic, it is the horror inspired by the Gothic that has made it so popular and long lasting. Especially in film, when horror can be explored in images of gore. Films: 'force audiences to confront the sado-masochistic pleasure they derive from images of violence' and forces audiences to accept the 'guilty pleasure [found] in [images of] gore' (Taubin, 1995: 8-11).

Gothic figures change, but the goal remains the same, for the draw of horror is undeniable. ‘We love to read or view horror because we enjoy the chill with which it disturbs our sense of comfort and equally enjoy the way it then finally, monsters banished, returns us to that comfort, secure’ (Wisker, 2005: 25).

This is the job of the (racial) Otherness expressed in the vampire archetype. The uncanny oriental vampire in the Gothic setting explores binaries and liminal spaces, (the East and the West, colonisation, reverse colonisation) which horrifies us but in the end the protagonist hero (Western) saves the day and returns us to the safer confines of Oriental binaries.

The Gothic is synonymous with the inhuman: ‘traditionally, the Gothic represents the fearful unknown as the inhuman Other’ (Anolik & Howard, 2004). This inhuman figure can be a social, physical, or even mental Other, who ‘announces itself (demonstrates) as the place of corruption’ (Halberstam, 1995). It generally takes the form of something physically monstrous. The vampire therefore is at the forefront of the Gothic exploration of the monstrous, inhuman Other – an undead creature of the night that derives sustenance at the expense of the living. Of this creature, David Punter and Glennis Byron state that ‘no other monster has endured, and proliferated, in quite the same way - or been made to bear such a weight of metaphor. Confounding all categories, the vampire is the ultimate embodiment of transgression’ (Punter & Byron, 2004: 268). The vampire is thus the ideal vessel for the Gothic mood and also for Oriental (postcolonial) Gothic fiction:

> In deploying the Gothic, postcolonial fiction attempts to solve the lingering historical and political problems of colonialism in terms of a European narrative mode. If the British gothic enables a symptomatic reading of empire, gender, and sexuality, amongst other things, then what might the gothic reveal about the postcolonial? Broadly speaking, postcolonial gothic inquires into the uncanny relationships between colonial narratives of conquest and unspeakable violence, public history and intimate narratives, and the persistence of nostalgia for nation or homeland in the face of the failure of such projects. (Azzam: 2007, 2)

Within Dracula, his positioning in the exotic East of Transylvania: '… positions … [Dracula] as a colonial discourse that mediates between Occident and Orient, colony and metropole (Azzam: 47). This is also done in Twilight with the positioning and representation of the Native American characters in the films.

Chapter Two

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Vampires in Folklore: Vampire metaphors, the Other, and the Uncanny

> 'Vampires…can be everything we are, while at the same time, they are fearful reminders of the infinite things we are not.' (Auerbach: 1997, 6)

2.1) Preliminary remarks

In order to fully understand the significance of the vampire metaphor in our culture, and the significance of their relation to the racial Other, we must first explore and understand the vampire's origins. This chapter will examine the reasons why the vampire was created and the metaphor behind it. Understanding the original vampire metaphor gives insight into the relationship between cultural fears and the vampire in culture.

2.2) Vampire origins: The Vampire Metaphor

The modern vampire of popular culture today is based on the vampire folklore of Eastern Europe pre 18th century and 'primarily served to provide an explanation for the spread of fatal illness…in an era in which the mechanisms of contagion were unknown' (Day: 12). This fact is one universally shared by theorists. Strange diseases that caused deformations, strange behaviour, and symptoms that people could not understand were believed to be the work of vampires. The specific diseases that caused these symptoms are often disputed but the fact remains that from the very beginning, vampires were a 'metaphor, though people didn't realise it, giving human shape to viruses and bacteria' (Day, 2002: 12). The vampire has become a metaphor for many things over the course of history: sexually

transmitted diseases, addiction, homo -eroticism, the discrimination of minorities, the orient, and even the role of the bourgeoisie in our current economic climate:

> 'The figure of the vampire, as metaphor, can tell us about sexuality, of course, and about power; it can also inscribe more contemporary concerns, such as relations of power and alienation, attitudes toward illness, and the definition of evil at the end of an unprecedentedly secular century. And it can help to clarify the nature of the fantastic realities that seem occasionally to overwhelm the empirical.' (Gordon and Hollinger, 1997: 3)

2.3) Characteristics of the vampire: disease and the other

Throughout the vast underworld of ghouls, ghosts and demons, there was no figure so terrible, so foul, so dreaded and abhorred, yet also shrouded in fearful fascination as the vampire. The vampire was, and still is, neither ghost nor demon, belonging to neither the land of the living nor the land of the dead, and yet it possesses some mysterious and terrible qualities of both. Its existence is a liminal space explains its natural progression into the Oriental Gothic. Surrounding this dark figure were the most sombre of superstitions for he belonged to no world, and was a pariah even among demons. The fact that such a creature has been used as a metaphor for racial Others and homosexuals, gives us an insight into the just how deep rooted the fears felt by Western society were. The vampire spread over from the mysterious East, which also reinforced the vampire's affiliation with Easterness. The fears of reverse colonisation (pollution of the blood) became one of the main facets of the vampire archetype.

The most common understandings are that the Vampire is a re-animated corpse, a being who exists in a bizarre third space of living death. Pre 19th century, within Eastern European folklore and other cultures, it was believed that one of the many nightly activities of the vampire was to spread disease to sleeping villagers and drink their blood, blood being the source of life and thus the only means for the undead to remain in their state of living.

This blood sucking is a myth which has stayed with the vampire archetype until the present. Pre 19th century beliefs were that the vampire would appear bloated and purplish, quite unlike the striking Dracula of later vampire tales, as they would have been feasting on blood. Blood therefore is probably the most significant element in vampire lore. Drinking the blood of humans is the vampire's means of survival as they take life from their victims figuratively and literally. The importance of blood in pre 19th century folklore was probably linked to common medical beliefs. Cleaning the blood through blood-letting or by using leeches was commonly used all the way up until the 19thcentury, and so most illnesses and diseases were seen as infections of the blood. In the case of the vampire it was logical that he would need human blood to survive, but would also pass on his affliction through the same process.

This provides some explanation as to why the vampire became attributed with the fears of homosexuality later on, as AIDS was a serious disease spread by blood and stereotypically homosexuals. It also explains why we have used the vampire to represent the racial Other. Our blood is not just something that keeps us alive but it also contains our DNA, our racial makeup. Vampires corrupt it, drain it, and can convert it into their own DNA.

2.3.1) Vampire Lore: Myths and Superstitions

Those deemed to be Others differ depending on the era and the country, but despite the wide dispersal of vampire myths across time and space, the lore surrounding the vampire shows surprising congruity. The characteristics of the vampires who plagued these different countries, his origins, powers, and his weaknesses are very similar. For example, the reasons for the reanimation of the corpse differed but the general understanding was and still is that the vampire once lived, died a corporeal death, and then rose from the grave to walk the earth and haunt the living. It was, however, a common belief that those cursed to rise from their

graves a vampire could have been witches, suicide victims, or someone who had been attacked by a vampire in life (Guiley: 2008, 31-34).

When vampires spread into popular culture, it became part of the vampire archetype that someone would have to have been bitten by a vampire to become one, in some cases it was portrayed that a victim would also have to drink some of the vampire's blood to complete the transformation (colonisation).

During the 18th century, there was a frenzy of vampire sightings in Eastern Europe, with frequent staking's and grave diggings taking place in order to identify and kill the potential revenants; even government officials were compelled to join in with the hunting and staking of vampires (Barber: 2010, 5-9). Despite being called the Age of Enlightenment, during which most folkloric legends were quelled, the belief in vampires increased dramatically, resulting in what could only be called a mass hysteria throughout most of Europe. The first known sweep of serious vampire related hysteria started in East Prussia in 1710. Then from 1725-30 there was hysteria in Hungary and simultaneously from 1720-32 in Austria and Serbia. By 1732 the Hysteria reached England and the word 'Vampyre' infected the English language (Francis-Cheung: 2009, 635).

Chapter Three

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Vampires in Popular Culture

3.1) Preliminary Remarks

This chapter explores the role of the vampire as a key figure of the Oriental Gothic, that incorporates both elements of the uncanny and the Other and is used as a medium for postcolonial narratives. It will explore the transformation of the vampire archetype over time, the role of Oriental Gothic texts drawing focus to the most important Gothic vampire of them all, Dracula. It argues that Dracula is *the* key corner stone of the Vampire archetype that reinforces the vampire as not only an Other but an oriental Other.

3.2) The Oriental Byronic Hero

One of the first real commercial successes of vampire fiction was John Polidori's *The Vampyre* in 1819, which was the first short story about vampires. The protagonist Lord Ruthven, an aristocratic, dangerous and charismatic seducer, was at the time believed to be a pseudonym for one of the most notorious celebrities of the era, Lord Byron. This fact is the primary cause for the story's success, notoriety and survival throughout the centuries: '*The Vampyre* inspired popular theatrical versions… [the] most successful commercial successor was the long running…"*Varney the Vampire*" by James Malcom Ryner' (Day: 2002, 15). Lord Byron remained an iconic vampire figure inspiring the 1995 novel *Lord of the Dead* published in England, a tale in which the vampire protagonist is Lord Byron himself. The characteristics seen in Ruthven and Byron, the aristocratic seducer, created a foundation for the character of the modern vampire that exists today. Lord Byron is famously linked with Orientalist poetry produced during the Romantic period and 'in his work Byron further capitalizes on the public's demand for exotic tales of adventure and romance set in dreamy,

eastern locales' (Bloom, 2003:66). Lord Byron became one with the hero in his tales as his real life became an exotic adventure and so the archetype of the Byronic hero was created, a character linked intrinsically with orientalism.[2]

3.3) Self-Loathing: Vampire Ethics

While *The Vampyre* (1819) remains the inspiration for popular theatrical versions, *Varney the Vampire*, a long running newspaper serial published in 1940s England is the main carry over from Polidori to Bram Stoker's *Dracula*. Sir Francis Varney is an important stepping stone in the polymorphism of the vampire mould. He has progressed from the: 'Byronic vampire into a tale of pathos' (Day, 2002:15) and is an interesting example as it was republished in the seventies, highlighting 'the popularity of *Dark Shadows*, the vampire serial of the latter twentieth century and indicates the tentative stirrings of academic interest in horror and gothic literature' (Day, 2002:15).

Francis Varney was the start of the 'tortured soul' aspect of the vampire. The concept of a vampire with a conscience, the character expressing self-loathing because of their 'affliction' is one that was carried over into many subsequent vampire characters

3.4) Homosexuality: Sexually Ambiguous Others (vampires)

The nineteenth century is also shrouded in the dark daunting shadow of *Carmilla* by Sheridan La Fanu (1872). For the majority of the nineteenth century, the vampire became 'fragmentary' mixing 'vampires with orientalism' and remained 'limited to the exotic,

[2] The vampire archetype has transformed a number of times but one particular element that remained prominent until the 20th century was that they were typically foreign or from the East. Vampires were once considered German for example, as described by Jane Eyre in Charlotte Bronte's famous novel: 'Ghosts are usually pale Jane. This, sir, was purple: the lips were swelled and dark; the brow furrowed: the black eyebrows widely raised over bloodshot eyes. Shall I tell you of what it reminded me? You may. Of the foul German spectre--the vampire' (Bronte, 1897: 80). Vampires also became predominantly associated with Transylvania, thanks to the famous vampire icon Dracula, who first appeared in Bram Stoker's novel in 1897.

thrilling image or metaphor' (Day, 2002:15). *Carmilla* digested the seducer characteristic set by Polidori but is written from the perspective of the 'victim' Laura. As such it expresses *our* inner 'perversions' and 'dark emotions'. The fact that the characters Carmilla and Laura are both female is therefore no coincidence. The attraction between the two women in the story makes the already dark Gothic horror story all the more dark, disturbing and exotic. It explores gender roles and the binaries in sexuality, characteristics associated with the Orientalism, the Gothic and the Uncanny. Lesbian vampire novels in particular appeared in the first half of the twentieth century in order to pathologise women's friendships and to 'enforce the transition from nineteenth-century socially accepted close female friendships to the redefinition of such relationships as deviant in the first half of the twentieth century' (Williamson: 2005:34). The characteristics of bisexuality or sexual deviancy have become part of the vampire archetype. The vampire characters do not differentiate between genders when selecting victims, their victims are both male and female and their seductive behaviour open to both. The relationships between Dracula and Harker or between Louis and Lestat in *Interview with a Vampire* for example, have homosexual undertones. It seems that as well as being dead and alive, human and not human; they are also neither homosexual nor hetero sexual. Their existence in a third space speaks for all aspects of their nature. This fear of sexuality and sexual deviancy is one of the most expressed undertones in nearly all vampire related fiction and as such became one with the Oriental vampire.

3.5 Orientalism in Dracula

3.5.1) Oriental Vampires

Bram Stoker's *Dracula,* written in 1897 is a dark, erotic, shadowy culmination of all its vampire predecessors. Basing the character on the historical Vlad the Impaler, orientalising the setting and the count himself, seemingly made the story all the more

believable and easy to relate to as it expressed the fears of society during its time, especially the fear of sin, sexuality and most importantly the fear of the East. The East became the centre of these fears during the 19th century. Dracula's story 'prefigures in some sense the imperial colonisers' bad dreams of a reverse colonisation of the mother country by colonised subjects' (Elsaesser, 2001: 12-15). When Dracula travels to the West he becomes a metaphor for many things including the East. The fact that he can only survive in the dirt of his home country, the ship he travels in, 'The Demeter', meaning mother earth, all express the undertones of colonial fears of the oriental 'other'. Because the novel is written during a time of invention, changing morals, expansion and evolution, balancing precariously on the razor edge of a considerably different century, it is a novel within which we can try to search for a 'earlier version of our own situation' (Day, 2002:17).

3.5.2) Dracula's legacy

There are countless revisions of *Dracula*, including the first cinematic vampire film, the German expressionist film *Nosferatu* (1922). In this, Dracula is portrayed as a horrifying beast, lacking all the charismatic charm and allure that had become synonymous with the vampire archetype: 'superimposed in the figure of Nosferatu are several conflicting ethnic or racial 'others', making him at once an 'in-between worlds' creature' (Taubin, 1995: 8-11). It was not until Fred Saberhagen's *The Dracula Tape* (1975) that Bram Stoker was engaged more seriously (Day, 2002:17).

> 'Dracula has returned as a circulating novel because it has become the work against which new vampire stories, both revisions of Stoker's novel and vampire stories that have nothing to do with the Dracula, can be written. Stoker's Dracula now serves as a synthesis of romantic, Victorian, and Christian values, ideals and fears, allowing us to take it apart and create informing structures for our vampire stories.' (Day, 2002:17)

Dracula's characteristics can be seen within nearly all the following adaptations of vampire fiction, such as Barnabas Collins in the soap opera *Dark Shadows* from 1966-71 which has a film release due in 2012 with Johnny Depp playing the character Barnabas. Dracula can be seen in Anne Rice's protagonist Lestat in the 1976 novel *Interview with the Vampire;* Tom Cruise plays Lestat in the 1994 film adaptation of the novel. Then S.P. Somtow's Timmy Valentine in the 1984 novel *Vampire Junction* with a film adaptation in 2001, and Nick Knight and Lucian La Croix in the soap opera *Forever Knights* from 1992-96 also resemble the count. They are 'melancholy wanderers and tormented outcasts' (Day, 2002:14), dark, seducing and exotic.

'By the late 80's…the aids crisis… [gave] blood a new meaning' (Taubin, 1995: 8-11). The film adaptations of *Interview with a Vampire* and Bram Stoker's *Dracula* for example are all metaphoric: 'Aids anxiety movies. Blood functions in their various narrations as the medium for a network of contagions. It means death from within, even as it circulates living bodies' (Taubin, 1995: 8-11). So like the very start of the vampire myth in folklore, vampires remained a metaphor for disease. Even if vampires are no longer believed to be the *real* root cause of diseases and plagues, they still represented the spread of contagions, now with the sexual undertones related to the Aids virus. Also: 'vampirism is an apt metaphor for the power relations within an increasingly desperate capitalism and the not unrelated culture of victimization…vampirism involves a symbolic relationship of unequal power…' (Taubin, 1995: 8-11).

There have been one hundred and seventy versions of *Dracula* to date. By 2005, Dracula became the subject of more films than any other fictional character. In the 20th century there were around one hundred and thirty films about vampires and over thirty television series. Since the year two thousand there have been over eighty vampire films and over fifty television series.

> ‘Several critics have pointed out that the success of Tod Brownings original 1931 Dracula with Bela Lugosi happened when America and Europe were plunged deep in an economic depression; we are now grinding through the worst economic crisis in seventy years, and so are following suit, escaping from financial fright into supernatural fright.’ (Jackson & Bell, 2009: 41-44)

Francis Ford Coppola’s film *Bram Stoker’s Dracula* (1992) is the first film to seriously attempt an adaptation of the original novel without any major alterations other than a larger focus on Dracula being Vlad the Impaler. The story:

> ‘…speaks volumes: about the unselfconscious racism of the educated classes during the last-but-one turn of the century, but also about ‘us’, hyper-selfconscious readers of literary texts and filmic discourse, and citizens of ‘fortress Europe’, some of whom harbour their own nightmare visions of history’s undead heading west from the ‘land beyond the trees’ and beyond.’ (Jackson & Bell, 2009: 41-44)

Dracula is an exotic tale of colonial discourse and the fears and orientalist discourse that come with it.

Chapter Four

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Bram Stoker's Dracula

'Dracula is the best-known and most influential reworking of the various central European vampire myths and motifs, which have been lent undying popularity by the subsequent transformation of the novel into theatre, film and other even more recent, media (such as, in 1998, the ballet Dracula, or the e-mail journal intervamp)' (Walder, 2001:192)

4.1) Preliminary Remarks

4.1.1) Film Summary (See appendix 1)

4.1.2) Bram Stoker

Bram Stoker was an Irish novelist born in the mid nineteenth century. It has been observed that Stoker's Irish background impacted the story of Dracula, as like Dracula he was an Other in society: he would have experienced the difficulties that the Irish had with rights to land and the negative repercussions of colonialism. This is linked in the story by Dracula's need to sleep in the soil from his home land and the colonial threat he represents: 'Stoker was a displaced Irishman, whose national allegiances were conspicuously divided, and whose writing engages with the history of conquest and domination in the Anglo-Irish relations' (Regan, 2001:457).

His religious orientation also plays an important part in *Dracula*. Stoker was a protestant, but many have argued that the content in *Dracula* implies he was in fact a secret Catholic. Bak argues that there is a clear binary between the Protestant West and the Catholic East: 'For all the spiritual emphasis…its [a] juxtaposition of Continental Roman Catholic

superstition with Anglo-American Protestant rationality' (Bak, 2007:8). However it is also argued that the Protestant characters in Dracula have to rely upon the old, traditional, superstitious ways of the East to defeat Dracula in the end. Wixon notes that towards the end of the novel and film: 'Harker returns to Transylvanian under conditions which are completely opposite of those of his first trip-instead of being alone, unsure, and Protestant, he is now in a group, experienced, and quasi-Catholic' (Wixon, 1998: 254). Another argument posited by Milbank is that '[the] Demonic character [Dracula] is used to unite a disparate opposition. So, Dracula calls forth a union of Protestant word and Catholic sacrament, figured as modern and ancient modes of communication' (Milbank, 1998: 21). In response to that, many argued that there was no Protestant warrior or expert practitioner of the Protestant faith used to destroy Dracula, like the Catholic Van Helsing in the novel.

4.1.3) The Victorian Era

The Victorian era was a time of great change. People moved from the practicality and rationality of eighteenth century Georgian thinking to Victorian Gothic romanticism and mysticism, and saw massive socio economic events such as the industrial revolution, Darwinism and the expansion of the British Empire. The industrial revolution and especially the advancements in areas such as transport made the 'other' side of the world seem much closer to home and in the mid nineteenth century many Irish emigrated from their homelands to America and Australia due to the Great Famine.

> Bram Stoker's peculiar achievement was to transform the materials of the vampire myth in a way that would tap nineteenth-century concerns about the politics of Empire. In allowing the narrative to shift from the Carpathians to London, Stoker controversially places the central disturbance of the novel at the heart of modern Europe's largest empire and induces a 'late Victorian nightmare of reverse colonization' (Regan, 2001:457).

4.1.4) Invasion Literature/ Reverse Colonization

This form of narrative is part of a literary movement called 'invasion literature', a movement which is driven by the anxiety surrounding hypothetical invasions by foreigners which: 'Stoker deliberately…stoked with his tale of Dracula, who polluted the English blood both literally and metaphorically. Indeed what distinguished Dracula from his vampire predecessors is that his attacks involved not only the possibility of death but the actual loss of identity, in particular one's racial identity' (Wilson, 2010:138). In other words, Dracula imposes the threat of reverse colonialism and as such threatens the racial identities of the Western characters. He does this by drinking their blood and then feeding them his own. John Stevenson states in *A Vampire in the Mirror: The Sexuality of Dracula* that blood is not just food, semen, and a means to eternal life, but also a 'crucial metaphor' for racial identity. Dracula's threat is not just the mixing of blood, but complete deracination. Dracula's victims and sexual partners become 'pure' vampires, their loyalties lying now with Dracula and not Britain. (Stevenson: 1988:139)

4.1.5) Coppola

Francis Ford Coppola's *Bram Stokers Dracula* was released on Halloween in 1992 earning over thirty two million dollars in its first weekend alone. It was the most successful and most expensive vampire film in its time (Holte, 1997:118). It is one of the most interesting examples as his film is said to be the most accurate re-telling of the original source rather than a revision or updating: 'advertised as the first legitimate adaptation of Stoker's novel' (Holte, 1997:118). However, even though it is said to be the closest retelling of the novel, some of Coppola's aesthetic choices tell a different story. The subtle changes to the story and the style mark the transformation of the vampire metaphor.

> ‘Coppola…not only borrowed from Stoker, but from most of the other screen adaptations as well. Coppola’s Dracula is an accumulation of over seventy years of Dracula film’s; it also defines the images of Dracula in the 1990s and is the prime example of the popular new genre: the dark romance, a narrative form that foregrounds the romantic elements of the traditional vampire story and pushes the horrific to the edges of the frame…the suffering if the sensitive vampire is more important that the victims’ loss of blood’ (Holte, 1997:118).

4.1.6) Film vs. novel

The film adaptation is centrally focused on the use of imagery and visualistic styles. It is a colourful, vibrant, and cleverly shot spectacle that expresses twentieth century cultural schemas in visions rather than words; such is the change from literature to film and the shift to postmodernism. Although Stoker and Coppola are both from vastly different time periods they were both drawn to the character Dracula and his story. This chapter argues that the connection between the time of Stoker and Coppola and their uses of Dracula as a metaphor is related to immigration and orientalism. At the time of the film’s creation in 1992, immigration in the USA was at its highest for decades:

> ‘The 20th century began with the country in the midst of the greatest wave of immigration in its history. The century ended in the midst of another period of high immigration, greater in numerical but smaller in its relative impact than the immigration of 100 years earlier. The issues raised at the turn of the 21st century parallel those of the earlier wave: Can the country accommodate the new immigrants? Who benefits form the arrival of the immigrants? Who is harmed? Can the immigrants be absorbed and integrated or are they simply too "different" from the rest of the country? Will the country change as a result of the immigrants, and how?’ (Urban institute: http://www.urban.org/publications/900417.html)

Similarly during the late 19th century, immigration and transport were a few events among many that were in part the cause of transformation in Britain.

Although the film differs from the novel in some ways, which provide interesting insight into the difference of Stoker’s and Coppola’s eras, it was always advertised as the closest retelling to the original novel. Staying true to the original novel could be an indication

that people had come full circle in their various attitudes towards migration, a re-emergence of 'folk-devil' impressions and nineteenth century attitudes. Coppola does this through the clear logic of dualism and binaries in the film, for example light and dark, West and East and science and the supernatural but in some cases they often become blurred. The dialogue is true to the novel but the way the film emphasises and uses colour, the various shots and camera angles, the atmosphere and other elements generated by Coppola that show twentieth century ideologies (postmodernism).

The first major difference between the novel and the film is Coppola's approach to spirituality and Christianity. The novel paints a clear image of good versus evil in the form of the Western Christians and the Eastern other, although this binary is made ambiguous by the use of Van Helsing's. In Coppola's film, Van Helsing is portrayed as more evil and mad, which blurs the binary between Catholicism and Protestantism. Bak argues that Coppola is a postmodern age product and as such religion is expressed in a postmodern way (Bak, 2007). Religion is 'reduced in the film to obvious symbols like crosses and crucifixes…the religious dimension to the film works on the level of innuendo…'(Bak, 2007).

The second major difference is the symbolism of blood. Dracula's consumption of blood in the novel is used as a contrast to spirituality. The symbolic drinking of the blood of Christ in celebration through communion is perverted: when Dracula drinks the blood of his victims, it is an act against god. Coppola use Christian imagery throughout the film is ambiguous, but the emphasis on blood is a symbol for sexuality, sexually transmitted disease and eroticism. The colour red is used excessively throughout the film, from the close ups of blood cells, Dracula's blood red armour and robes, to the red barren landscape of Transylvania, and Lucy Westerna's red hair and flowing red dresses. Ultimately the image of blood is transferred from the sacrilegious insult to Christianity to an erotic bond between the characters that are both physical and aesthetic.

This link between eroticism and blood is expresses from the very start, when the audience is first introduced to Van Helsing's character. He is giving a talk about syphilis and venereal diseases. He talks about the contagious nature of syphilis and how it spreads through blood. He also discusses the word venereal disease and how it originates from the Latin for Venus, associated with women, and he mentions witches. And so the disease itself is feminised. When Dracula drinks Lucy's blood she becomes a vampire and so it could be interpreted that Dracula's Otherness spreads like a sexually transmitted infection, a metaphor for syphilis in the novel but more likely seen as a metaphor for AIDS in the film. The eroticism when Lucy is first attacked by Dracula would suggest this.

It could be argued that in Stoker's time, the warring between Catholicism and Protestantism was of cultural significance, whereas in Coppola's time the AIDS crisis was the main cultural fear: 'Even Coppola admitted to having used vampirism as a metaphor for the spread of AIDS…'(Bak, 2007). This is but one example of how the vampire metaphor is altered to fit the changing cultural fears in society.

The third major difference is the love story between Mina and Dracula and the inserted story of her being the reincarnation of Dracula's wife. Dracula is seen as a tortured soul, seeking his long lost love, Elizabeta reincarnated as Mina. They are fated to be together, implying almost that their meeting and all that transpires was something destined to happen. This is still a spiritual journey but a variant on the spiritual journey in the novel. Arguably then it is no longer the spiritual journey of God versus Satan but the spiritual journey of ever-lasting love, fate and destiny. Although the binary for good versus evil is there and it is clear, this element provides Dracula with the means of redemption. Thus Dracula becomes a romantic anti-hero: 'Coppola's desire to push limits but refusal to choose sides in the holy wars demonstrates his deft ability to reach commercial audiences while challenging religious and ethnic questions that are at the heart of the human divide represented so well in the

novel' (Bak, 2007). Clive Leatherdale comments on the novels Catholic allegory and rationalizes it as a response to the weakening hold of creationism in the face of Charles Darwin's evolutionism: 'The book offers an exercise in syllogistic logic: a supposedly immortal being is destroyed by the defenders of Christ, armed above all with a faith in God – the conclusion therefore follows that God exists' (Leatherdale, 1993:177). In Coppola's film, it is not God that kills Dracula, but Mina, reinforcing the idea that Bak proposes in which: 'Coppola inverts Stoker's horror story and turns it into a love story in order to establish his central theme that universal love, not hate, is what will ultimately save humanity from evil' (Bak, 2007). The use of the Gothic genre in Coppola's film is thus debated amongst scholars.

4.2) Orientalism in *Bram Stokers Dracula*

4.2.1) (Oriental) Gothic Fiction/Transgression Through Postmodernism

The fear of the outsider-within is troubling because the perceived threat cannot be identified, and cannot therefore be isolated and controlled. When the Other's identity is no longer fractured and dispersed, but recognizably assimilable into the colonizer's self, a distinctly unsettling insecurity develops.[3]

The Gothic's fear of the foreign builds on these anxieties over identity. At its heart is a fear that the Other might become indistinguishable from the self; were that to happen, the threat ostensibly posed by the Other could no longer be contained, identification would be rendered impossible. This is demonstrated in the climactic moments of Dracula. He infiltrates English society and it is the ease with which he so readily assimilates himself—mimicking the English accent, dressing according to the English custom—that heightens the terror of reverse-colonization. 'In Dracula vampirism designates a kind of colonization of the body.

[3] The same conventions described by Freud in his analysis of the Uncanny.

Horror arises not because Dracula destroys bodies, but because he appropriates and transforms them. Having yielded to his assault, one literally 'goes native' by becoming a vampire oneself' (Regan, 2001:460)

However many would argue that Coppola's Dracula has moved away from this clear Gothic alignment and moved into what Botting calls 'Candygothic', signifying 'an attempt to reassess the function of horror in a (western) culture in which transgressions, repressions, taboos, prohibitions no longer mark an absolute limit in unbearable excess and thus no longer contain the intensity of desire for something that satisfyingly disturbs and denies social and moral boundaries' (Botting, 1996:134).

In a postmodern world, social boundaries and limits disappear and become meaningless, and with that the function of Gothic mood and transgression is also lost. Botting notes the stirrings of this shift in Francis Ford Coppola's Dracula. Vampires 'now disclose only the formlessness, the consuming void, underlying the flickering thrills of contemporary western simulations' (Botting, 1996:298). However Dracula still crosses clear boundaries in his acts of mimicry.

4.2.2) Dark Double/Mimicry

When Dracula travels to the West he dresses as a Westerner, but he is not. He looks like a human but he is not. He looks alive but he is not. Not only does this make him part of what is defined as the Uncanny, but when juxtaposed to the character Harker, he can be analysed as what Freud would call a dark double.

Carl Jung believed that the human psyche was capable of creating a double that held all of the negative characteristics, feelings and complexes that do not fit in to our ego, which Jung calls the dark self or shadow: 'One does not become enlightened by imagining figures of

light, but by making the darkness conscious' (Jung, 1970:265). This process is what creates villains as we attribute to them all the characteristics we ourselves repress or see as negative and 'dark'. This is a major element in the relationships between the Western characters and Dracula. What Dracula represents with his reverse-colonialism, is an uncanny mimicry, once encouraged for the assimilation of Western cultures in Eastern Others, but now twisted into a dark reflection of the Western colonial self. It expresses the frightening portrayal of the vampiric nature of imperial exploits.

The physical traversals made by Dracula and Harker from The East (Transylvania) to the West (London) represent in essence a battle between physical barriers of land and the psychological battles between the self and its dark double. Dracula becomes a metaphor for social and psychological anxieties that threaten the identities of the Western characters. Harker's narrations in the film highlight the firm binaries between the East and the West and the differences between them.

As Dracula is a figure of the supernatural, the uncanny, Harker and the Western characters must attempt to reconstruct an authentic and empiric reality, to counteract the unsettling spectre of the familiar yet strange, and deflect images of an undesirable self. As such Harker throughout the film acts as a neo travel guide, oscillating between the West and the East, in an effort to recover stable and authoritative boundaries between the Self and the Other. 'Thus, in Dracula the British characters see their own ideology reflected back as a form of bad faith, since the Count's Occidentalism both mimics and reverses the more familiar Orientalism underwriting Western imperial practices.' (Regan, 2001:465) This is demonstrated by the Orientalist stereotypes that permeate the film, especially those of barbarism. Harker transforms the 'fear' created by Dracula's supernatural powers into a fear of his 'Easterness'. This relocation distances him from Harker as a double figure, as Dracula is moved further away from Harker's Western identity. Therefore, the Other acts as an

essential binary that affirms the Self. Because of this, when Harker and his fellow protagonists are confronted by Dracula when he has become 'Westernized', the sinister reflection they see threatens to destabilize the narrative of the Self, not only for the individual characters but also for the West as a former imperial authority. Where mimicry is normally not only accepted but encouraged, subsequently the Eastern Other and its presentation of an undesirable mirroring of the West creates anxiety and instability.

4.2.3) East Becomes Vampire

These fears and anxieties, generalizations and stereotypes expressed in Dracula's character; his corruptive influence on the women of the narrative and the spreading of his 'condition', his uncontrollable desire for blood, his inhuman abilities and animal polymorphism become characteristics associated with his Oriental Easterness (his Transylvanian accent)

The West places its cultural fears of sin, sexual deviancy, eroticism, and Satanism on the East in the form of the character Dracula. The West sees the East as a corruptive force that is sinful and evil and taints the innocence and moral standing of the West. Dracula can be seen as the personification of the emotions and behaviours of a Western man that in Victorian society were strictly repressed. He is the embodiment of the id, the inner desires, and feelings that the West represses as such things were deemed to be inappropriate in civilised culture.

Ruth Bienstock Anolik and Douglas L. Ioward argue that: 'Coppola's film replicates the novel in the minutest visual details, but drastically transforms the narrative so that Dracula no longer represents the invading Other, but rather a more universal and sympathetic character attempting to reunite with his reincarnated wife' (Anolik & Howard, 2004:289). This point holds true, in that the romantic element of the story creates feelings of sympathy

towards Dracula, however this point does not factor in the fact that Coppola has used Dracula as a means to communicate, and in doing so, taps into the stereotypes already associated with Dracula. New vampire characters since Dracula have been encoded with different facets that express the ambiguous and transgressive nature of the vampire, but by going back to Dracula, using a character as deeply encoded with stereotypes, and such a predominant character in the vampire archetype as Dracula, the audience doesn't need the Otherness or Easterness of Dracula to be so obviously portrayed. In other words, as soon as the audience thinks Bram Stoker and Dracula, they automatically think; Transylvania, East, West, his accent, his animalistic metamorphosis, and all the other characteristics associated with Dracula (and the East).

The East West binary is one of the most obviously expressed in through the aesthetic choices made by Coppola; harsh visual binary oppositions throughout the film. One that stands out the most is the use of the colours blue and red. London is portrayed as cold, dark, and blue, the streets are filled with people and Victorian architecture expressing order, civilization, and advanced industry. As Jonathan Harker travels further East by train, the environment becomes warmer, brighter, and more vibrant like that of peacock feathers. Rich reds and oranges appear that are alien to Britain. Eventually, the technological influence from the West stops as Harker reaches a deep point in what appears to be a less explored area of Romania and Harker must travel now by horse and carriage. The terrain in which he travels in the carriage is a rugged terrain, uncivilised, seemingly uninhabited and dangerous. The mountains and landscapes look bright red and barren, alien: almost like the surface of Mars, the only hints of living things around are wild wolves which chase the carriage. In these scenes the colour red seems to hint at danger, horror, and dread, as Harker gets further and further away from the West.

Anolik and Ioward argue that ‘Coppola’s fidelity to detail in Bram Stoker’s Dracula, then, amounts to an aestheticization of the Gothic elements of the novel, relegating them to atmospherics, superficial postmodern references to the novel, rather than signs of a faithful thematic or narrative adaptation (Anolik & Howard, 2004:294).

However there are also the smaller and less noticeable references to the inferiority and alien-ness of the East, for example Harker makes constant references to the unpunctuality of the transport and the lack of time management. He even ponders how terrible the punctuality of transport must be in China, if the trains are running late even here in the not so distant Romania: ‘It seems to me that the further east you go the more unpunctual are the trains. What ought they to be in China?’ He makes another comment later when Dracula flees back to Transylvania from England, expressing how he and his group have the upper hand because they are travelling by train whereas Dracula travels by boat. There is also an extra scene not in the novel showing the cinematograph which Dracula is fascinated by, further expressing technological superiority.

There is also the portrayal of Dracula’s minions, referred to as ‘Dracula’s Gypsies’, presumably Roma. Harker describes them as fearless warriors who are loyal to the death of whatever nobleman they serve. In one particular scene, Harker, Van Helsing and Lucy’s suitors chase Dracula who still slumbers in a crate of dirt as his Gypsies drive him to the castle by carriage. Harker needs to reach Dracula and kill him before the sun sets and he awakens, he is racing against time. They fight the gypsies, a homogenous mass that seems to have no value or purpose other than to serve as Dracula’s servants and are killed easily one by one and then immediately forgotten.

As Dracula's character is the embodiment of the orient, we get this feeling of primitiveness, not just in the technological differences between his land and the West's but also in the ancientness of Dracula. His immortality makes him seem primitive and out dated compared to the West. Harker for example comments on the rarity of the food he eats and makes constant comparisons to the West and East, reinforcing the East as the Other. In particular the alien nature of the East is highlighted when Dracula starts to talk to Harker about his ancestry. Harker sees the paintings depicting the history of the Castle and interprets Dracula's family history as barbaric and brutal. The wars and the battles depicted in the paintings shock Harker and when he comments on that, Dracula reacts very aggressively, brandishing a sword in a barbaric way. Dracula's appearance is also strange, alien and inhuman. He is extremely pale, he has strange white hair that almost resembles a Japanese Kabuki wig and he wears an extremely long red cape. Often Harker appears disgusted by his appearance, particularly his hands, which look inhuman and are hairy like an animal's.

It is at this point when Dracula's vampirism becomes apparent, Harker witnessed him climbing up a wall and eventually encountered Dracula's brides who feed on him. Holte states that 'Harkers journey to the Castle Dracula and his confrontation with Dracula and his ladies is both stunning and faithful to the original text' (Holte, 1997:86), in stark contrast Anglican Iowards previous claims. They also argue that 'Coppola…[creates] a completely supernatural world in which many of the characters in addition to Dracula are supernatural, including reincarnated Mina and…Van Helsing' (Anolik & Howard, 2004:289). However the connection that they miss is that between the East and the supernatural.

4.3) The Uncanny

This chapter argues that Dracula's supernatural Otherness becomes intertwined with his Eastern Otherness, as the distinctions between the two become blurred. The reincarnated

Mina is Western but she is the reincarnation of Elizabeta from the East, the same as with Van Helsing. Easterness and the dark Gothic magic of the supernatural become one and the same.

Like everything about Dracula, binaries become twisted and deformed. Dracula and the other reincarnated characters are familiar and yet they are not. This is associated with Sigmund Freud's concept of the uncanny. He explains in his essay *The Uncanny* that it is: 'something which is secretly familiar, which has undergone repression and then returned from it. Everything that is uncanny fulfils this condition' (Freud, 2003:89). The uncanny revolves around things that make you feel uncertain, that something is not what it appears to be, and may challenge logic or rationality. The sudden 'Westernization' of Dracula when he travels to England shows a form of the racial uncanny. He transforms from his pale white skin, white hair, animal like hands and long cape, to a young gentlemen in a suit and top hat. When he first meets Mina, he tells her that he is looking for the cinematograph, almost as though referring to the Western technology would make her feel more comfortable around him with his thick Transylvanian accent. Even though he appears to be Western gentlemen, he is not. His long hair and accent, his strange coloured glasses give the feeling of uncertainty.

Some examples of the various forms of the uncanny that are linked to Dracula are odd coincidences (Bennett, 2004:34). By making Mina the reincarnation of Dracula's dead wife, it implies that his meeting Harker and seeing her picture is 'fated', 'Gods' plan. Another is the fear of being buried alive. In the case of Dracula, he sleeps in a coffin and must rest within the dirt. Also Dracula's victims first appear dead and are buried, such as Lucy, but will awake and then rise. Graphic images depicting the moment a vampire awakes and claws his way out of the earth is seen in a lot of vampire films. Another is automatism, which is when something human acts in a mechanical way, for example sleep walking, trance states and madness. Dracula turns Renfield insane and also causes Lucy and Mina to act in trance like

states as he lures them to him. Death is also uncanny. It is something we know and understand but something we cannot familiarize with, it is unthinkable and unimaginable. Dracula is in a sense walking death and threatens death for the other characters. The mysticism surrounding Dracula is centrally focused on the fact that he is dead yet he is still in essence 'alive'.

Death, the re-animation of the dead, dead bodies, spirits and so on, are typically represented as uncanny themes as, 'in hardly any other sphere has our thinking and feeling changed so little since primitive times or the old been so well preserved, under a thin veneer, as in our relation to death.' (Freud, 2003:148) Because of this, Dracula's very existence is something that the West sees as a primitive, immoral and Other. Not only because he reflects behaviours that we wish to repress but also his very existence is something that the West would see as a primitive fairy tale.

Harker's character in the novel is that of the heroic white knight, but in the film the boundaries between the hero and the villain are blurred in many of the characters. The backdrop of Dracula's story in the film is a romantic tale of a man who fought for God and his church. When his wife committed suicide, the priests which Dracula served had her excommunicated because of this sin. It is because of this that Dracula renounces God and takes onto himself the fate to live forever on the blood of God's children so that he may find his wife again. This makes Dracula more of a tragic victim then an evil villain. It is easy to see that he was the one betrayed by the church and by God, thus his twisted form is one we should pity rather than despise. As Harker fights to save Mina the audience is both encouraged to want Harker to succeed but is also conflicted with the need to see Dracula succeed.

This idea is reinforced by the role of Van Helsing. In the book he is a scientist knowledgeable in vampire lore and therefore one of the heroes of the tale. However in the film, he is the reincarnation of the priest who ex communicates Dracula's wife and also the man who instructs Dracula to kill the Turks for the church. Because of this, Van Helsing is also a hybrid, a cross between a hero and a villain: 'Coppola's film, then, is a postmodern critique of the modern/premodern dialectic. The narrative of reincarnated lovers undermines the modernist notion of triumph of science, and although Van Helsing is a scientist, when he discovers Dracula's identity, he becomes a raving lunatic, abandoning science for superstition' (Anolik & Howard, 2004:300). Similarly Lucy's differs in the film to the book and also the entire role of the feminine and gender roles.

4.4) Lucy and Mina

John Edgar Browning argues that Coppola: '…elevates Female power by allowing for a more layered detailed female presence than [the novel] permitted, but at the same time, this power is diluted…through the female characters' association in the film with Dracula; thus, the female presence in Coppola's film version is simultaneously liberating and restrictive' (Browning & Picart, 2009). Some of the more obvious binaries in the film are those represented in the two main female characters Mina and Lucy. The delineation of the character of Lucy and her three suitors compared to the chaste Mina is not only portrayed in the dialogue between them, but also in their physical attributes. Mina is always in blue, associated with the Virgin Mary, her dark black hair always orderly and neatly presented, compared to the much more oriental Lucy, always in red, her hair a vibrant red cascade of wild unkempt curls.

The environments in which the two characters inhabit also reinforce this binary. Lucy's house is decorated with different exotic fabrics, peacock feathers, orange and red

oriental tapestries and books on Karma Sutra compared to the traditional plain blue grey furnishings in the other scenes. The scene in which Lucy and Mina discuss the book of Karma Sutra is significant: Mina's reaction is that of innocent naive curiosity and also distaste and disgust; Lucy is much more open to the ideas and oriental images. She is portrayed as innocent and yet, paradoxically, she is also guilty in her sexuality and sexual deviancy. The book and the other exotic items in the house do not only mirror Lucy's eroticism, they seem to trigger it too, and thus a link is made between eroticism and the East. Coppola's adaptation of the novel is the only one that preserves the Lucy dialectic of sexuality; however it is greatly exaggerated in the film. It could be argued that had Coppola stuck closer to the novel and left out the sexual references, not changed the novel's flaxen blond to the film's fiery redhead, and relied faithfully on Stoker's Victorian era descriptions of Lucy, her sexuality would have been lost on modern twentieth century audiences.

This binary of the Western woman and oriental woman is also reflected in Dracula's brides. The female vampires are associated with darkness and immorality, whereas the English women are portrayed as innocent and moral. 'The facile and stereotypical dichotomy between the dark woman and the fair, the fallen and the idealized, is obvious in Dracula.' (Regan, 2001:465) This is particularly highlighted in two main scenes in which Dracula gives the three brides a young baby to feed on and when Lucy, after becoming a vampire, returns to her crypt with a young infant. These women are presented as doubly deviant as they are not only murderers but they also pervert the maternal instinct by preying on infants. They defile that which is known as the essential feminine role, the maternal role. Harker is extremely psychologically disturbed by the sight of the brides and the baby, it is grotesque and can be seen as the 'uncanny dark double' (the Eastern double) of the (Western) female characters in the film.

Unlike the men of the story, the women are easily corrupted and influenced by Dracula, much like the quintessential moral underpinning of Eve or Pandora. Dracula's victims are all female and the male characters only get attacked by female vampires. This idea of Dracula coming to England and trying to take the Western woman is similar to the ideas raised by Fanon in his book Black Skin White Masks in which he expresses the idea that white men fear black men taking white women from them. (Fanon, 1999:141) The reaction of male characters to the female victims reflects this, particularly as both the female victims had fiancés. Harker at one point is held captive in Dracula's castle and is tortured by his brides, but he remains uncorrupted. The only male character who is defiled by Dracula is Renfield. Renfield was the first estate agent to travel to Dracula's castle: he returns to England insane, and thus had to be replaced by Harker. He is depicted as insane due to Dracula's mind control, which has turned Renfield into his servant to do his bidding. In return Dracula says he can have small lives, like insects, so Renfield takes insects and eats them. When Renfield is first shown in his cell at Doctor Seward's asylum, he has strange contraptions on his hands that make them look grotesque, like Dracula's hands before he is Westernized. Renfield is not a sexualised victim like the women nor is he corrupted willingly. In one particular scene he screams, 'I am not a mad man, I am a sane man fighting for his soul.' Unlike Lucy and Mina who are slowly enticed to become Dracula's victims, slowly corrupted, Renfield seems to be fighting for his very soul. Unlike Lucy, who is seduced with some sense of willingness and falls victim to Dracula, Renfield had to be turned insane in order to serve Dracula obediently. But Dracula has not only made Renfield mad, he has corrupted his Christian soul.

Lucy's character becomes completely corrupted by Dracula and in the end her only saviour is death. However this is not as dramatic as the corruption of prim and proper Mina. By making Mina the reincarnation of Dracula's Eastern wife, her corruption seems to be

more understandable than and not as offensive as Lucy's. Mina belongs to both the East and the West in this sense. When Van Helsing tells the rowdy cowboy Quincey of Lucy's corruption he says she is a willing victim, the devils concubine, a bitch, but no such thing is said about Mina. Mina is a victim, she is unwilling unlike Lucy and she cannot help herself as she has the spirit of Dracula's wife inside her. This is reflected in the scene after Mina has been fully 'defiled' by Dracula, has been bitten by Dracula and also consumed some of his blood. When she is returned to Harker's arms, she seems to come back to her senses and as Dracula flees the scene she repeats the phrase 'unclean' over and over. We get a sense of the East being dirty, corrupt and vulgar. Mina's corruption is also portrayed in visual, physical cues. In one particular scene she meets with Dracula and her hair is loose and down, she is wearing a red dress instead of her customary blue and her body language shows sexual desire. They are drinking absinthe and as he pours it into her glass the camera focuses in on the glass, the absinthe is poured and then the bottle placed behind the glass. Because of the liquid the label on the bottle becomes magnified so all the audience can see is the word 'sin'.

This idea of sinfulness is further reinforced in two separate scenes that are shown simultaneously which are in themselves binaries. One scene is of Lucy being killed by Dracula and the other is of Mina marrying Harker in Romania. As Mina and Harker drink the symbolic blood of Christ, Dracula drinks Lucy's blood and kills her. When Harker sends for Mina from the church in Romania, it is done with a sense of urgency, implying that it is a way to save her. In other words, Christianity is the saviour. We are presented with the binaries of good and evil (West and East), God and the Devil (West and East), and saviour and condemned (West and East). Although paradoxically Dracula, the devil, evil or the East is happening in the West, whereas good and God is happening in the East. This could imply that as Dracula has 'polluted' and 'corrupted' the West, the East becomes the safe place.

4.5 Conclusion

The quintessential vampire tale that marked the true beginning of the vampire and began the vampire's transformation from their folk lore roots is Bram Stoker's Dracula. The count paved the way for the postmodern vampire and began the vampire's widespread popularity in all mediums to the megastar status they hold in today's culture.[4]

Coppolas' Dracula opened up further doors for the vampire archetype. Because vampires are no longer defined by evil, they are often depicted as misunderstood and stereotyped by humans as evil. An example of this is the recent film *Underworld Awakening*, in which the main character and heroin is a vampire and it is the humans that seek to kill all vampires including the hero. This kind of 'tragic misunderstanding' is not a new genre; it is seen in films like *Frankenstein, King Kong*, and many others. It is an element of the Byronic Hero archetype. In all cases, the heroes of the story are misunderstood, stereotyped and mistreated by the humans. Film's where a creature who appears evil but is in fact good, and then misunderstood, always seem to bring out deep feelings of apathy, sympathy and pity. The vampire has slowly moved into this category, going from evil incarnate, to a misunderstood victim.

Bram Stoker's Dracula stirs definite feelings of sorrow for Dracula; a Christian soldier and victim of the evil Turks who tricked his wife into committing suicide. This could indicate the beginning of the transition from the Other to anti-hero. Perhaps what we are seeing in film is the growing understanding of orientalist discourse and as a result, the start of

[4] Gender, as discussed, plays a major role in Stoker's novel and Coppola's adaptation, especially the portrayal of the vampire as poly-sex, and the flexibility of women's culturally defined gender roles. Gender and the introduction of the homosexual vampire combined with the glamour of the twentieth century mark the transformation of the modern vampire in Anne Rice's *Vampire Chronicles* in general and *particularly Interview with the Vampire*. In this tale we are presented with two male vampires, one turned by the other. The metaphors for AIDS and homosexuality are the focal point, as well as views on the family, as the two male vampires adopt and sire a young girl.

feelings of sympathy or even admiration for the Oriental. It shows that the immigrant is slowly becoming more understood as a victim (of colonisation) rather than a (cultural and colonial) threat.[5]

Although the elements of the Gothic and the Oriental are still in Coppola's film, the concepts have become blurred, like the very boundaries that vampire transcends. Coppola is postmodern but Nina Auberach argues that 'the fundamental illogic of Coppola's kaleidoscopic cinematography, and of Oldman's Dracula himself, suggests that a postmodern Dracula maybe a contradiction in terms' (Auberach, 1995:209). Bak goes as far as to say the looking back on Stokers novel from a postmodern perspective shows it 'is far more complex and elaborate than it seems…and above all closer to modernism-and perhaps postmodernism…' (Bak, 2007:43) In essence, postmodernism, modernism, orientalism, the Gothic and so on, are just as ambiguous as the Others they encode.

Chapter Five

…

[5] Buffy the Vampire Slayer, a very popular television series that ran from 1997 to 2003 portrayed the story of a 16 year old girl destined to be a vampire slayer, gifted with supernatural strength, agility and senses. A major plot line in the series was Buffy's love for the vampire Angel, who was cursed by gypsies hundreds of years ago by the returning of his soul, thus making him suffer the guilt of all the evil he had done as a vampire. The brooding, soul searching vampire, Angel, proved so popular that he eventually got his own just as successful television series, 'Angel', which ran from 1999 to 2004. The romantic anti-hero has become an official part of the vampire archetype. It can be seen in films all the way up until the present, in television series like Vampire Diaries., but the most remarkable example of them all is the Film series known as The Twilight Saga.

The Twilight Saga

The construction and popularity of the "new" vampire represents a demoticizing of the metaphoric vampire from Anti-Christ, from magical, metaphysical "other", toward the metonymic vampire as social deviant. (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg17)

5.1) Preliminary Remarks

5.1.1) Film Summary (See appendix 2)

5.1.2) Stephanie Meyer

Stephanie Meyer's first novel series is known as *The Twilight Saga*, consisting of four books known as Twilight, New Moon[6], Eclipse and Breaking Dawn released between 2005 and 2008.

Like Dracula, the series has become a world-wide success. In 2008 and 2009 Meyer's sold nearly sixty million books and in 2010 the series had sold over one hundred and sixteen million copies world-wide, with translations into thirty eight different languages.

5.1.3) The Church of Jesus Christ Latter Day Saints

Meyer was born in Hartford, Connecticut, but grew up in Phoenix, Arizona. She belongs to The Church of Jesus Christ of Latter-day Saints, and was raised a Mormon, a movement also known as Christian primitivism. Her religion is something which she has openly admitted influenced the Twilight novels.

[6] Ironically New Moon is also the name of a Jewish ceremony celebrated at the start of the Hebrew month. Jews hold a minor festival where fasting and mourning are not allowed. Today, its principle use is for preserving the ancient custom of reciting a blessing on the Sabbath preceding the New Moon, and in singing or reciting an abbreviated form of the Hallel psalms on the New Moon itself. This may or may not have been a conscious decision made my Meyer due to her Mormon faith, which as discussed further, holds great symbolic significance in her books and the subsequent films.

The Mormon religion consists of working to restore the Christian church to a purer form of Christianity, followed during the early days of the church. Its goal is to bring everyone back to the earliest form of Christianity and tear down the walls created by different sects of Christianity which have developed over the years.

5.1.4) Desirable past

This connection to the past is a common denominator in vampire fiction. In Dracula, the past was expressed through Dracula's character, his links to the past times of wars and barbarians. In *Twilight*, the past that Edward comes from, a time of pure Christian, Western values, which is expressed in his actions which always aim to preserve Bella's soul. The tension in the novel: 'reflects the current tension in Mormonism that springs, in part, from the conflict between 19th century Mormon culture with its emphasis on heterodox theology and 21st century Mormon culture with its struggle to conform to conservative American politics and orthodox Christian values' (Toscano, 2007 cited in Click, 2010 pg. 22).

The novels therefore express in their undertones the 'transgression' of 19th century Mormonism and 21st century Mormonism. Some of the main differences between the two being that 19th century Mormonism allowed for exploration of the theological imagination, free will and magic (Toscano & Moreira, 2010:31), something which is explored in depth in the Twilight novels.

In the book *Vampire God: The Allure of the Undead in Western Culture*, Mary Hallab claims that: 'In their connection with the past, the literary undead play a most important—and popular—social role. For *dead* means *in the past*, and the modern vampire, from the past, starting with *Dracula* (and picking up the threads from folklore) comments on the failure of modern communities to preserve their traditional values and loyalties – or, in twentieth-century America, to acknowledge any past or adhere to any sense of community

responsibility at all' (Hallab, 2009:38). In *Twilight*, Meyers' uses the vampire to represent the past values and traditions of the Mormon faith, as well as using the ambiguity and transgressive nature of the vampire archetype to question and explore the contemporary Mormon orthodoxy, and she communicates this to a mass audience: 'Many literary vampires offer similar communal lessons for their readers, although the norms may be quite different and the past much broader. As living embodiments of history, modern vampires can offer a sense of continuity with a very ancient past as well as with an expanded, international community (Hallab, 2009:33)

Edward is used to represent a desirable past; a white Western Christian past during a time when Christianity and the church was 'pure'. Rather than representing a threat of an Other or reverse colonisation and the loss of identity, he actually represents a purer form of a Western Christian identity. Arguably this allure of the past is part of the Gothic archetype, placing Twilight within the Gothic genre.

5.2) Orientalism in Twilight

5.2.1 (Oriental) Gothic Fiction

This chapter argues that the themes of the Gothic have been appropriated and disarmed by current vampire fiction, as the appropriation of Gothic imagery comes at the expense of the Gothic mood. The twenty first century vampire retains its Gothic imagery and themes, but lacks the element of Gothic horror that was once an intrinsic part of the genre. The source of the vampire's lost Gothic horror can be found in the main way that twenty first century vampires have changed due to postmodernism, namely in terms of the source of their allure.

A key element of the allure of vampires is the Gothic elements of transgression and horror: ‘Terror enables escape; it allows one to delimit its effects, to distinguish and overcome the threat it manifest.’ (Botting, 1996:75), but if there is no more terror, and no more definable threat to overcome, then the Gothic would seem to have little purpose. If vampires no longer display these elements, as we have seen, then what continues to allure mass audiences to the vampire archetype?

In her book *The Lure of the Vampire*, Milly Williamson suggests that ‘the lure of the Gothic and melodramatic vampire is to do with its ability to represent what is disavowed, to speak anxieties and desires that are difficult to name’ (Williamson, 2005:187). Punter supports this concept, and further claims that ‘contemporary manifestations of the Gothic open up deeply wounded and wounding questions about how fulfilment is to be achieved’ (Punter, 1996:189).

In other words, these anxieties and desires of which Williamson speaks are synonymous with the quest for fulfilment, and the Gothic exposes the difficulties in naming and achieving these goals. Today’s society finds fulfilment in consumerism, is obsessed with body image and celebrity life styles. As we grow ever closer to the consumer ideal of happiness and yet perhaps further away from personal fulfilment, the vampire can be seen as a symbolic fantasy of the perfect creature humanity will never be. Twilight vampires could be a culmination of these fears and anxieties – a realisation that the dream of progress and purpose, of being more than human, is nothing more than a vain hope: ‘While the reluctant vampire expresses the urge for meaning greater than ourselves, it demonstrates the impossibility of such a worldview’ (Williamson, 2005:57).

Some would argue that Twilight’s Edward Cullen does not oppose the normal but is the normal. The vampire has become the transgressive limit, no longer representing the

transgressive impulse. Twilight unites Gothic imagery with limit rather than transgression, severing its connection to Gothic horror. Edward and the Cullen's fail to transgress a cultural or social boundary (drinking human blood, being foreign or monstrous, worshipping the devil), because they are set up as creatures on the limit but never crossing it, they become the limit. Even as 21st-century vampires heed the days of Dracula and the Victorian Britain, they simultaneously acknowledge that those days are over, and that they are now figures out of time with no meaningful past or future, forced to endlessly integrate into human society (going to high school over and over again).

In its effort to embrace all concepts, cultures, and ideologies, postmodernism instead destroys them (Sardar, 2003:271). It would seem that this has also been the case with the vampire. The vampire is no longer about horror, but rather about normality and excess. Vampires simply represent one more thing we desperately want, and yet can never have. They are no longer a metaphor for our twisted inner desires – they are a metaphor for having everything and still not being happy, a symptom of our age's nostalgia for the present even as we stand among its 'ruins and wreckage' (Botting, 1996:217).

In short, Gothic horror is still clinging to life, but in our Gothic times, monstrous figures like the vampire 'are absorbed into everyday life [and] its norms rather than exceptions' (Botting and Townshend 1). The Gothic has taken on new forms, displaced from the vampire and projected onto humanity itself. The old Gothic forms are therefore empty to us, little more than parody. Our world has become Baudrillard's 'hell of the same' (157), where nothing matters, and our fear is no longer the transgression of boundaries, but of a world without limits.

Many label the character of Edward Cullen as a desecration of the vampire archetype, but Dracula and Twilight actually have far more in common than might be expected, with

many of the same goals and motifs. This can be found on both a thematic level and a structural one. They share similar responses to contemporary issues, and similar sets of values. On the most abstract level, both are ultimately concerned with 'cultural anxieties about the nature of human identity, the stability of cultural formations, and processes of change' (Botting, 1996:280), as are all Gothic representations.

It is accepted that Stoker's Count Dracula is the most definitive vampire but 'Dracula has become productive through its consumption' (Gelder, 1994:65). Nina Auerbach points out that Dracula 'is less the culmination of a tradition than the destroyer of one' (Auerbach, 64). For example, Dracula breaks with the intimacy between vampire and victim present in earlier works such as Sheridan's *Carmilla*, Polidori's *The Vampire*, and *Varney the Vampire*, and elevates the figure of the vampire from mindless, insubstantial terror of the night to a nobleman and valid threat to the still-mighty English empire. *Twilight* is the same in that it breaks with the conventional vampire archetype but it still contains elements of the Gothic: Byronic heroes, tyrants, vampires, werewolves, femme fatales, and fragile, persecuted maidens.

5.2.2) Liminal Space

Even though many have expressed that Twilight is the expression of society's limits (as seen in the above section) this chapter also argues that what Botting and others have failed to incorporate into their analysis is Twilights exploration of liminal spaces. Although the metaphor of the vampire can be seen as an expression of our consumerist society it also explores the in-between spaces where limits and boundaries become blurred.

The title of the first novel for example is a fitting metaphor for what the series represents as a whole. Twilight is used to describe a time that lies in-between dawn and

sunrise as well as sunset and dusk. It is an in-between time when the sun offers a 'natural romantic lighting' (Wilson, 2010:14).

Just as Twilight is an in-between time that refuses to accord to the either/or dualistic thinking that so shapes our world, so is the saga 'in-between' many key cultural dichotomies – it is neither feminist nor anti-feminist, neither fundamentalist nor anti-religion, neither progressive nor conservative. At the level of content, it also circulates around various binaries such as human/vampire, good/evil, moral/immoral, civilized/uncivilized. It explores the in-between spaces of these constructions, suggesting that Twilight is a better place to be, is indeed the place we inhabit as humans who are neither wholly good nor wholly evil (Wilson, 2010:14). Whereas Dracula represents the liminal spaces as dangerous and Other, *Twilight* not only explores them but encourages audiences to want to exist within them.

5.2.3) Location of Otherness/ Forks

Both Twilight and Dracula are set in remote, Gothic locations. The regional setting which the Twilight vampires call their home, stands out as remote, rural and 'off the map' – in the margins of the American landscape and thus also of culture. In order to get to Forks/Washington for instance, you need to get on a 'four-hour flight from Phoenix to Seattle, another hour in a small plane up to Port Angeles, and then an hour drive back down to Forks.' (Twilight: 2005, 8)

In the beginning of Twilight, Forks 'sucks', Meyer draws the town as a miserable place, contrasted to sunny, seemingly friendlier Phoenix/Arizona., Forks is introduced as a horrific place, a place of death even: 'I knew that if I'd never gone to Forks, I wouldn't be facing death now.' (Twilight: 10) Not only does Forks bring death, it is a prison – 'I could feel the claustrophobia creeping up on me… it was like a cage' (Twilight: 11)

This is very similar to the portrayal of Transylvania. Both are portrayed as the stuff of legend and nightmare, where anything could happen. Like Transylvania, though Forks is a real American town, it becomes fictionalised, described as 'too green – an alien planet' (Meyer, 2005: 7). In Forks it is always raining, and the town is constantly a 'gloomy, omnipresent shade' (Meyer, 2005: 3). Fork is created as a remote, forlorn place, imbued with a sense of mystery, magic, and uncertainty.

When Bella meets Edward and the Cullen's their presence transforms Bella's view of Forks. The presence of Jacob and the wolves, even the 'bad vampires' reaffirms Bella's new found place within the supernatural. Forks becomes that place that Bella sees as home and the place where she believe that vampires and werewolves exist and magic is real, whereas in Phoenix, it is more difficult to believe that the supernatural exists. Because of this, Fork as a liminal space is explored and becomes desired. In one particular scene in the second film, New Moon, Edward has left Bella for her own safety. She refuses to return to Forks, because it would make everything that had happened feel unreal. In the end Bella returns to the meadow which she and Edward used to frequent where she is confronted by Laurent. When she sees him, although he is a 'bad' blood sucking vampire, she is pleased to see him because his Otherness reaffirms her own identity.

5.2.4) Binaries

The contrast between Phoenix and Forks is very similar to the contrast between London and Transylvania; however they have become reversed. Phoenix is warm, red, dry and desert like (Transylvania) compared to the dark green and blueness of Forks (London). At the start of the film, when Bella makes the journey to Forks, we are first shown shots of desert, cactuses and the camera uses a red tint. As soon as she flies north we are shown snow, mountains, rain, and the camera uses a blue green tint. This reversal is obvious when we

understand that Forks, although it is the location of Otherness, is also the place where Bella wishes to be.

The contrast between the vampires and werewolves, particularly Edward and Jacob, is again reflected by the binaries of red and blue. In Twilight, Edward is portrayed as blue and cold, compared to Jacob who because of his werewolf nature is always hot, easily angered and has red rust coloured skin. Thus the vampire no longer represents the exotic East, he has become Western. Edward's coldness however is what highlights him the most as an Other, as it is the indicator that he is in fact dead. In this instance Jacobs heat and warmth is presented as more desirable, but other implications, including his anger which triggers his transformations, is not as desirable as Edwards calm coolness thus blurring the binaries. Botting's suggestion that the vampire no longer represents transgression is clearly not the case. Twilight not only breaks binaries but mixes them up. In ways, Twilight rejects the very form of binary, by constantly combining binaries into one element.

5.2.5) Werewolves/Indian Americans

The representation of the Indian American characters and legends that Meyer utilizes in order to tell her supernatural story is what in part places Twilight in a post-colonial setting: Twilight can be read as informed by a colonial viewpoint that results in the Quileute being depicted in stereotypical fashion (Click, 2010:66). Jacob, his father Billy Black, and the Quileute people serve to create a legend that supposedly explains the origin of the vampire-werewolf rivalry in Forks. As Jacob tells Bella:

> 'Another legend claims that we descended from wolves – and that the wolves are our brothers still. […] There are stories of the cold ones as old as the wolf legends, and some much more recent. […] You see, the cold ones are the natural enemies of the wolf – well, not the wolf, really, but the wolves that turn into men, like our ancestors. […] So you see, […] the cold ones are traditionally our enemies. But this pack that came to our territory during my great-grandfather's time was different. They didn't hunt the way others of their kind did – they weren't supposed to be dangerous to the

> tribe. So my great-grandfather made a truce with them. If they would promise to stay off our lands, we wouldn't expose them to the pale-faces […]. (Meyers: 17)

This legend that is entirely fictional, roots the supernatural elements of Twilight in specific regional legends that keep the plot going throughout the four novels, with more and more legends of the Quileute's emerging. Yet, Meyer's regionalism has to be read critically, because it introduces issues of race and ethnicity that are questionable. The contrast between the werewolves and the vampires seems to present white, moral, beautiful and Christian vampires, with dark animalistic pagan Others. As Natalie Wilson argues, 'the saga upholds dominant ideas about race that associate whiteness with civility, beauty, and intellect on the one hand, and indigenous people with animality and primitivism on the other' (Wilson, 2010:19). She reads the rivalry between the Quileute's and the Cullen's, not as a romantic rivalry, nor as an attempt to keep the 'pale-faces' safe; she reads the whole series as a tale of 'conquest and imperialism' (Wilson, 2010:20) that fails to refer to any realities American Indians have to face.

The struggle between the Cullen's and the Quileute's: 'read as a racial allegory, a white, working class human chooses between an ultra-white, ultra-privileged vampire and a far less privileged wolf of colour.' (Wilson in Click, 2010:55).

The Werewolves fight to protect their own lands. They have their territory and the vampires have theirs. If they cross onto each-others land then they are in breach of their treaty and can kill each-other. 'The story thus echoes older tales of conquest and imperialism, though instead of the white cowboys and the native Americans who populated western films, we now have vampires and werewolves vying over borders as well as women' (Wilson in Click: 2010, 55-56).

The Cullen's see the Werewolves as primitive, dangerous, and barbaric. In New Moon, when Bella first discovers that Jacob is a werewolf, some of the other members of the

pack take her to one of their homes. When they arrive, one of the werewolves tells Bella, not to stare at Emily, the pack leader's fiancée. She has scars on her face from an accident in which the pack leader got angry and transformed accidently clawing her face leaving her terribly scared.

The Wolves also see the vampires as dangerous monsters. The main distinction that the wolves make between themselves is the unnaturalness of the vampires, the 'cold ones.' The werewolves are presented as much more natural and human compared to the vampires. Wilson argues this is in itself a stereotype, as: [it]…can also be read as upholding traditional ideas of mind versus body and culture versus nature. Edward (and the Cullen's) is associated with the mind and culture, while Jacob, the Quileute, the wolves, and the raced characters are associated with the body and nature' (Wilson in Click, 2010:63).

Jacob (and the other wolves) is also overly sexualised, particularly in the films as he spends the majority of it half naked. This is a common trait in the portrayal of Native Americans (Click, 2010:65). However 'The *Twilight Saga* tries to underplay such racism between the leeches and the dogs. For example Bella refuses to play the species games, informing Jacob that the vampire-werewolf rivalry means nothing to her and she sees everyone as individuals.

Housel argues that Jacob is the Yin to Edwards Yang: 'Jacob is grounded in humility and lives a life of moderation; he is more satisfied with life in general. Jacob understands that he isn't the centre of the universe, and he's smart enough not to want that kind of power…Edward does not have a yin bone in his arrogant body' (Housel, 2009:239).

Although there are clear orientalist views in Twilight they are always met with a contradiction, or a paradox. The position of the wolves and the Cullen's reinforces the argument made by this dissertation that the vampire no longer represents that Eastern Other,

that instead the Cullen's, postmodern vampires, reflect an integrated Other. The Cullen's position as Others is overlooked by Housel and Wilson. The Cullen vampires may be perceived as Western and white, but they are still an Other, a metaphor for a minority. The position of the Cullen's as an integrated Other is further reinforced by their counterparts, the Volturi.

5.2.6) The Volturi/ Tyrants

In Twilight the Volturi is an ancient coven of vampires that consists of three men; Aro, Marcus and Caius and two children, the twins Jane and Alec. They reside in Italy in the city of Volterra, inside what appears to be an underground church. The setting of the Volturi draws on the more traditional Gothic imagery of the vampires of old and it is clear that they are used as a metaphor for the Vatican; Catholicism and the papacy:

> The Volturi, on the other hand, are from Italy, and that in itself connects them to the Catholic Church-a representative of old-school ideas about God, good, and evil. The Volturi are aristocratic (an old-school social-political order) and prey on humans (the traditional way of life among vampires). As they enforce traditional vampire law, it makes sense to see the Volturi as representatives of tradition. (Housel 73)

In one particular scene in the second film and book New Moon, Edward travels to the Volturi asking them to kill him when he believes that Bella has died. Bella and Alice rush to Volterra to stop him and they happen to arrive during a festival. 'St. Marcus' is being celebrated by mortals for having rid the town of vampires, when he was in fact, a vampire himself and one of the Volturi. Attendees of the festival, wear cardinal red, hooded robes, and march in procession carrying a statue of St. Marcus to the church in the centre of town; an obvious use of Catholic iconography.

The Volturi seem to exist purely for the purpose of being tyrants, serving as the series' predominant villains. Their adherence to the 'old ways' make them the most terrifying vampires in the saga. They are ancient, and have lived for thousands years. Their purpose: 'is

to enforce the one cardinal rule of vampire life: to keep vampires' existence a secret from humans…They also take exquisite pleasure in their gruesome role' (Heath, 2011:109).

Carlisle, the father of the Cullen clan, was the son of an Anglican priest in 18th century London. His father went on many witch hunts and vampire hunts, killing all those feared to be others. On one of these excursions, Carlisle was attacked by vampires and transformed into one himself.[7] Carlisle refused to feed from humans after his transformation and eventually fed from rats in the sewers of London. After he discovered he could be 'vegetarian' he then chose to use his condition to benefit man kind and studied medicine. Eventually he travelled to Italy and spent some time with the Volturi, enjoying their culture and love for high society but he soon discovered their more barbaric sides, their views of humans, and their violent natures. Carlisle decided to leave them and made his own coven of vegetarian vampires who integrated themselves within human society.[8] In the story the Volturi look down on the Cullen's chosen way of life and also perceive them as a threat. Not only are they the biggest coven next to the Volturi, they also represent a different way of life that leads away from the Volturi's ideals: 'The Volturi can be seen as representing the old way and the old law, and the Cullen's as representing the new way…it is this that the Volturi find so threatening.'

[7] Clarke argues that Twilight 'as post-secular Gothic…imagines a reopening of lines of communication between pre-modern and postmodern faith' similarly to what Hinernian argued in the role of Dracula in Bram Stoker's novel. Meyer's takes it further by locating the 'rupture between the two at the seventeenth-century moment of the Wars of Religion and the secularizing that followed… [a] moment in which an increasingly rationalized Western Christianity begins to find it difficult to believe in forgiveness, in God, and in the existence of the supernatural, Carlisle Cullen undergoes his Gothic rebirth as a vampire, who it would seem, paradoxically preserves the radical hope of forgiveness, salvation, divine love and the restoration of all things in the only place they can be preserved, beyond the bounds of Enlightenment, where his sparkling skin is too bright for the light of reason' (Clarke 2010: 74-75)

[8] Carlisle seeks redemption and: 'is in a very real way stuck in the seventeenth-century Protestant moment of his vampiric birth; he hopes for a forgiveness that his father's religion, decreeing that heretics were beyond salvation and thus to be violently exterminated, denied...Carlisle's family is non-denominational, apolitical, de-centralized congregation, with no hope for the change of the larger social order (the Volturi are to be avoided, not overthrown) but only hope for a select few who, through whatever extraordinary circumstances, join their family' (Clarke 2012: 74)

The dissertation argues that the Cullen's represent the integrated Other, so then the Volturi represent segregated Others. In other words the Volturi represent the segregated racial Other. In a sense they do, as in Twilight it is the Volturi who share the most commonalities with the character Dracula. Their role of representing Catholicism is similar to the metaphors of Catholicism in Dracula. The same can be said for the Cullen's, representing the Western Protestants like in Dracula. So the Cullen's, even though their vampirism marks them as Others, paradoxically represent the norm and then West. The Volturi represent the East but paradoxically also the West. The Volturi play the role of a 'vampire royal family'. They are feared, respected and followed without question. Those who oppose them are eliminated. They are refined, aristocratic, and love art and beauty. They see themselves as the height of civility and 'Like human dictators they police the undead world through intimidation, violence, torture, and terrorism' (Heath, 2011:110). Meyer's like Stoker has taken the approach of exploring boundaries, liminal spaces, and binaries, testing the limits but not expressing indefinitely one view or the other. What the Cullen's represent is just as ambiguous as the Volturi, however the Cullen's integration can be analysed as mimicry.

5.2.7) Mimicry/ Integration

Edward and his family engage in arrangements which make them mimic living humans to fulfil societal expectations and thereby succeed in being integrated. For example: Edward's vampire father Carlisle is working as a physician in a hospital and Edward and his siblings go to school. In this close interaction with humans Edward becomes a more social being in contrast to Dracula (and the Volturi) in his segregated individuality. Julia Zanger describes the possibilities within this communal development, that Dracula was confined 'to a narrow range of activities – to kill and to plan to kill. The new vampires can be art lovers or rock stars or even police detectives, and this communal condition permits them to love, to regret, to doubt, to question themselves, to experience interior conflicts and cross impulses'

(Gordon & Hollinger, 1997:22). Looking with a genealogically gaze we could be viewing ‘’the change in the evolution of vampires’ (Gordon & Hollinger, 1997:22).

Edward tries to plant himself close to the centre of society by creating a life as similar to a human life as possible. He mimics the life of man by living with parents and siblings in a house decorated as any other; i.e. not in a castle sleeping coffins. Concealed by the mimic Edward conceals his vampirism from the humans. The only human who comes to share his secret is Bella. Her knowing does not, however, only contribute to Edward’s integration into humanity but also contribute to her integration into ‘vampirity’. Edward is drawing closer to humanity all the time during the relationship, resurrecting his human powers through the power of love. For instance when Edward and Bella kiss he is overpowered by his human reactions “I´m new at this; you´re resurrecting the human in me, […]” (265). Their relationship reveals him as a vampire but that does not scare Bella because of her acceptance of and attraction to what he is. In one particular scene in which Bella reveals to him that she knows he is a vampire, he asks her if she is afraid. She says she is not afraid of him, but of losing him. She even seems to accept parts of him that he himself struggles with, like his loss of soul. This acceptance from Bella, from a human, is connected to what is mentioned by Gordon & Hollinger, Bella loves and is drawn to him because he is different, and not in spite of being different. When falling in love with Bella Edward stays invisible as a vampire to others by concealing his vampirism but becomes completely visible to her. However, Bella wishes to be a vampire and Edward’s strong opposition to it emphasises his limitations of being vampire which then contributes to his feelings of alienation (Gordon & Hollinger, 1997:14).

Edward gains possibility in his integration and humanlike behaviour- although when he talks about his vampirism he shows an inner sadness about who, or what, he is, which emphasises his limitations. In other words, he mourns the loss of his soul. His limitations do

not, however, control him as Count Dracula's limitations control him. They are more of a 'baggage' or an inherited disadvantage standing in the way of his human self. As quoted in the epigraph: 'But you see, just because we've [the vampires] been…dealt a certain hand…it doesn't mean that we can't choose to rise above – to conquer the boundaries of a destiny that none of us wanted. To try to retain whatever essential humanity we can'. (Gordon & Hollinger, 1997:268)

Waltje argues 'The vampire… [is] more popular than ever because of their astonishing powers of adaptation to different environments and uses' (Waltje, 2005:134). Edward is being absorbed into humanity because the connection between the vampire and the human makes it easier to identify with him and be attracted to the possibilities that lie within his being. Several critics and writers call this development 'domestication' (Gordon & Hollinger, 1997:6) of the vampire. This domestication is to a great extent depending on the shift of narration to the inside of the vampire instead of from the outside which in other vampire fictions, created a safe distance between the reader and the vampire. Gordon & Hollinger suggests that the postmodern mirror 'does not invent supernatural regions, but presents a natural world invented into something strange, something 'other'. It becomes 'domesticated,' humanized, turning from transcendental exploration to transcriptions of a human condition' (Gordon & Hollinger, 1997:199) Powell argues that the vampire has developed 'from external supernature […] to internal structures' (Gordon & Hollinger, 1997:6). As in Shakespeare's MacBeth, the 'murderer' has grown a conscious which raises our sympathies for him. One part of Waltjes studies actually explores the vampire as a 'criminal case-study' (Gordon & Hollinger, 1997:7) where he proposes that 'the figure of the vampire has been succeeded by that of a serial killer in the public imagination' (Gordon & Hollinger, 1997:7) He comments on the resemblance of the vampire as a serial killer and says 'by giving the criminal a 'human' side, a background, a character and sometimes even a

voice, these depictions offer the possibility if not to identify with the serial killer then at least to understand his thoughts processes and the reasons which drove him to his deeds.' (Gordon & Hollinger, 1997:128)

The wish of understanding Edward's reasons for 'turning vegetarian' is visible when Edward talks about his 'dark period' - when he was feeding on humans. When allowing the reader to take part of his feelings of shame of his monstrosity he also evokes the feeling of empathy and pity of him as monster. Powell says: 'the vampire's nature is fundamentally conservative – it never stops doing what it does: but culturally, this creature may be highly adaptable' (Gordon & Hollinger, 1997:14). Viewing this from a Nietzschean perspective of his term 'übermensch' (superman/overman), one could actually consider Edward a regression of the vampire. According to Powell, Nietzche says: 'the übermensch [overman] is a model for the extension of human capabilities, the defiance of fearful mortality, and the embrace of life in its potential of becoming' (Gordon & Hollinger, 1997:204). By giving Edward a conscious and a voice to describe how he functions, Meyer has made the vampire break the structures by erasing the boundaries between the oppositions of human and vampire. Further, the 'overman' embraces 'his fate wholeheartedly, penning himself to rapture, and renouncing a Christian theology tainted by shame and suffering. Enacting a boundless process of death and return, he embodies the concept or eternal recurrence.'

Count Dracula has no choice but to accept his fate but Edward has the ability to change his by making what Powell calls: a 'psychoanalytic self-cure' by leaving 'sickness' and return to the world' (Gordon & Hollinger, 1997:236), and thereby leaving the concept of being an 'overman' to return to the 'weakness' of being humanlike.

The monstrous features known from Count Dracula are also becoming more humanlike, or turning into human perfection. Gordon & Hollinger points at the fact that in the

loss of the vampire as Anti-Christ towards a playfully composed postmodern creature (Gordon & Hollinger, 1997:16) the vampire went through some changes in their generally recognisable features (Gordon & Hollinger, 1997:19).

Edward also restraints himself from his vampire impulses and conceals his monstrosity, almost in a mimic of man; being almost man but not quite. This strive to conceal his monstrosity also makes Edward untrue to his vampirism which places him further into a liminal space; almost vampire but not quite. Because when his actions of restraints place him close to being human he also marginalises himself as vampire making him unpredictable.

Edward is misleading the reader by portraying himself as something he is not, human. Even though he is generally regarded as good this unpredictability makes the reader wonder when, if and how he will reveal his strangeness and monstrosity and can he be trusted? In Edward's mimic of man he is trying to revive what he has once been which is leading to confusion about and loss of identity. Gordon & Hollinger mentions this as 'The vampire becomes a symbol for any member of a minority group who loses his own identity but cannot be assimilated into the dominant culture.' (Gordon & Hollinger, 1997:42)

When discussing postmodern vampires as a minority group losing their identity, one cannot avoid noticing the differences in the vampires 'voice.' In the novel when we are introduced to Count Dracula, and his monstrous features at his castle in Transylvania, he remains silent. In Coppola's adaption and in Twilight, the vampire's voice is clearly present. Coppolas Dracula speaks of his tragic love and Edward expresses his conscious. They are clearly thinking creatures with various (and possibly questionable) principles. This creates a level of understanding of them as Other. For Edward in particular, it increases his integration through an emotional recognition of individuality. The vampire has transformed from an 'earthly embodiment of supernatural evil' to simply an alien Other. 'No longer the

embodying metaphysical evil, no longer a damned soul, the new vampire has become, in our concerned awareness for multiculturalism, merely ethnic, a victim of heredity, like being Sicilian or Jewish.' (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg19)

Continuing on from this, though that vampire still possesses preternatural strength and shunning the light, most contemporary vampires have lost their mutability, which is the essence of all magic. They can no longer transform themselves into bats or mist or wolves or puffs of smoke; in addition, they need no longer wait to be invited over the threshold, and mirrors and crucifixes appear to have relatively little effect on them. (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg19)

Dracula possessed the ability to transform into bats and wolves and to command those creatures' obedience; he crawled vertical surfaces in defiance of gravity and disappeared in a puff of smoke. Edward Cullen demonstrates: 'very little of that metaphysical, anti-Christian dimension, and his or her acts are expressions of individual personality and condition, not of any cosmic conflict between god and Satan' (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg18). The lessening of the vampire's 'metaphysical and religious status' results in a 'parallel loss of many of their folkloric attributes' (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg18)

Edward is strong and fast, he also sparkles in the sun light and can read minds (not something all the vampire characters can do) but that is the limit to his supernatural abilities. The metamorphosis from 'metaphoric anti-Christ to secular sinner, from magical to mundane' permeates the appearance of and indeed, permits the existence of 'good' vampires as well as bad ones (Zanger, 1990 cited in Gordon & Hollinger, 1997, pg19)

The naturalness of Edward's condition, the lack of mysticism and Satanism, gives Edward the means to be good. Dracula had to denounce God and drink the metaphorical

blood of Christ in a sacrilegious ceremony, turning him into a twisted and demented monster, corrupting his soul. In Twilight, vampires are infected through venom and in the case of Carlisle, he only infected those who he happened to fine injured and dying. It is portrayed as an act of mercy; instead of a malevolent act it is benevolent. The Edward and the Cullen's show a binary within a binary, the epitome of the uncanny.

5.3) The Uncanny

5.3.1) Edward/ The Byronic Hero

Edward is evil and good. He is a vampire that is moral. He is integrated but segregates himself. Edward has the characteristics of the Byronic hero.

By no means should the word hero in this sense be viewed as meaning wholly good. On the contrary, the Byronic hero is a particular form of anti-hero. As mentioned in chapter three, Lord Byron was believed to be the inspiration behind the Vampire Lord Ruthven, in Polidori's story '*The Vampyre*'. Many male protagonists in Victorian literature have been described as Byronic heroes as: 'a major phenomenon in the English Romantic movement… [Byron] had profound influence on Western literature in the nineteenth century' (Larsson & Steiner, 2011: 265). The Byronic hero is essentially a male:

'…romantic anti-hero who torments those he loves. He is an irresistible seducer who symbolizes forbidden desire. [He is] a nobleman of rank, educated but arrogant. He is mysterious and charismatic, with strong powers of…sexual attraction, and uncontrollable passion. He is sophisticated and well mannered, but also an artistic, rebellious outsider ready to challenge the norms of the bourgeoisie…the Byronic hero is not a bloodsucking monster but an anguished personality…He is condemned to walk the earth of the living, but without being part of their social community.' (Larsson & Steiner, 2011:266)

His supernatural features, the physical likeness to a Greek god and the fact that Edward so frequently is referred to as 'godlike' adds to his attractiveness. The change from being horrified by vampires to being attracted to them is an aspect that Powell covers in

examining the relations between power, sexuality and attraction in her psychoanalysis of the vampire where a fascination portrays the vampire of today as 'romantically idealised' (Larsson & Steiner, 2011:37), something which has transpired within the Gothic genre. This idealisation can be considered a wish for the reader to identify with the vampire Edward who attracts his readers by his powers because of his godlike appearance and by mimicking the characteristics of man. (Larsson & Steiner, 2011:17) The argument supports the statement made previously about the vampire now being a metaphor for consumerism and humanities wish to become something more than human. In this sense, postmodern society has impacted the Gothic genre and in turn the vampire metaphor.

5.3.2) The Cullen's

The Cullen's have a number of adopted vampire 'children' who aside from Edward, are all paired in healthy (and heterosexual) relationships. Bella on the other hand comes from a broken home - her mother and father live in separate states, and her mother has a new husband. Edward has a perfect nuclear family. His 'father', Carlisle Cullen, has a loving relationship with his wife Esme Cullen, and they are portrayed as good parents.

Edward's family unit 'portray[s] primarily heteronormative relationships reinforced by "traditional" family values' (Click, 2010:49) All the Cullen's are in stable heterosexual relationships and happily married: all of the couples …are heterosexual and quickly enter into lifelong commitments' (Click, 2010:49).

It is the pairing off of the Cullen's, the stability brought by their loving healthy relationships that has helped them to stay clean of human blood. As Fred Botting points out, 'Gothic fiction is bound up with the function of the paternal metaphor' (Botting, 1996:282) that is, it continuously plays with the disruption of the traditional patriarchal structure of society, and its corresponding values, often familial or sexual ones. In this sense, the Cullen's

are Others existing in a liminal space but paradoxically portray healthy stable relationships that audiences are lead to aspire to.

5.4) Bella/ fragile, persecuted maidens

Bella from the very beginning is portrayed as an Other within her own species. Bella returned to Forks and to her father Charlie because her mother has married a man with whom she will have to travel a great deal. Yet, the fact that she seeks exile is rooted in her personality that is from the beginning represented as different from other teenagers: 'I didn't relate well to people my age. Maybe the truth was that I didn't relate well to people, period.' (Meyer, 2005: 12)This chapter argues that in the same way that Meyer uses Edward's great age to attribute to him desirable traits from the past, Bella also possesses similar traits. She doesn't fit in with other teenagers her own age and most importantly, Bella is the only human that Edward cannot mind read. She in her own way is portrayed as an Other but it is presented as a desirable Otherness. She is not interested in the everyday activates of the other teenagers her own age, such as consumerism, and instead relates much better to the traditional past expressed in the Cullen's and particularly Edward: Bella differs from contemporary seventeen-year-old girls… [she] never watched television…she had no sense of her peers cultural interests in music, clothing, or online activities' (Larsson, 2011:201). However even though she doesn't seek the traditional consumerism in the form if shopping and buying material things, her desire to become a does vampire express the desire to become something more (as discussed in the 'Gothic section).

Bella is also a persecuted maiden – pale, clumsy, and bookish, even her name ("Isabella Swan") signifies her purity and fragility. Edward constantly refers to her vulnerability and she is at risk both from him and the other vampires in the story. One of the many feminist criticisms of Twilight is that it promotes unhealthy and abusive relationships.

Bella becomes totally dependent on Edward and literally cannot live without him. With regard to her pregnancy, many have said that it is an anti-abortion allegory and that the 'anachronistic setting…forces modern readers into that of a previous time in which women were property and only received validation from men's opinions of them.' (Click, 2010:40)

Throughout the whole saga, the strong muscular men protect the frail feeble women. The vampires and the werewolves go out to battle while Bella and the partner of the leader of the wolf pack stay home where it is safe: 'Bella is consistently depicted as the damsel in distress forever in need of rescue by a male' (Click, 2010:40). Amy Clarke argues that Bella's role as a clumsy, damsel in distress which seemingly attracts a lot of attention from the females in the story 'may be a reflection of our own anxieties and confusion about our specific roles in society' (Clarke, 2010:168). This idea is something which can be applied to the Cullen's. If they are in fact a bizarre culmination of the West and the East, a hybrid, Edward 'tortured' soul personality, confused about his place in the world holds the same principle, but for the racial Other instead of the feminine.

This expressed further in that within Dracula (both the novel and the film) the gender roles of women are explored and exploited and the Vampires are sexualised and deviant. The women and vampires in Twilight show a complete role reversal, also shown in the portrayal of sexuality altogether. In Dracula, the vampires are sexually deviant by Victorian (and contemporary) standards. Vampires display unusual sexual appetites, and the Counts encounters with the female characters are always erotic, even when he is murdering them. In Dracula's case, however, the transgressor of traditional sexuality, the promiscuous and homoerotic vampire, is ultimately defeated by the power of Western man and his traditional values, it encourages 'normalcy'. In Twilight, we find a different, more obvious kind of normalcy. For example there is no representation of homosexuality whatsoever. Homosexuality is simply not present in the town of Forks. Moreover, it is not the vampires

that represent the deviant sexuality or dysfunctional relationships, but the humans. Bella's physical and emotional weakness throughout the book forces Edward's character to dominate the relationship on both fronts. Twilight goes a step further than Dracula, and advocates not only traditional sexuality, but also sexual abstinence. Edward is a 100-year-old virgin and in refusing to engage in either sexual intimacy or blood-drinking with Bella, he rejects both literal and symbolic sexual relations. Edward is idealised throughout the text, and his world is presented as Bella's ultimate goal. As the book is narrated from Bella's perspective, his world also becomes the reader's goal.

In Dracula the role of the feminine is perverted, particularly in the scenes in which the brides of Dracula and Lucy feed from infants. In the Twilight Saga, Bella refuses to terminate her pregnancy even when she is told that it will kill her. '[T]he rejection of motherhood showcased in Dracula through Lucy's acts of child abuse versus Bella's refusal to terminate her pregnancy at any cost' (Click, 2010:49), is another example of the 'traditional' family values that makeup the Western undertones of the vampire story.

Edward and Bella's offspring is perhaps the most important element in reaffirming the argument of Bella and Edward representing a bi racial family. 'Bella's pregnancy also functions as an indicator of her subtle transition into the realms of the other, thus foreshadowing her impending transformation into a vampire' (Faller, 2011:96).

The main focus in scholarly work surrounding the pregnancy in Twilight is referring back to the link of abusive relationships (Click, 2010:139). When Edward and Bella consummate their marriage, she is still human and Edward bruises her by accident. The pregnancy also not only transforms Bella into an almost skeletal state but eventually kills her. During child birth the baby has to be cut out and as the baby struggles is destroys her insides. It is at this point that Edward injects her with his venom. Faller argues that 'The notion of

mothering that Meyer's heroine adopts right from the beginning of her pregnancy and that resurfaces again and again resurfaces after her transmutation is a feeling she shares with…Esme …even with Rosalie. It displays a natural female emotion that Meyer inverts through the disposition on a number of vampires which has been uncharacteristic to fantastic creatures so far' (Faller, 2010:96)

Renesme is half human and half vampire. In *Breaking Dawn*, the Volturi come to kill Renesme, believing she was a human child 'turned' into a vampire, what is known in the series an 'Immortal child'. The Volturi killed all the immortal children as they are dangerous, permanently in a child-like state of mentality in which their vampiric instincts cannot be controlled. However when they discover that she was in fact conceived and is part human, she is spared. In the process, Renesme seems to unite the different vampire clans, as they all come together to protect this special child, all expressing human paternal instincts.

5.5 Conclusion

'*Twilight.*..is more in keeping with *Dracula* in its execution of racialized vampire mythology-especially in its adoption of a colonial gaze. *Twilight* frames America as the new frontier for vampires (with Forks being the Western resting place of these good pioneers), constructing Europe (and Italy in particular) as the old world, and La Push (and non-white society) as "outside," Other, and poverty-stricken. We might read the Cullen's as the "good Americans," the Volturi as the old –world power, and the Quileute as noble savages in *need of colonization*.' (Wilson, 2011:162)

Twilight, as Wilson states, can be interpreted from a purely colonial view, but the binaries between all the different characters in Twilight are too blurry to allow for such a dualistic concept. The Quileute's are presented as oriental, with their bare rust coloured skin and connections to heat, eroticism, passion and all things red, but the way in which Bella accepts Jacob, and the ways in which Jacob is portrayed express dissimilarities to the Oriental stereotype. This can also be said for the Volturi who although are an expression of the old and tradition, and the West are still also presented in the exotic form of the vampire, in the

lavish settings of stereotypical Italy. The Cullen's also, although representing the West and all things blue and civilised, are still in their physical form *vampires.* They are an Other, not human, exotic in their statuesque appearances and growl like wild animals. The Volturi still drink human blood, and the Cullen's still drink blood, even if they get it from hunting wild animals in the woods with their bare claws and fangs.

This chapter argues that Edward and Bella's relationship, the Cullen's, and Edward and Bella's daughter are in fact metaphors for integrated racial families and racial hybrids. The Gothic elements are there; elements of the racial Other, the fear of reverse colonization in the 'bad' vampires, the Volturi and the Gothic Byronic hero, but it still lacks the extreme use of supernatural elements, horror, and terror that are part of the Gothic also.

Twilight presents us with Edward, an Other but he also shows the desire to be 'good', and the desire to exist with humans and integrate. Bella helps him to do this. Their relationship is frowned upon and so is their marriage, not just because they are both only eighteen, but also because it is a human and a vampire. The vampire characters do not understand Edwards's attraction to an ordinary human and the wolves do not understand Bella's attraction to the 'unnatural' vampire that is not even alive. But their love prevails, similarly to Mina and Dracula's[9], only in the case of Twilight, the postmodern vampire can achieve true happiness because of their integration and ability to mimic human society.

Once they marry they have the baby hybrid (bi racial) Renesme. The questions that are raised are what will become of Reneseme? Renesme is not only half human and half vampire, she is also a 'good' vampire who will seemingly follow her parents way of life as a 'vegetarian'.

[9] Dracula and Mina may not live happily ever after but Mina is able to final grant Dracula salvation, and as she beheads him he looks up at the cross and smiles, knowing that he has forgiven God and God had forgiven him.

The integration of the new vampire Edward has led to a domestication and humanisation of the vampire facilitated by the possibility for the readers to identify with it through attraction. Contemporary social structures have contributed to this change of viewing the vampire as a creature with a conscious and individual personality. Deconstruction has helped us see that there is more than either/or to these creatures and that their many dimensions all depend on their individualistic features and their surroundings. .

Although Twilight seems to tell a tale of hybridity and the clear idolization of the Other, there are still the imperialist notions in regards to the wolves. But as it has been argued, there are elements which present the wolves as preferable and there is no obvious racism in the saga.

Thus the story is an exploration of current liminal spaces and binaries, just different to those explored in Dracula. The post-modern vampire has moved from an uncanny reflection of our dark double to an image that we in fact aspire too. The vampires Otherness is something no longer seen as a disease, or contamination, but as a desirable transgression from human to Other.

Chapter Six

Conclusion

…

‘There is scarcely another figure among the many monsters in fantastic literature that has undergone as many changes as the vampire. From aristocratic Gothic villain and blood thirsty revenant to intimate friend and voluptuous femme fatale, the literary vampire has transgressed social and cultural boundaries. It has penetrated familial structures and gender roles as vigorously as it has corrupted hierarchical orders of power in nineteenth century Victorian England. As a liminal figure metaphorically coded in a number of ways its persistent appeal has even outlasted the twentieth century and gave it new impulses far beyond its original outlook in British Romanticism. Clothed into peculiarities of modernity the vampire has turned sympathetic…’ (Faller, 2010:38)

As this dissertation demonstrates, the vampire has existed for a long time and will continue to exist as a metaphor for the Others of the future. Even though this Other will shape the vampire as we have seen in the differences between Dracula and Edward, one thing remains the same in the vampire archetype. The vampire encompasses everything that is other, liminal, hybrid, oriental, uncanny and every other possible taboo that exists in contemporary society. What this exploration has shown, is that the position of the author, who moulds the vampire in our popular culture medium, is the key factor in determining what the vampire ultimately expresses. This includes not only the religious and political affiliations of the creators, but also common views and stereotypes that exist in their era. And so the vampire truly does become whatever we need. In this sense, the Vampire is a truly Orientalist product.

Both Coppola’s Dracula and Twilight express notions of Imperialism, colonial undertones and Orientalism. The forms and shapes may change, as expressed in the argument that Edward presents an integrated other, but the colonial position is still expressed in Twilight in the form of the wolves.

The vampire's very existence creates the setting for dualism (Orientalism, binaries and so on) and turns it into a paradox. In Twilight the paradoxes seem to be much more apparent than in Coppola's Bram Stoker's Dracula. This simply reflects the state of postmodern society today. Ultimately the vampire will never stop being an Other. It is not human, it looks human, it is dead, and yet it lives. As long as we exist in a world where there are oppositions and binaries, boundaries and borders, the vampire metaphor will exist, whether they are being reinforced or crossed, maybe even completely eradicated, the vampire will be there to either strike fear, or explore for us.

This dissertation has shown a key difference between Dracula and Edward is that Dracula was (is) segregated and Edward is integrated. The racial other is no longer situated in the mysterious East; they are here in the West. The links to the past expressed both through the essence of the immortal vampire and also in the hidden narratives of Twilight and Dracula, reveal that the vampire is also used as a link to tradition. The divine battle in Dracula can be seen as a struggle between tradition and (post) modernity:

'The apparent battle…between the divinely sanctioned-"enthroned"- forces of the past and the "usurpers" who may come to challenge this "divine right" can be represented as a battle between those forces which resist the challenge of [post] modernity and those…who represent this dangerous path into an uncertain future' (Bak, 2007:35) The interesting thing about the traditional threat posed by vampires is that they represent the past (tradition) but also threaten to bring us into a realm of uncertainty (the future): The '…anxiety here is of a future emerging for which we are not prepared, which will catch us by surprise, a realm of the future…for which we have no maps' (Bak, 2007:35).

Dracula thus portrays the 'significant paradox about modernity' in that it both 'asserts the dominance of-scientific or rational knowledge- [but] on the other hand…beckons us towards an unknown future, where old certainties will no longer hold'(Bak, 2007:35).This is also the case in Twilight. The Cullen's represent both the opposite of the tradition that is portrayed in the Volturi and simultaneously they represent the traditional, desirable characteristics of the eras in which they were born a vampire.

Vampires are a paradox, and always been have since their folk lore origins (being dead and yet alive). In this respect, vampires have always been postmodern: '…postmodernism suggests a new vision of justice which gives primacy to difference, to heterogeneity, to paradox and contradiction, and to local knowledge' (Turner, 1994:12). Ironically, the Gothic Beville argues 'is the clearest mode of expression in literature for voicing terrors of postmodernity; a mode that is far from dead and in fact rejuvenated in the present context of global terrorism' (Beville, 2009:8). Beville states that in respect to scholars such as Botting who argued the Gothic is now 'Candygothic' that 'it can be argued that the postmodern audience that is or was the consumer of the popular Gothic, tends now only to appreciate the superficial 'Gothic' veneers of certain works' (Beville, 2009:8). The Gothic in itself is a paradox in that it 'has long provided an outlet for the expression of fears relating to terror and terrorism while playing a significant role in the creation of terror itself' (Beville, 2009:33).

It seems quite clear, however, in this analysis that the Orientalism and the Gothic have shifted. Coppola's film expressed postmodernism in its exploration of Orientalism and the Gothic both in its medium, its structure and its approach. In Twilight however this movement is far clearer. The process of globalisation and multicultural politics is something which can be seen as being 'processed' in a sense through the medium of the Twilight Saga:

> 'Globalisation has resulted in a new level of multiculturalism which has challenged much of the traditional dominant cultures of nation states. The…reproduction of the old high culture of the elite…has been questioned by marginal groups rising to cultural dominance as a consequence of decolonization. In addition, globalization has rendered much of the discussion of the East and West redundant…With globalization and the emergence of multicultural politics as a prominent dimension of all political systems, the sense of strangeness of the outside world is difficult to sustain since the other has been, as it were, imported into all societies as a consequence of human mobility, migration and tourism.' (Turner, 1994:183)

In other words, as this dissertation suggests, the vampire has become domesticated, and it is no coincidence then that the Other has also become domesticated.

The vampire lies beneath all soil regardless of its gender, age, or ethnicity. It lies in wait to rise up in the darkness when society is in its most liminal spaces; fighting and fearing change, the future and the past. It is in this space that the vampire thrives, spreading the very fears that we ourselves create. In this respect, the vampire, gorged on the blood of all its past explorations of boundaries, saturated in not only its own transformation but the transformation of the various Gothic, Oriental, and Uncanny, skins it has been enveloped in in the past, will always come back to haunt us. Not because its dark evilness has left the vampire exiled from God, but because we ourselves make it immortal. As we enter into the twenty-first century one thing is assured, the vampire as metaphor appears eternal and undoubtedly will stalk us forever.

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Appendix 1

The film opens in Fifteenth century Romania with Vlad the Impaler, son of Prince Dracul, leaving a church upon the request from a priest to fight Turkish invaders as the Prince of Wallachia and a Christian Knight. Upon his victorious return from battle, he finds that his beloved Elizabeta had received false information of his death from the Turks, which resulted in her taking her own life. The priest informs him of the news, and also that she is to suffer eternal torment for committing suicide. Vlad vows to rise from the grave to take revenge on the God he fought for. He pierces the church's large stone cross with his sword and drinks the blood that falls from it thus transmogrifying into a vampire for his blasphemy. We are then transported to nineteenth century London where a British gentleman, Mr Jonathan Harker, is being sent to Transylvania to replace a Mr Renfield who returned from Transylvania mad and now resides in an insane Asylum. He is to visit a Count Dracula at his castle in the Carpathian Mountains in order to complete a series of real estate transactions as Dracula wishes to purchase various properties in London, including Westminster Abbey. During Harker's visit Dracula happens upon a picture of Harker's fiancé, Willimina (Mina) Murray, who is in fact the reincarnation of his beloved Elizabeta and looks identical to her. Dracula asks Harker to stay at the castle a month, but in actuality keeps him captive whilst he travels to London to pursue Mina. Once there, he attacks Mina's best friend, Lucy Westerna. Lucy's doctor and suitor, Doctor John Seward, calls upon Mr Van Helsing, a doctor and specialist in Venereal diseases to help him cure her ailments. Van Helsing immediately recognizes Lucy's symptoms as that of a vampire attack and so he sets out with Seward and Lucy's two other suitors, Arthur Holmwood and Quincey Morris, to find and destroy Dracula. All the while,

Dracula is busy seducing and corrupting Mina while Harker remains helpless, imprisoned and tortured by Dracula's evil brides at the castle. He eventually escapes and finds sanctuary in a Romanian church and whilst in their care he sends Mina a letter asking her to come and marry him immediately. She leaves for Romania and while she is marrying Harker Dracula ravages and finally kills Lucy. Van Helsing and her suitors set out to destroy her when she rises from the grave before she can kill anyone and Mina and Harker return from London married. Van Helsing informs them of the news about Lucy and then they take Mina to Seward's Asylum for safe keeping while Harker, Van Helsing and Lucy's suitors set out to destroy Dracula while he sleeps in Westminster Abbey. However Dracula escapes and manages to give Mina his blood, turning her into a Vampire. Harker and the others return to Mina but Dracula evades them a second time, fleeing London by boat back to Transylvania. Van Helsing tells Harker that the only way to save his precious Mina is to destroy Dracula, and so they all set off to Transylvania by train. Van Helsing and Mina then set off to Dracula's castle by carriage. Mina starts to transform and she and the brides of Dracula try to seduce Van Helsing at the castle, but he manages to fend off Mina and kill the brides. As Mina awaits Dracula's return, she sees Harker and the others chase Dracula in his carriage, fighting with Dracula's gypsy minions, trying to kill him before he rises when the sun sets. They successfully injure him outside the castle and then wait outside while Mina and Dracula say their farewells, on the altar in which Dracula saw the body of Elizabeta and under the cross he defiled and from which he drank the blood. As he lies dying, God forgives him and Mina beheads him.

Appendix 2

Twilight starts out from the perspective of seventeen year old Isabella Swan, "Bella" who moves to Forks, Washington to live with her father Charlie, the chief of police. During her first day at her new school she sees the Cullen's; a group of adopted siblings. They are also couples, except for the fifth sibling Edward who is alone.

At first Bella tries to avoid Edward, after he acts very hostile towards her. However her curiosity of the strange siblings keeps her interested in them. She soon finds out that he is different, when he saves her life by stopping a truck from hitting her with his bare hands. She learns that he and his whole family are in fact vampires. Even though Edward tells her to stay away from him because is he a monster, she still tries to talk to him in school, and finds any excuse she can to be near him. She idolizes him and sees him as something beautiful instead of monstrous.

Eventually she learns that he and his family live from the blood of animals but her blood smells particularly strong to him. Their relationship strengthens and they soon reveal their love of one another. Not long after, a group of wild nomadic vampires who have been feeding from humans around Forks catch Bella's scent, and one of them in particular, James, decides to hunt her for sport. The Cullen's try to keep her safe, but James tricks her into believing that he is holding her mother hostage and lures her to him. She meets him in a ballet studio she went to as a child and soon realizes that her mother is not there. James tortures her and manages to bite her before Edward and the Cullen's arrive to save her.

Edward sucks the venom from Bella's blood and stops her from being turned, however at the end of the film, Bella explains that she wants to become a vampire, and she will not give in until Edward changes her. He says 'is that what you dream of, being a monster.' She replies 'I dream of being with you forever.'

In the subsequent films, more is revealed about the Quileute's, the American Indians who live on a reservation called La Push. It turns out they are in fact werewolves, their mortal

enemies being the ‘cold ones’, or vampires. One of them in particular, Jacob Black, falls in love with Bella and soon the story revolves around the love triangle between Bella, Edward, and Jacob. Eventually Edward is forced to turn Bella when the ‘leaders’ of all vampires, known as the ‘Volturi’ say she must be turned or killed because she knows the secret of their existence.

Bella wants to experience sex as a human before she is turned but Edward will only do this if she marries him first. After they marry Bella (who is still human) becomes pregnant, the baby is a vampire human hybrid. She is killed during the labour but Edward manages to turn her before it is too late.