Chapter 1
Introduction

White on white
Translucent black capes
Back on the rack.
The bats have left the bell tower,
The victims have been bled,
Red velvet lines
The black box
Bela Lugosi’s dead.
Undead undead undead.
The virginal brides
File past his tomb,
Strewn with time’s dead flowers,
Bereft in deadly bloom,
Alone in a darkened room
The Count.
Bela Lugosi’s dead.
Undead undead undead…. (Bauhaus, “Bela Lugosi’s Dead”)

Released in 1979 this song by the band Bauhaus is considered to be the true start of the Gothic subculture with its horroresque lyric and eerie sound effects and monotone melody. Bela Lugosi was an actor famous for his portrayal of Count Dracula in the film Dracula (1931). For millions of people, this was their first encounter with a Vampire and thereafter many actors have played Count Dracula but every portrayal invited comparisons with the image of Lugosi that was deeply ingrained in the popular imagination. With burning eyes he utters in the easily distinguishable accent, “Listen to them, children of the night. What music they make” (Browning, Dracula).
When Béla Lugosi died in 1956, he was buried in Hollywood’s Holy Cross Cemetery; he was wearing his very own Dracula’s cape. "The blood is the life," says Bela Lugosi as Dracula; later adding, "to die, to be really dead— that must be glorious" (Browning, Dracula). And it is this age-old mystery of life and death and blood that manifests the antiquity of the Vampire myth as well.

The popular Vampire culture is considered to have stemmed from the Goth movement which itself arose out of the punk subculture in the late 1970s, mainly through the music of bands like The Damned, Bauhaus, Siouxsie, and The Banshees. Punk musicians and subcultures have responded to this crisis of meaning caused by the commodification of everyday life and the conditions of postmodernity.

Like other forms of “plank parody” associated with postmodernism, the “culture of deconstruction” expresses nihilism, ironic cynicism, and the purposelessness experienced by young people. On the other hand, the “culture of authenticity” seeks to establish a network of underground media as an expression of artistic sincerity and independence from the allegedly corrupting influences of commerce. Although these cultures are in some ways diametrically opposed, they have represented competing tendencies within punk since the 1970s, and I argue that they are both reactions to the same crisis of postmodern society. (Moore 305)

The Goth culture is generally related to morbid obsession with death, darkness, depression, terror, violence, pain, evil, and also passion, majesty, beauty, mysticism, love, eroticism, euphoria, truth and life. Besides that one of the defining features of the Gothic subculture lies in its sense of the theatrical which takes a clear manifestation in the Goth style of dress that features waistcoat, capes, corsets, gowns and muffins with abundant use of lace, velvet
and brocade which are usually worn in black, purple, or crimson encapsulating the sense of theatricality of the Goths. Elements of fantasy, especially those particularly associated with Vampirism, are central to the Goth style of dress and make-up. Religion is another important aspect of Goth subculture which shows a leaning towards ancient ritual and pagan religion because of the ample freedom of the individual spirit provided by them in contrast with the constricting Christian religion. A detailed study of this is done later in this chapter.

Goth subculture shows a very strong fascination with Gothic literature of the Romantic Age which dwelt upon the darker sides of human sensibility— uncontrollable passions, paranoia, and evil. Gothic authors used macabre images, brooding atmosphere, supernatural monstrosity and central to the Gothic tale was sexuality and its multiple desires and prohibition raising questions on the validity of social norms as well as scientific possibilities. Some of the Gothic novels are regarded as artifacts of great cultural value such as Bram Stoker’s *Dracula* (1897). It is with this particular novel that brought about the emergence of the modern Vampires in our contemporary culture. The novel shook the world with its eroticism (which anticipates several theories of sexuality, pain and corporeal in the latter decades of the twentieth century) and curious notions of religion (Nayar 287-288).

Folklorist Michael Bell once put it, “What better food for the imagination than a creature that incorporates sex, blood, violence, shape-shifting, superhuman power, and eternal life?” The Vampire has become a cultural icon— an outcast of an indifferent society as well as its reflection, a perfect combination of both life and death— a metaphor in its way of self-sustenance through taking out the life-sap from the weak. The image of Vampire is also a display of resistance of the individual against the dominant culture. Marcia Montenegro in *The Vampire Underground* comments:
The Vampire subculture is believed to mirror the predatory nature of a society whose technology and corporate power have eroded intimacy and cast out those who do not submit to its dehumanization. In this sense, society’s dehumanization is mocked by the figure of the Vampire, who himself is not considered human. (Montenegro 1)

Myths are the traditional stories that explain the origins of a phenomenon or a cultural practice. They are generally stories about great men and women; about forces of good and evil; about the fauna, the flora, the sea and the wind; about supernatural creatures like angels, demons and giants. Myths address themes such as creation, life, death, and the works of the natural world. Almost all great works of literature are based directly or indirectly upon mythological stories.

Mythology is supposed to show us the way human race thought and felt untold years ago. Beneath the storylines, myths usually deal with major issues like creation that has bewildered humanity on a universal level. According to Joseph Campbell, people say that what we are seeking is a meaning for life. But, as a matter of fact, according to him, what we are seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive. Given below are some parts of an exclusive interview of Joseph Campbell with Bill Moyers in *The Power of Myth*:

**MOYERS.** Why myths? Why should we care about myths? What do they have to do with my life?

**CAMPBELL.** My first response would be, Go on, live your life, it's a good life – you don't need mythology. I don't believe in being interested in a subject just because it's said to be important. I believe in being caught by it somehow or
other. But you may find that, with a proper introduction, mythology will catch you. And so, what can it do for you if it does catch you?

One of our problems today is that we are not well acquainted with the literature of the spirit. We're interested in the news of the day and the problems of the hour. It used to be that the university campus was a kind of hermetically sealed-off area where the news of the day did not impinge upon your attention to the inner life and to the magnificent human heritage we have in our great tradition—Plato, Confucius, the Buddha, Goethe, and others who speak of the eternal values that have to do with the centering of our lives. When you get to be older, and the concerns of the day have all been attended to, and you turn to the inner life—well, if you don't know where it is or what it is, you'll be sorry.

Greek and Latin and biblical literature used to be part of everyone's education. Now, when these were dropped, a whole tradition of Occidental mythological information was lost. It used to be that these stories were in the minds of people. When the story is in your mind, then you see its relevance to something happening in your own life. It gives you perspective on what's happening to you. With the loss of that, we've really lost something because we don't have a comparable literature to take its place. These bits of information from ancient times, which have to do with the themes that have supported human life, built civilizations, and informed religions over the millennia, have to do with deep inner problems, inner mysteries, inner thresholds of passage, and if you don't know what the guide-signs are along
the way, you have to work it out yourself. But once this subject catches you, there is such a feeling, from one or another of these traditions, of information of a deep, rich, life-vivifying sort that you don't want to give it up.

MOYERS. You changed the definition of a myth from the search for meaning to the experience of meaning.

CAMPBELL. Experience of life…. We're so engaged in doing things to achieve purposes of outer value that we forget that the inner value, the rapture that is associated with being alive, is what it's all about.

MOYERS. How do you get that experience?

CAMPBELL. Read myths. They teach you that you can turn inward, and you begin to get the message of the symbols. Read other people's myths, not those of your own religion, because you tend to interpret your own religion in terms of facts—but if you read the other ones, you begin to get the message. Myth helps you to put your mind in touch with this experience of being alive. It tells you what the experience is. (Campbell, The Power of Myth)

The word “myth” is commonly interchangeably used with “legends”, “folklores” and “fables”. “Legends” are generally regarded as true stories, most of the times lacking in supernatural or religious context and “fables” are acknowledged as fictional with characters like talking animals. “Folktales” are also considered to be fictitious often told within a limited geographical area. John Fiske applied the generic or evolutionary idea into mythology as he defined myth as

in its origin an explanation, by the uncivilized mind, of some natural phenomena, not an allegory, not an esoteric symbol, —for the ingenuity is wasted which
strives to defeat in myths the remnants of a refined primeval science, —but an explanation. (Fiske 21)

According to Karl Abraham, in myths, in a way, the collective spirit of a people is stored (Abraham 5). Wundt writes:

the last source of all myth formation, of all religious feelings and ideas is the individual fantasy activity; even those structures which have been developed under the condition of communal life possess entirely the character of a creation of fancy. In myth the folk-fantasy connects the event with reality. In religion it creates from the contents of those events its ideas concerning the cause and purpose of the human existence. (qtd. in Karlson 139)

The Greek word “mythos” means simply “a word” or “a saying.” It is an expression by primitive man of his thoughts and ideas about himself and his surrounding world which goes through many transformations throughout history. But there is more to myth than simply being the explanation by primitive man of the objects, events and happenings around him.

The theory that myth is an explanation by primitive man of the objects, events and happenings around him does not contain the whole truth. This theory applies directly only to the so-called nature myths which treat of the natural objects and phenomena surrounding man in his primeval habitat. These myths which apparently are the oldest and to be understood simply as explanations, ought to be divided into two groups: those that deal with natural objects proper, and those that deal with the natural phenomena…. In course of time there grew up another kind of myths which has been more troublesome than the nature myths; the so called Hero-myths or… Social myths or Culture myths. They originated in a wholly
different way and for a wholly different purpose, although they contain a sort of
explanation too, but not in the same sense as the nature myths. Social myths are
the outgrowth of man’s feelings and emotions stored away down in the… human
psyche and for whose expression a totally different mental procedure must be
resorted to. The nature myths have primitive science that is reasoning as their
foundation; the social myths have feelings and emotions as their foundation. They
have, therefore, taken wholly different paths in their further development. The
nature myths have developed into sciences of all kinds and descriptions, while the
social myths have developed into poetry, art, religion, ethics, aesthetics, etc. both
of them blend and overlap here and there, because it is impossible to keep two
streams of thought that originate in the same or identical psyche and led by the
same human hands entirely free from intermixture, even if one be purer than the
other, and the natural sciences contain less of feelings and emotions than the
normative and literary, and the normative and literary sciences contain less of
cold reason and scientific accuracy than the natural. (Karlson142-143)

According to Wundt the individual character that may linger with some of the myths is of a
secondary sort; the folk-soul that is laid down in them is the primary. The union between myth
and folklore must have deep psychic roots, penetrating down into the recesses of the soul and
from there afford an outlet for the hidden psychic powers and emotions that rule supreme in the
human being, otherwise they could not have so much in common and exert such a tremendous
influence upon mankind. There seems to have been and still is a psychic need or call for this kind
of literary production, a hunger so strong that ages of reflection have not been able to obliterate
or even satisfy it. Wundt further comments, “Association of ideas and general experience play a
great role in the formation and development of myths, but as long as the association of
mythological ideas remains connected with the phenomena which form their substrate the myth
formation keeps the character of pure myth, not yet essentially changed by individual poetic
additions, even if they are interwoven with many associations” (qtd. in Karlson 146).

Mary Shelley writes in her foreword to *Frankenstein*, “Everything must have a
beginning, and that beginning must be linked to something that went before” (54). Anyone
seeking the origins of the Vampire legend must embark on a journey to track it from one layer of
story to another passing from the night world of the present to the night worlds written in printed
books or inscribed on parchments, or residing in generations of folktales. That might be the
ultimate level, as the poet William Butler Yeats put it: “But under heavy loads of trampled clay/
Lie bodies of the Vampires full of blood:/ Their shrouds are bloody and their lips are wet” (“Oil
and Blood” 4-6).

The 20th century has been the great age of debunking, of secularization and
demythologization in a cultural sense. “We not only believe less in gods and superstitions— but
most of us are less willing to listen to racial mythologies about Jews, Aryans, and Blacks; and in
large areas of social and private life the old taboos have fallen like sandcastles before the
advancing tide of rationalism” (Magee “The Myth of the 20th Century”). But one major
exception to this is the myth of the Vampire. Vampires have held a firm, icy grip on the public
imagination since Bram Stoker wrote his novel *Dracula* in 1897. But Stoker could hardly have
conceived the intensity of popular interest in Vampires which would be attained in the twenty
first century while popular culture has been preoccupied with Vampires the way they are
presented within it. It seems like the Vampires have evolved and imbued themselves with it. The
question is that how can it be possible that something which should provoke terror and repulsion
is now an icon of the modern popular culture? However, the appeal of the Vampires is obvious: they’re powerful, sophisticated and sexually attractive; they are an embodiment of Nietzschean super-humanity, beyond good and evil. In *Vampires, Burial, and Death* (1988) Paul Barber opines that the myths and legends surrounding the Vampire do not actually describe a physical being, but something much more powerful—a creature that can shape-shift itself according to changing times and psyche.

The Vampire is one of the most enduring figures of Western—and in an even more ancient context, Eastern literature and cultures. In *Medieval Folklore: A Guide to Myths, Legends, Tales, Beliefs, and Customs* the authors define Vampire as “a revenant, reanimated corpse, or phantom of the recently deceased, which maintains its former, living appearance when it comes out of the grave at night to drink the blood of humans” (424). The entry further describes the physical characteristics of Vampires as having a

- lack of decomposition or rigor mortis, pallid face, sharp protruding canine teeth.
- These creatures must suck blood from humans or mammals for sustenance and victims are turned into Vampires themselves when they are killed or forced to drink the creature’s blood. At day break the Vampire must return to its grave or coffin. (Lindahl, McNamara, and Lindow 424)

Richard Dorson in his book *The British Folklorists: A History* discusses the common traits of Vampires. He notes that Vampires are believed to “morph” into a wide variety of animals such as wolves, rats, and moths. They cannot have a reflection in a mirror. They cannot enter the abode of a person unless they are invited in and they cannot enter the church or any holy place.

In *Encyclopedia of Vampire Mythology* Theresa Bane comments:
Since the dawn of man, there has been the belief in supernatural Vampires. Just like flood myths, every society has had Vampire myths as well. In fact, one of the earliest pieces of writing that archeologists have discovered was not a love poem, recipe, or a religious text but rather a magical spell written around 4000 B.C. It is alleged to have been written by a mother in an attempt to keep her child safe from the attack of the Ekimmou, a type of Vampiric spirit that even then was considered to be an ancient evil. A February 13, 1892, article in the New York Times discusses ad nauseam some ancient letters transcribed between the Assyrian monarch, Dusratta, king of Mitain, to Amenophis III, king of Egypt. Dating from around 1500 B.C., these letters discuss the arrival of envoys and ambassadors. What makes the letters so valuable is that they contain 500 lines of Acadian and Babylonian ideas regarding the belief of witches and maligned spirits that haunt mankind. The article even translates into English for its readers’ pleasure most of an incantation used to exorcize a demon as well as a complete translation for a brief magical formula for use against ten different types of devils, including Lilith and the Ekimmou….

Often reality and the perception of reality are two very different things. It seems highly unlikely that there ever were such beings, or that the ancient Babylonians, Egyptians and Inuits all could develop and fear this very same Vampire at about the same time, and yet they did. To be certain, this is not proof that Vampires such as the Ekimmou once existed, only that ancient man believed they did. In fact, man need not be all that ancient to have a profound belief in Vampires. (7-8)
The dark origins of the dark winged Lilith found in Babylonian demonology also appear as the dreadful first wife of Adam in the old Hebrew texts removed from the Old Testament. Lilith appears in several midrashic texts and her symbolism, literature, and history are debated among Jewish scholars and intellectuals. She is described in these texts as the “terror of the night” and the “night devil.”

Because of the multitudes of texts and folklores about Lilith, it is difficult to picture a straight story about her. The first Jewish story of Lilith was told in the Alphabet of Ben Sirah. In the fifth passage when King Nebuchadnezzar demands cure for his sick son, Rabbi Ben Sirah tells the story of Lilith, the “first Eve” created by God who disagreed to be dominated by Adam’s superiority as she believed they were created equal and finally left Eden to gain independence. God sent three angels to bring her back but when she refused they killed her children. To avenge the death of her children she vowed herself to kill the children of Adam and Eve and as she wandered the world she met Sammael near Red sea and together they spawned a race of demonic beings. She lived on the blood of newborns and young children and their mothers. While patriarchal societies have managed to model her as a calculative evil seductress, Lilith has managed to morph herself into a literary archetype and wormed her way through poetry, drama, and fiction retaining her original Vampiric attributes. The plights of Lilith as a woman of free-will and a feminist have been discussed in details in the following chapter.

Stories of the reanimated undead that live by taking the “life-force” of other living beings have filled our imagination and the pages of world literature as well for a long time. They continue to resonate and fascinate around the globe in novels, films, and popular culture. Among the many others the Slavic people including most East Europeans from Russia to Bulgaria, Serbia to Poland, have the richest Vampire folklore and legends in the world. The Slavs came
from north of the Black Sea and prior to 8th century AD they migrated North and West. Christianization began almost as soon as their arrival to the new land. The Eastern Orthodox Church and the Western Roman Church were struggling with each other for supremacy throughout the 9th and 10th centuries. In 1054 AD they were divided into two groups with the Bulgarians, Russians, and Serbians staying with the Orthodox and the Poles, Czechs, and Croats going to the Roman. This split played an important role in the basic difference in the development of the Vampire lore— the Roman Church believed that incorrupt bodies were saints, while they were taken as Vampires by the Orthodox.

Romanian Vampires are variants of the Slavic Vampire. They are called Strigoi. According to the Romanians, a person born out of wedlock, or one who died an unnatural death, or died before baptism was doomed to become a Vampire. Vampires, along with witches, were believed to be most active on the Eve of St George's Day, the night when all forms of evil were supposed to come out of darkness. To prevent a person from becoming a Vampire required careful preparation of dead bodies, including preventing animals from passing over the corpse, guarding the grave with thorny branch of wild rose, and hanging garlic on windows and rubbing it on cattle. To kill a Vampire a wooden stake was driven through the heart and at times there is also mention of decapitation.

Almost every culture in history of humankind has a Vampire-like monster. Tony Thorne in his study *Children of the Night: Of Vampires and Vampirism* (1999) is astonished to realize that, today, a survey of world cultural history reveals “the constant presence of a Vampire or Vampire-like monster in our narratives—both grand and humble— and our popular culture” (4). But, as Ringel argues,
The Vampires of world folklore do not greatly resemble their representations in fiction and film, except in the thirst for blood. They are peasants, not aristocrats.

“Blood Countess” Elizabeth Bathory of Hungary does not appear in folklore, nor does Vlad Tepes. Folkloric Vampires are undead corpses, not immortal hero-villains. Unlike literary and cinematic Vampires, the revenants of folklore are not attractive: they are hideous, deformed, bloated. They do not transform their victims into immortal Vampires. Instead, they are noxious to the living…. (Ringel 366)

For example, Gaki is a persistent Vampiric spirit from Japan which is created when an exceedingly greedy person dies. They return to earth and wander with an unquenchable thirst for blood. Gaki are described as having a cold body, hollow features, and pale skin. Hameh is a Vampiric bird with beautiful green or purple feathers from the mythology of Arabia. It is created from the blood of a murder victim. The hameh has a monotonous cry—“iskoonee” which means “give me blood.” This Vampire relentlessly searches for its murderer and does not stop until it finds its killer. After avenging its own murder it flies off to the land of spirits with contentment.

The Aboriginal people of West Arnhem Land, Australia, have in their mythology a Vampiric demon called a “namorodo.” It is a skeletal humanoid that is held together by ligaments and has long, razor-sharp finger bones. Inactive by day, at night it flies through the sky seeking prey. The namorodo will enter a home and when it finds a sleeping person, it attacks and drains them of their blood. If it is so inclined, it has the ability to create more of its own kind. The namorodo are associated with shooting stars and sorcery.

There is a Vampire-like monster called “asikolok” with a tapering mouth in the Tripuri myths of Tripura in North-Eastern India.
Throughout the diverse territories, cultures and religions of the country there is an abundance of Vampire-like creatures in India. The word “pisacha” (“bloodthirsty savages” and “eaters of raw flesh”) is used to collectively refer to all ghosts and Vampire-like creatures in this country. A pisacha is said to be a creature resulting from humanity's vices—the returned spirits of criminals, liars, adulterers, and those who died insane. They eat the flesh and drink the blood of both the living and the dead. They are frequently mentioned in Vedic literature. They are evil by nature, chatter incessantly. The pisachas are often believed to fight against the Aryans, the race of tall, white-skinned people who migrated to India from central Asia. The pishachas are even believed to have their own language called Paishachi.

Xenophobia has been exhibited throughout history among many peoples, in different regions of the globe and the custom of calling the unknown outsiders as Vampires and pisachas is going on for a long time in different cultures. Santiago Lucendo in “Return Ticket to Transylvania: Relations between Historical Reality and Vampire Fiction,” investigates how the Vampire is less of a superstition imported from the East than it is a series of fears and fancies projected over a badly or totally unknown territory. According to him, Transylvania is not just Stoker’s setting for the novel, but it is a location that years of images, literature, cinema, and television have (mis)constructed (Lucendo 116). A. Hildebrandt considers it to be quite possible that they were ancient enemies who subsequently became traditional fiends, while Macdonell and Keith admit that in later times the name may have been given in scorn to human tribes. In the Mahabharata, while the demon character is most often assigned to the pisachas, they also appear again and again as a race or races of men inhabiting North West India, the Himalaya, and Central Asia. The words “dasyu” and “pisacha” are often used as synonyms, so that the latter is equally applied to the unbelieving or anti-Hindu mortal inhabitant of India. They are described as
performing human sacrifices and as eaters of raw flesh. They have a form of marriage which consists in embracing a woman who is asleep or drugged, and are guilty of other abominable practices. The 1919 Glossary of the Tribes and Castes of Punjab and North-West Frontier Province informed its readers that the tribes which occupied the modern Kafiristan, Gilgit, and Chitral were called Pisacha or 'eaters of raw flesh.' Xenophobia is found both in societies hosting new migrant groups, and in the expanding societies. In the context of colonization, xenophobia is also apparent in the nativist reactions that some countries have experienced in relation to their former colonizing nations. For instance, the term pisacha-bhasha (meaning goblin language) has been applied to English by the Indians as initially they considered it total gibberish (Bunson 200).

In spite of the abundance of similar mythological creatures, the Eastern European Vampire has dominated the literary and cinematic realms. The Count has viciously invaded the non-European horror literature scenario as well. For example, renowned Bengali writer of the early twentieth century writes about Raja Rudra Pratap in his novel Bishalgarher Duhshashan (1949) which displays an imprudent adaptation of Bram Stoker’s Dracula (1897). Rudra Pratap, the Vampire antagonist in the novel, has been called a “pisacha” and a Vampire simultaneously. Vampire movies made in South Asian countries like India and Pakistan borrow heavily from the European myth. For example, films like Ramsay Brothers’ Bandh Darwaza (1990) from India and Zinda Laash (1967) from Pakistan (see fig. 1), exhibit an apparent adaptation of the western myth with an interesting blend of the dominant religious faiths of the subcontinent.

We can assume three possible strands to explain why the Vampire myth had crystallized in the form it did in late 17th century Hungary. First, in all Europe this was the area where there was most inequality on account of land holdings and where the aristocracy was most notorious
for the cruelty and edacity for power with which it thrived on the expense of the peasant population. The Vampire is usually portrayed as a count or countess. The Transylvanian peasantry in utter oppression of the tyranny of the landholders was seemingly anticipating Marx’s metaphor of the bourgeoisie sucking the blood of the weak.

Second, this was a particularly troubled and violent part of the world in which incidents of extreme cruelty abound both domestically and politically. The area was terrified by the attacks of the Turks, to whom, like the Vampire, the cross was an intolerable affront. Third, the sheer horror of the sexual and religious implications of the myth meant that it struck a deep note. The myth first paved its way in a relatively less acknowledged literary world appearing mainly in gothic novels and not in the polite world of respectable literary society as the myth was too horrifying to be treated seriously.

Evil is that which destroys life and prefers lifelessness— both psychological and physical, displaying a draining and decaying quality. Evil has been a part of a larger religious worldview that encompasses God, the forces of Darkness, and humanity. Religions have been a continuous source of evil as most of the religions tell stories about the emergence of evil which are often referred to as myths that attempt to describe in language something which is clearly beyond our grasp. Regardless of whether or not we are religious, we need an explanation for extreme destructive nature in human in order to have a comprehensive understanding of the world.

Traditional Western thought has divided Evil into two subgroups: “natural” Evil referring to diseases and natural disasters like earthquakes or tornados and “moral” Evil which refers to the Evil that emerges from deliberate human choices. What type of Evil should we relate to Vampires? At times, they have been described as a deliberate choice of cruel rulers and at times
as a chronic disease as plague. In modern Vampire literature they are presented with abundant sympathy and compassion. The Vampire novels like *The Vampire Chronicles* by Anne Rice, *The Vampire Diaries* by L. J. Smith and *The Southern Vampire Mysteries* by Charlaine Harris bear testimony of this empathy for the Vampires in the modern days. So is it even wise to term them as pure Evils when in a number of modern popular Vampire stories they surpass their human counterparts with their humanity?

The Vampire myth could be a symbol that points toward an unnamable sense of an evil dimension to human experience. This view argues that we cannot adequately conceptualize radical evil, and that is why we need symbolic or mythic language to convey it. This view also suggests that the concept of Vampire has been used as a scapegoat for human responsibility, and has also been a convenient label for the unexplained death mysteries. Another suggestion can be that this entire ordeal with Vampires was nothing more than group hysteria as delusions and hallucinations can become quite contagious in a group.

Freud’s *Beyond the Pleasure Principle* juxtaposes two terms— Eros and Thanatos. According to Freud, there are two dominant instincts that drive human life: Eros, the life instinct; and Thanatos, the death instinct which does not express itself directly often. Instead, it emerges as hatred and aggressiveness. Thanatos can also be characterized by the desire for extinction. *Eros* pushes the death instinct outward and thus saves us from self-destruction and consequently the “outsiders” or the “others” become the easy targets for our aggression and hatred.

Erich Fromm, the interdisciplinary thinker from the Frankfurt School of critical theory, integrated psychoanalysis, Marxist theory, anthropology, philosophy and religious studies in his books *The Heart of Man: Its Genius for Good and Evil* and *Anatomy of Human Destructiveness*. These books explain that Fromm’s understanding of Evil was centered on the syndrome of
decay. According to him, this syndrome manifests three primary symptoms including “necrophilous personality” which exhibits a love for lifelessness mostly preoccupied with corpses, sickness, burial, and destruction and fascinated with psychological control, dominance, and annihilation of life. According to Fromm, though every human is a mixture of both the “biophilous” (life-affirming) and “necrophilous” (death-affirming) inclinations to some extent but human behavior can be extremely evil if it is gripped stronger by the “necrophilous tendency.”

This understanding of evil refers to the human nature of attacking in others what we can’t stand in ourselves. Terry D. Cooper and Cindy K. Epperson in *Evil, Satan, Sin & Psychology* comments:

> Because Jung would say that we attack in others what we can’t stand in ourselves. We project our own shadows onto someone, refuse to face ourselves, and attack them as a means of self-avoidance. And when we cast our shadows onto someone else, we often see only the shadow. In other words, we don’t see the real person; instead, we see only our denied image. Shadows serve a very important function— they keep the heat off us! As long as we can fixate on them, we don’t have to look at ourselves. (47-48)

It is deep down in human nature itself to exploit and oppress others in an attempt to feel safe. The construction of the Vampire is our attempt to escape our own finitude, morality and death.

In *Totem and Taboo*, Freud took up the ideas of a German classicist Rudolf Kleinpaul speculating about the fear of the dead, who maintained that primitive people believed the dead sought to drag the living to the grave. Kleinpaul stated, “But originally all of the dead were Vampires, all of them had a grudge against the living and sought to injure them and rob them of
their lives. It was from corpses that the concept of evil spirits first arose.” (qtd in *Totem and Taboo* 69) If so, that concept would have traveled a very long way in the historical record.

With Man’s transition from hunting to agriculture some 8,000 years ago resulted in settlements, and with settlements came epidemics. In 1798, Edward Jenner, the “father of immunology,” wrote, “The deviation of man from the state in which he was originally placed by nature seems to have proved to him a prolific source of diseases” (1). A community could easily be attacked by unknown microbes causing lethal incurable diseases. In a world where the dead people dragged the alive, where supernatural agency ruled everything, the unknown diseases demanded a scapegoat. Imagination played a pivotal role in shaping the walking dead stalking the land and causing the epidemics. From this point of view, the Vampire is more like pathology of civilization.

In the mid-15th Century, Frenchman Gilles de Rais, a French nobleman killed hundreds of children by horrifying torture in order to use their blood in his experiments to find the "Philosophers' Stone.” Joris-Karl Huysmans portrayed him as a Vampire in his novel *La-Bas* in the 19th century (Bunson 16). During this time, another historical figure became associated with Vampirism. Even though there had been earlier materials drawing the connection between Vlad and Dracula, two books *In Search of Dracula* and *Dracula:A Biography of Vlad the Impaler, 1431–1476* by two historians Raymond T. McNally and Radu Florescu made the story of this obscure Romanian ruler, who actually exercised authority for only a relatively short period of time, an integral part of the modern Dracula myth (Melton 791).

The name Dracula which was derived from “dracul,” a Romanian word that can be interpreted variously as “devil” or “dragon” was applied to Vlad during his lifetime. In 1431, Vlad’s father had joined a Christian brotherhood dedicated to fighting the Turks namely the
‘Order of the Dragon.’ The name “Dracula” means son of Dracul or son of the dragon or devil. In 1438 Vlad Dracul entered into an alliance with the Turks and sent his two sons, Radu and Vlad, with the sultan to raid Transylvania. Doubting their loyalty, the sultan had imprisoned them. The period of imprisonment had a deep impact on Vlad. It infused in him a cynic approach to life and the desire to seek revenge from anyone who wronged him (Bunson 273-274). He acquired a fearsome reputation as a result of his immense cruelty. His brutal manner of terrorizing and punishing his enemies earned him the nickname “Tepes” or “the Impaler,” the popular name by which he is known today. He also terrorized the churches, both the Orthodox and the Roman Catholic, each of which had strength in his territory.

Elizabeth Bathory, a Slovakian countess who was said to have tortured and murdered numerous young women, became known as the "Bloody Countess" for her obsession with blood. She developed obsessive interests in her own beauty, in the occult, and in the most depraved kinds of sadism, which were normally manifested toward her serving girls. Bathory became convinced that blood was a useful cosmetic. When she washed off the blood splashed onto her while hitting the victim she believed that her skin felt smoother and younger. Henceforth she drank and bathed in the blood of maidens, murdering hundreds of young girls (Bunson 17). Elizabeth has not been accused of being a traditional blood-drinking or bloodsucking Vampire in its true sense, though her attempts to use blood would certainly qualify her as at least a Vampire by metaphor. Previously a little known historical figure, she was rediscovered when interest in Vampires rose sharply in the 1970s; since that time she has repeatedly been related to Vampirism in popular culture.

The word 'Vampire' was first coined in German as "Vanpir" in a report of one case of Vampirism. This evolved into "Vampyre" in 1732 (used in French) and finally into the English
word "Vampire" later that same year. The first report of Vampirism occurred in Hungary in the 1680s, spreading in the neighboring countries in the following decades. In the 1740s the myth had its first real impact on the west with many scholarly works on Vampires. The term “Vampire” first came into English in the travelogue entitled The Travels of Three English Gentlemen (1745), and quickly passed into popular use. During the 18th century there was a mass Vampire scare in Eastern Europe. The word Vampire only came into English language in 1732 via an English translation of a German report of Vampire staking in Serbia. It was for the first time that rather than just brushing them off as superstition, western scholars seriously considered the existence of Vampires. It all started with a belief of an outbreak of Vampire attacks in East Prussia in 1721 and in the Austro-Hungarian Empire from 1725-1734. Two famous cases involved Peter Plogojowitz and Arnold Paul. Plogojowitz died at the age of sixty two, but came back a couple of times after his death asking for food. He returned and attacked some neighbors who died from loss of blood. In the other famous case Arnold Paul, an ex-soldier was attacked by a Vampire. After his death people began to die and it was believed by everyone that Paul had returned to prey on the neighbors.

These two incidents were extremely well documented in reports and books by Government officials. Dom Augustine Calmet, a French scholar, published a treatise in 1746 which asserted the existence of Vampires. Though many scholars said Vampires didn't exist - they attributed such reports to premature burial, or some diseases like rabies which causes thirst. When Austrian Empress Marie Theresa sent her personal physician to investigate, he found that Vampires didn't exist and a law was passed by the Empress which prohibited the opening of graves and desecration of bodies. Apparently this was the end of the Vampire epidemics but by then the myths about Vampires had already spread and it was only a matter of time before
authors would shape the Vampire into something new and much more accessible to the general public.

In Bram Stoker’s description of the fading Lucy Westerna in Dracula it has often been said that she suffered from anemia, but it might also depict a case of tuberculosis as Mina notes, “I do not understand Lucy’s fading away as she is doing. She eats well and sleeps well, and enjoys fresh air; but all the time the roses in her cheeks are fading, and she gets weaker and more languid day by day. At night I hear her gasping as if for air” (Stoker 143). Dr. Seward observes with equal futility: “There on the bed…lay poor Lucy, more horribly white and wan-looking than ever. Even the lips were white, and the gums seemed to have shrunken back from the teeth, as we sometimes see in a corpse after a prolonged illness” (Stoker 187).

Stoker might have found inspiration in his native heritage for the menacing setting of his novel. He was born in Clontarf, Ireland, in 1847 when the seven-year potato famine was at its worst which killed approximately a million people. Stoker’s mother experienced the dread of the 1832 cholera epidemic, which had ravaged her native place Sligo; she had seen its victims’ being buried in mass graves while they were still alive.

Medical science in recent decades has offered its own explanations of Vampirism. One of the most frequently cited medical condition similar to Vampirism is rabies. In 1998, Spanish neurologist Dr. Juan Gomez-Alonso explained a correlation between reports of rabies outbreaks among dogs, wolves, and other animals in and around the Balkans from 1721 to 1728 and the outbreak of the “Vampire epidemics” shortly thereafter. These animals have the same slobbering appearance about them that folklores ascribed to Vampires. There are various other symptoms that reinforce the rabies-Vampire link. According to Dr. Gomez-Alonso there are nearly twenty five percent of rabid men who have a tendency to bite other people which positively transmits
the virus through saliva. Rabies infected people display a hypersensitive response to any strong olfactory stimulation, which includes the pungent smell of garlic. Dr. Gomez-Alonso stated, in the past, “A man was not considered rabid if he was able to stand the sight of his own image in a mirror” (Alonso 857). With hoarse groans, bared teeth, and a bloody frothing at the mouth a rabies sufferer would shrink from such a reflection. The Vampire’s nocturnal habits and erotic predations can be related to the fact that the disease afflicts the centers of the brain that help regulate sleep cycles and the sex drive.27

There is another disease called porphyria, a rare genetic disorder which is more often related to Vampirism. Porphyria is a rare genetic and acquired disease that primarily manifests its effect in blood disorders as a result of a defect in the production and synthesis of hemoglobin (Cox 644) leading to anemia which means “a lack of blood.” Canadian biochemist and blood proteins expert Dr. David Dolphin argued this case on several talk shows and at scientific conclaves in the 1980s.28

The third medical explanation of Vampirism is based on the disease known as pellagra which results from a deficiency of niacin and tryptophan. People suffering from pellagra are hypersensitive to sunlight. The skin of a pellagrin exposed to sunlight becomes red, scaly and marked by hyperkeratosis.31 It can also cause brain degeneration and dementia with symptoms that include insomnia, anxiety, unjustified aggression, and depression. There can be the formation of ulcers and sores on the skin, loss of appetite and the development of an insatiable thirst. Sometimes the gum tissue wastes away, making teeth appear more as fangs. Dr. Dolphin speculated that the afflicted individuals in the past might have been driven by instinct to drink blood. A pellagrin becomes extremely anemic because of gastrointestinal bleeding and hence, could give the impression of being 'the living dead' (Hampl and Hampl 637). First recognized in
1735, pellagra was usually caused by an over-intake of maize or corn. Pellagra became endemic across southern and eastern Europe where corn was planted in plenty because of the warm climate. In the 1997 issue of the Journal of the Royal Society of Medicine, the Hampl suggest a link between and the flourishing of the Vampire legend in Eastern Europe and the incidence of pellagra there:

Although medical publications contain examples of clinical Vampirism, blood-drinking tyrants are an unlikely basis for the European Vampire folklore. Such individuals, although noted in history, were rarely encountered. More likely, the Vampire legend developed out of communities' mounting fear of a disease they encountered daily. Because their understanding of medicine included aspects of magic, eighteenth and nineteenth century villagers used their belief in fables, such as Vampires, to explain the unknown. Although various diseases ravaged parts of Europe during this period, a discongruity exists between the causes of the diseases and villagers' explanations for them; frequently a lingering disease was seen as having a supernatural cause, with the first victim labeled as a Vampire. Notably, the Vampire belief has always been a theory of contagion; the term nosferatu, popularized by Bram Stoker's Dracula, is an archaic term derived from the Greek nosophorus, which means 'plague carrier.'

Several diseases, including rabies and tuberculosis, have been linked to the genesis of Vampire folklore. In particular, the speculated relationship between erythropoietic porphyria and Vampirism has received a great deal of media attention much to the displeasure of porphyrians worldwide. None of these diseases satisfactorily presents clinical signs that would have been necessary to
instigate the widespread European folkloric Vampire belief. Although our interest is not to 'medicalize a myth', pellagra, a dietary deficiency of niacin and tryptophan, makes intriguing arguments for being the originator of the Vampire myth....

Historically, allegations of Vampirism were from communities that had a great number of people dying from a chronic disease. Vampires were seen as the malefactors of the inexplicable, even though folkloric Vampires were never caught in an attack. Instead, the main reason for identifying a person as a Vampire was a wasting disease. Vampire folklore holds that those who die leave behind relatives and friends with whom they have unfinished agendas: strong emotional connections cause the recently deceased to leave their graves and seek vengeance against family members and neighbours who mistreated them during life. If pellagra had been the culprit as the cause of death, then the deceased's relatives and neighbours would probably have had similar diets; as a consequence, their own development of pellagra would have been interpreted as the dead returning for revenge. (636-637)

A disparity between the folkloric Vampire and the contemporary Vampire image is the fate of the Vampire's victims. In general, a single attack by the folkloric Vampire was not fatal. Instead, Vampires were seen as absorbing the vitality of family members and neighbours over a long period by repeated assaults. A progressive disease, untreated pellagra typically lead to death in four to five years; nevertheless, death from pellagra could come suddenly, even when clinical symptoms would appear to be mild.
Reports of European folklore have shown that seeds were used as a protective measure against Vampires. The legendary motive for using seeds was that Vampires would be inclined to count them and would therefore neglect to find new victims. In particular, seeds of millet were popular. It is ironic that, of all seeds, millet would be chosen as an apotropaic because it has an excess of leucine. A dietary excess of this amino acid blocks the conversion of tryptophan to niacin and would thus worsen the pellagric state.

Often referred to as 'the springtime disease,' pellagra increased in the spring when the new crops were not yet ready and cornmeal was a large part of the diet. According to tradition, St George's Day, in late April or early May, was the day on which Vampires would gather at the edge of a village to plan their wicked activities for the next year. To complement the association of spring with the Vampire myth, Jonathan Harker is told upon his arrival in Transylvania: “It is the eve of St. George's Day. Do you not know that to-night, when the clock strikes midnight, all the evil things in the world will have full sway?” (Stoker 11)

The Vampire emerged as a distinct literary figure with a report about Vampire beliefs and practices in Eastern Europe by Austrian medical officer Johann Fluckinger in 1732. Authors were quick to start using Vampirism as a literary device for exploring the themes of blood, sex, and death in new ways. The first modern Vampire poem, Der Vampir was published by Heinrich August Ossenfelder in 1748. Lenore (1774), a ballad about a revenant who returned to take his bride to his grave by German poet Gottfried Bürger, is considered to be one of the early influences in the development of Vampire literature. This very well-known poem was translated into English by Sir Walter Scott as William and Helen (1797). Another influence to the popularity of the Vampire theme was Johann Wolfgang von Goethe’s poem, Die Braut von Korinth (The Bride of Corinth), published in 1797. Goethe’s attention to the Vampire theme
legitimized the so far neglected theme for others. John Keats’s *Lamia* and *La Belle Dame sans Merci* both bear Goethe’s influence, while many of the works of Lord Byron and other romantic poets echoed the theme of *fatal men* and *femmes fatales* who seduce and destroy those they love.

In mid-19th century England, a number of attempts were made to exploit the literary and theatrical possibilities of the myth, but, none of them made much impact apart from few such as Thomas Prest’s (alternatively attributed to James Malcolm Rymer) *Penny Dreadful* (cheap pamphlets in Victorian era), *Varney the Vampire or the Feast of Blood* (1847), St John Dorset’s *The Vampire: A Tragedy* (1821), Robert Reece’s *The Vampire* (1872). The breakthrough came only in 1897 with Bram Stoker’s *Dracula: A Tale*. Though Stoker merely followed a long unsuccessful literary tradition, but his novel became unexpectedly popular. However, the field of Vampire literature has been dominated by the pioneering work of Montague Summers, an English cleric, Gothic scholar, and a leading figure in the study of the occult in the early twentieth century. In 1928 the first edition of his *The Vampire: His Kith and Kin* appeared in England and in 1929 his second Vampire book, *The Vampire in Europe*, was published. Summers was a defender of a traditional supernatural Catholic faith, but at the same time was questioned for his seeming fascination with those very subjects which he, on the one hand condemned, and on the other, spent a lot of time mastering. There was a spreading rumor during that time that he was defrocked by the church on suspicion of necromantic practices such as black masses. His representation of Vampires in his books makes it clear that he more than half believed in the Vampires he studied. In *Vampires and Vampirism* he wrote—“The Vampire tradition contains far more truth than the ordinary individual cares to appreciate and acknowledge” (337). He always spoke of the “tradition”, never the “myth.” Apparently, his studies took him closer to the
belief of Vampires than he probably himself knew. Though he tried to relate the accounts of Vampirism dispassionately, without expressing either belief or open skepticism, the “myth” probably no longer remained a simple belief for him.

The eruption of Mount Tambora in 1815 in Indonesia was the largest volcanic eruption in world history. Following this eruption, a phase of dramatic global cooling ensued, evidenced by a six year global winter which led to crop failures and famine worldwide. The cold dark summer of 1816 confined a small circle of English poets and intellectuals including Dr. John Polidori, Byron’s personal physician and traveling companion, Percy Bysshe Shelley and his lover, Mary Godwin, along with her half-sister, Claire Claremonton the shores of Lake Geneva at the house of Lord Byron, who suggested a ghost story writing contest to amuse them. On the night of June 16, as violent thunderstorms cracked overhead, Byron read a tale about a “reanimated” dead girl whose body, when her grave was opened a year after her death, showed no signs of corruption from a volume of ghost stories called Fantasmagoria. That evening gave birth to the two most influential reanimated corpses in literature: Frankenstein’s monster and the Vampire.

Byron explored the subject of Vampirism in his poem The Giaour published in 1813. In the midst of the battles described in the poem, the Muslim antagonist speaks a lengthy curse against the giaour (an infidel). The infidel’s spirit would be punished after death. But, as the Muslim declared that there would be more:

. . . Unquenched, unquenchable,

Around, within, thy heart shall dwell;

Nor ear can hear nor tongue can tell

The tortures of that inward hell!

Bur first, on earth as Vampire sent,
Thy corse shall from its tomb be rent:
Then ghastly haunt thy native place,
And suck the blood of all thy race;
There from thy daughter, sister, wife,
At midnight drain the stream of life;
Yet loathe the banquet which perforce
Must feed thy livid living corse:
Thy victims ere they yet expire
Shall know the demon for their sire,
As cursing thee, thou cursing them,
Thy flowers are wither’d on the stem. (751-766)

In *The Giaour* Byron demonstrated his familiarity with the Greek *vrykolakas*, a corpse that was animated by an evil spirit and returned to its family to make them its first victims. Lord Byron drafted the original sketch for *The Vampyre*, the story of a mysterious nobleman and Polidori continued to shape Lord Ruthven, modeled on Byron’s Vampire which became the prototype of the literary Vampire—which, in turn, has given rise to popular depictions of the Vampire today. Polidori’s story transformed the Vampire from a decaying rustic wrapped in its burial shroud to a foreign, sinister nobleman who interacts in an aristocratic society. The character of Lord Ruthven shaped the pattern for the nineteenth century male Vampire as a hypnotic creature possessed by evil pride with secret sorrows. The influence of Ruthven has continued on into the twenty first century, shaping up Anne Rice’s Lestat and Charlaine Harris’s Eric Northman.

Count Dracula stands firmly in the Byronic tradition with hints of deeper sorrow and an alienation from the place and time in which he finds himself, though Stoker never allows the
reader to enter into the viewpoint of the Count. Along with the European folkloric features like bushy eyebrows, long blunt fingers, coarse hands and foul breath, Stoker gives him mesmerizing, telepathic powers, the ability to travel around the world in a coffin, the ability to regenerate himself by drinking blood and not merely sustaining his corpse in the grave, and so on. Though Dracula’s sexuality is not overtly described due to Victorian mores, the novel managed to shock the world with its eroticism which anticipated several theories of sexuality, pain and the corporeal in the preceding decades of the twentieth century.

The concept of Vampirism as a desirable state was first brought to focus by Anne Rice in her novel *Interview with the Vampire* (1976) who made the desire to be a Vampire a dominant theme in Vampire fiction in the following decades. Her major Vampire character, Lestat de Lioncourt has taken his place beside Bram Stoker’s Dracula as one of the major literary figures molding the fresh image of the contemporary Vampire. Seeking moral justification for his need to feed on fresh human blood, Lestat began to develop a Vampire ethic, selecting people who had done evil deeds as his victims. Rice created a plausible and compelling world in which Vampires exist in the midst of the living world. *Interview with the Vampire* works on many levels, from the literary to the morbid, the innermost thoughts and feelings of the living dead portrayed in vivid imagery and excellent prose.

With the beginning of the twenty first century publishers have started to recognize that Vampires had carved out a secure niche in the expanding romance genre. Writers like Charlaine Harris, Stephenie Meyer and Lisa Jane Smith have become well known for their writing of Vampires. In 2004, Paranormal Romance was first recognized with separate three awards. For the first time, in 2006, Vampire Paranormal Romance was recognized as a separate category, the first award for career achievement going to J. R. Ward. In the novels of Charlaine Harris, the
Japanese have invented a blood substitute that allowed Vampires to mainstream like legal citizens. *True Blood*, an HBO Vampire show loosely based on her novels has quickly replaced *Buffy*[^40] in terms of popularity and cultural impact. The show was a hit and finished in 2014 after completing seven seasons. In Harris’s novels the technological advances have introduced a manufactured blood substitute resulting in the abandonment of biting victims. Richard Matheson’s 1954 novel *I Am Legend* was the first fictional depiction of Vampirism as the result of physiological disease, not supernatural forces. It gave an ironic twist to an old pattern where Vampires once used to cause epidemics; here epidemics give rise to Vampires. Vampire literature has transcended the boundaries of horror literature and has become a genre itself. Vampire books fall into different genres or sub-genres, such as mystery and suspense, romance, fantasy, science fiction, action and adventure, and erotica.

In 1922, German film director Friedrich Murnau made a film named *Nosferatu* loosely based on Stoker’s *Dracula*. Florence Stoker, Bram Stoker’s widow charged the film with literary theft and won the case and all copies of the film were ordered to be destroyed. *Nosferatu* is regarded as one of the great films of German expressionism and the silent era. Max Shreck’s creepy, cadaverous Orlock sets a standard of excellence rarely matched by Dracula’s later interpretations. However, it could be argued that it had only a minimal role in the development of the modern day Vampires.

The Vampire’s powers are no more a threat but an asset, irrespective of their evil origins. Rosemary Ellen Guiley in *Encyclopedia of Vampires, Werewolves, and Other Monsters* discusses the evolution of Vampires categorizing them as the following:
**Relentlessly Evil:**

These Vampires continue to be evil creatures without conscience, such as in Stephen King’s ‘Salem’s Lot (1979) and John Steakley’s Vampires (1987). Victims: Vampires who are hapless in their condition, such as in Richard Matheson’s I Am Legend (1954), which treats Vampirism as a disease.

**Romantic Figures:**

Vampires who are romantic, seductive, and at times philosophical, such as the Vampires in the novels of Anne Rice and Stephanie Meyers.

**Do-Gooders:**

The private investigator Vampire Mick St. John in CBS series Moonlight (2007) after his involuntary transformation into a Vampire uses his hypnotic talent and superhuman senses to solve crime mysteries.

**Empathetic Aliens:**

At times Vampires are cast as the ultimate outsiders, a separate race from another planet. They have empathy and even consideration for the humans; much alike as humans empathize for animals. In Fevre Dream (1982) by GeorgeR. R. Martin, Joshua, belongs to an alien Vampire race that secretly lives among humans. In Blood Alone (1990), Elaine Bergstrom portrays the Vampires as noble and creative artists contrasted with the human-perpetrated horrors of World War II.

**Love Interests:**

Vampires are lovers par excellence and romantic partners, be it high-school student Stefan Salvatore in The Vampire Diaries or the passionate Eric Northman in The Southern Vampire Mysteries.
Eccentric Minorities:

Vampires, along with other supernatural beings have become the odd people next door quite familiar to us. They mingle with mortals as friends, lovers, and enemies. They are bar-owners, politicians, businesspersons as in Charlaine Harris’s *Dead Until Dark* (2001). When Vampires are reduced to friends, lovers, and neighbors—or even rock stars they lose some of their supernatural glamor and become somewhat ordinary. Rosemary Ellen Guiley comments: “This version of the Vampire raises the question: Can an “ordinary” Vampire continue to inspire fear and terror” (12)?

Female Vampires:

The Vampire tales since the beginning concerned with both “fatal men” and “femmes fatales” starting with Lilith. Gautier’s masterpiece, *La Morte Amoureuse* (1836) has been retranslated and reprinted as: *The Beautiful Vampire, Clarimonda, Clarimonde, Vampire and Harlot, The Dead Leman, The Dead Lover, The Dreamland Bride*, and *The Vampire. Carmilla* (1871). J. Sheridan Le Fanu’s Vampire countess Carmilla is both evil predator and seductress. Queen Akasha, in Rice’s *Queen of the Damned*, is manipulative, powerful, and is in love with Lestat.

Psychic Vampires:

Charles Wilkins Webber dealt with psychic Vampirism in English language for the first time in *Spiritual Vampirism* (1853). Energy-draining Vampires feed on various types of energy. Vampirism displayed this way acts more like a metaphor instead of the original myth.

The popular culture of the modern times reflects a Vampire epidemic that has sunk its fangs into fashion, film, television, music and publishing. The Vampire enjoys a special prestige among the supernatural creatures according to Peter Nicholls, editor of *Encyclopedia of Science Fiction*. Vampires are aristocratic, sexually attractive unlike the werewolf, who stands for lack of
self-control and is generally middle-class or the zombie with a rotten stinking body without a brain metaphorically representing the exploited worker. The Vampire, on the other hand, had started life like a decomposing corpse, but has climbed the social ladder of the supernatural world. He rather has become a symbol of life—of life of intensity, glamor, and passion making it almost impossible to avoid the allure and temptation for his victims. When Elena turns into a Vampire in Season 4 of the TV series *The Vampire Diaries* Damon affirms her in Episode 7, “I don’t think I’ve ever seen you more alive.” Never been portrayed more sympathetically they are now attributed with characteristics such as sensibility and heroism. In *The Lives of a Cell: Notes of a Biology Watcher* (1974) Dr. Lewis Thomas wrote about biological parasites: there is nothing to be gained, in an evolutionary sense, by the capacity to cause illness or death. Pathogenicity may be something of a disadvantage for most microbes, carrying lethal risks far more frightening to them than to us” (76).

It should be, however, remembered that even though the portrayal of the Vampire has gone through many changes and the monster is being portrayed with abundant empathy and humanity, it never ceased to be used as a quintessential model for exploitation. For example, Seth Grahame-Smith uses the Vampire as a metaphor for slavery in his novel *Abraham Lincoln, Vampire Hunter* (2010). In the popular animated American TV show *The Simpsons*, Mr. Burns (see fig. 2), a villainous, miserly, selfish, ruthless, old and sickly business owner is portrayed as a Vampire in the episode "Tree-house of Horror IV" in the fifth season of the show. He has no concern for the safety and well-being of his employees. He is a stereotype of corporate greed in his unquenchable desire to increase his own wealth and power.

The Vampire is an inversion of life with great crises of social and personal identity (as he can’t even have his reflection on the mirror), of alienation, anomie and immortality. With time
the once fierce myth has turned into a metaphor to signify the monstrous “other” and the consequences of social transgression. At the same time their manifold manifestation also provides a metaphor for opposition and resistance of the exploited in the society. This is more transparent in the late twentieth and the twenty first century where, in a plethora of visual and literary texts the Vampire is constructed as a model of personal and social transition. The alternative narratives like feminist\textsuperscript{41}, ethnic\textsuperscript{42}, the LGBT,\textsuperscript{43} post-colonial discourses etc. have found a way to relate themselves to the Vampires, as the oppressed ones. The synthetic blood substitute has replaced the need of feeding off humans making them more a protagonist in the modern Vampire literature. Rice’s Lestat is a rock musician, because Vampires, Rice commented, “are expected to be completely wild, completely unpredictable and completely themselves, and they are rewarded for that” (Martin 38). In their struggle for existence they have undergone a drastic mutation resulting in a paradigm shift of the myth and converting themselves into an aspirational figure from the abominating ones. This research aims to look at the ways the model of a Vampire has been used in the past and present both as a protagonist and an antagonist in the face of hegemonic discourse.
Notes

1. Goth Movement: Goth is one of the premier artistic movements of the late twentieth and early twenty-first centuries, and true artists are, by nature, unique and unpredictable. The modern gothic movement’s clearest connection, however, is the punk scene of late 1970s England. Goths are outsiders who cherish their outcast status and fashion their own world from what society has rejected.

2. Punk Subculture: a youth subculture closely associated with punk rock music in the late 1970s; in part a reaction to the hippy subculture; dress was optional but intended to shock. For example, they used plastic garbage bags or old school uniforms. They generally dyed their hair in bright colors and flaunted Mohican or sometimes spiked haircuts.


4. For detailed explanation, see Karlson 145.

5. Super-human or the übermensch is a concept in the philosophy of Friedrich Nietzsche. In his 1883 novel Thus Spoke Zarathustra, Nietzsche has his character Zarathustra posit the übermensch as a goal for humanity to set for itself. Nietzsche insists that there are no rules for human life, no absolute values, and no certainties on which to rely. If truth can be achieved at all, it can come only from an individual who purposefully disregards everything that is traditionally taken to be important. The übermensch is presented as the next step in the evolutionary stage. The übermensch is a being that rejects god and is capable of critical thinking and has a higher consciousness than man today.

6. In an effort to explain inconsistencies in the Old Testament there came up a complex interpretive system in Jewish literature called the midrish which attempts to bring new meaning to the scriptural text.
7. See Davis388.

8. For details, see Hulme140–41.

9. See Rose263.

10. Asikolok is a monster with a tapering mouth found in the tribal myths of Tripura.

11. For a detailed description of pisachas, see Keith.

12. Xenophobia is a term that is used to describe the dislike of outsiders (usually foreigners) and the fear of accepting these individuals within one’s own group.


14. For details, see A. A. Macdonell and A. B. Keith533.

15. For further details and references, see Grierson 138.


17. Freud theorized that the duality of human nature emerged from two basic instincts: Eros and Thanatos. He saw in Eros the instinct for life, love and sexuality in its broadest sense, and in Thanatos, the instinct of death, aggression. Eros is the drive toward attraction and reproduction; Thanatos toward repulsion and death. One leads to the reproduction of the species, the other toward its own destruction. Source of inspiration for artists throughout the centuries, this Manicheism maintains a fascination for the contemporary artists who are the basis for this exhibition, in which each one, in his own way, bringing his own experiences, interprets the unavoidable significance or the human condition. It should be noted that Freud himself did not use the terms in his work and “Thanatos” is attributed to psychologist Wilhelm Stekel, a follower of Freud.

18. See Cooper and Epperson 42.
19. Philosopher’s stone, in Western alchemy, is an unknown substance, a mythical substance supposed to change any metal into gold or silver. Alchemists also believed that an elixir of life could be derived from it. According to some, it could cure illnesses, prolong life, and bring about spiritual revitalization. The quest for the philosopher’s stone encouraged alchemists from the Middle Ages to the end of the 17th century to examine numerous substances and their interactions in their laboratories. This quest provided a body of knowledge that ultimately led to the knowledge about various fields of science—chemistry, metallurgy, and pharmacology.

20. Sadism refers to a sexual perversion in which sexual gratification depends on the infliction of physical or mental pain on others.

21. See Wikipedia.

22. For details, see Melton 530.

23. See Melton 521.

24. For detailed information, see Calmet.

25. See Melton 740.

26. Irish Potato Famine occurred in Ireland in 1845–49 when the potato crop failed in successive years. The Irish Potato Famine was the worst famine to occur in Europe in the 19th century. The British government’s efforts to solve the problem were inadequate. The government’s useless actions to relieve the famine’s distress escalated the discontent among the Irish people against British rule. As a direct consequence of the famine, Ireland’s population of almost 8.4 million in 1844 had fallen to 6.6 million by 1851.

27. See Ramsland 18-19.

28. See Melton 546-547.
29. Niacin is also known as nicotinic acid. Vitamin B3 Niacin is a colorless, water-soluble solid organic compound. It is one of the essential human nutrients. This is a derivative of pyridine, with a carboxyl group at the 3-position.

30. Tryptophan is a protein amino acid. Tryptophan is one of the 22 standard amino acids and an essential amino acid in the human diet.

31. Increased keratinization (cornification) of the epidermis, which appears clinically as thickening of the skin or mucous membrane.

32. Erythropoietic porphyria is a type of porphyria associated with erythropoietic cells. In erythropoietic porphyrias, the enzyme deficiency occurs in red blood cells.

33. Leucine, an essential amino acid, is one of the three Branched Chain Amino Acids (BCAAs). Much of protein's benefits may be attributable to leucine due to its ability to stimulate protein synthesis which ultimately helps to build muscle.

34. Bunson 99.

35. Bunson 193.

36. Bunson 36.

37. Melton 286.

38. Femme fatale is an attractive, seductive but dangerous and mysterious woman, especially one who will ultimately cause distress to men who become involved with her.

39. Telepathy is supposed process of communication of thoughts or ideas by means other than the known senses. A telepathic is supposedly capable of transmitting thoughts to other people and of knowing their thoughts.
40. *Buffy the Vampire Slayer* is a popular American television series which was aired from 1997 to 2003. *Buffy* is notable for attracting the interest of scholars of popular culture studies, and some academic settings include the show as a topic of literary study and analysis.

41. Common types of discourse that contain feminist ideologies include essays, poetry, novels, and editorials. Conversations between individuals, as well as advertising and promotional messages, can display elements of feminism. Textbooks that discuss and expand theories, historical developments, political movements, and business practices might also use feminist language. The aim of feminist critical discourse studies, therefore, is to show the complex, subtle, and sometimes not so subtle, ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged in different contexts and communities.

42. An ‘ethnic group’ is defined as a social group that regards itself or is regarded by others as a distinct community that has a common national or cultural tradition by virtue of certain characteristics that helps to distinguish the group from the surrounding community. Ethnicity is considered to be shared characteristics such as culture, language, religion, and traditions, which contribute to a person or group’s identity.

43. LGBT is an acronym that refers to Lesbian, Gay, Bisexual, Transgendered. Although all of the different identities within “LGBT” are often lumped together (and share sexism as a common root of oppression), there are specific needs and concerns related to each individual identity.
Works Cited


