Chapter 5

Conclusion

Horror is generally known as the macabre side of popular culture with its psychoanalytic platitudes. Socrates warned that representational poetry “deforms its audience’s minds” and “irrigates and tends” strong emotions “when they should be left to wither, and it makes them our rulers when they should be our subjects.”1 Although the specific questions about art’s formative potential have changed over the times, Plato’s reservations about representational art have been persistent. Hence, Gothic horror is a type of representational art that Plato would warn people to avoid. All fiction has the power to shape the real world; the artistic imagination often provides models that the real world later adopts. Martin Tropp claims in Images of Fear: How Horror Stories Helped Shape Modern Culture, “The parallel development of the modern tale of terror and the modern world show us how literature and life create each other” (9).

Tropp also observes that images of fear help not only give form and meaning to the frightening events of the modern culture, but “a few very special stories have helped determine the way we see the world around us” (1). It is difficult to separate the genres of horror, science fiction and fantasy.

Proliferating across all storytelling media, Gothic horror has mixed with noir, science fiction, comedy, romance, and erotic fiction; within individual narratives Gothic characters flip their sex, species, and deep nature. When the half-human, half-Vampire heroes of Blade (a graphic novel-movie hybrid) and Blood: The Last Vampire (a manga-live action hybrid) hunt down old style “bad” Vampires to kill them, it is a perfect parable of the way new Gothic subgenres simultaneously embed and destroy older conventions. (Nelson 8)
The definition of “Gothic” changes with contexts, and while it does have a set of historical meanings and associations, no academic writer will ever be able to legitimately declare its precise meaning.  

Historically, the word ‘Goth’ is linked to the barbaric tribes that invaded the Roman Empire from the north, initiating the Dark Ages. Thus, the term became associated with darkness and mystery which evoked ideas of savage customs and practices, of superstition, ignorance, and uncontrollable wildness. In this context, Botting comments,  

Manifestations of the Gothic past—buildings, ruins, songs and romances—were treated as products of uncultivated if not childish minds. But characteristics like extravagance, superstition, fancy and wildness which were initially considered in negative terms became associated, in the course of the eighteenth century, with a more expansive and imaginative potential for aesthetic production….  

Implicated in a major shift in cultural attitudes, Gothic works came to harbour a disturbing ambivalence which disclosed the instability not only of modes of representation but also of the structures that held those representations in place. Throughout the century important social, economic and political as well as cultural changes began to prise apart the bonds linking individuals to an ordered social world. (15)  

Modern Goths have little in common with the early barbaric and nomadic raiders, though they mostly prefer to place themselves outside the mainstream culture. As a matter of fact, Goths are usually feared and shunned, viewed as sinister, and crude by the polished plastic standards of the status quo.  


While the Gothic has roots in medieval romances and Renaissance tragedies, most critics agree that the Gothic tradition began in the eighteenth century. The most striking characteristic of the new Gothic’s spiritual framework is what René Girard calls “the metamorphosis of the maleficent into the beneficent,” in which antagonist-villains (Vampires, werewolves, assorted demons and imps of hell) have become protagonist.heroes who struggle with their darkness even as they incarnate on earth as gods. In the Gothic subgenres of the twenty-first century, as we will see, the dark sublime’s antithesis— the beautiful— begins to surface, uniting Gothic and Romantic traditions as this hybrid sensibility continues to morph to meet the changing consciousness of our culture. These key new tributaries of the twenty-first century Gothic no longer promote supernaturalism as an evil and imaginary dimension outside ordinary human existence, but rather (in the words of Alan Ball, creator of the HBO Vampire series True Blood) consider it to be “deep nature,” integral to our daily lives in the way it was (or we believe it was) in pre-modern Europe.

The supposed power to corrupt impressionable youth possessed by Gothic texts has echoed down the centuries, culminating in the contemporary debate over the power of video nasties and ‘Satanic’ rock music. Gothic rock is a manifestation of the broader tradition of Gothic literature, art and culture which draws selectively upon elements of Gothic literature, art and film. Rock music, in particular, according to Robert Pattison, mirrors the tradition of nineteenth-century Romanticism. Sara Martin argues that if Gothic youth subcultures can be regarded as the practical result of a particular interpretation of the philosophy of Gothic texts, and Gothic texts are the field of research of Gothic Studies, Gothic youth subcultures – themselves producers of new Gothic texts – could (perhaps should) be also part of Gothic Studies (28). The primacy rock accords to feeling and self; the sexual omnipotence of rock stars;
the satanic predilections of rock fans; and rock's high-voltage image of the modern Prometheus wielding an electric guitar—Pattison treats these traits as vulgar counterparts of their originals in refined Romantic art and offers a description and justification of rock's central place in the social and aesthetic structure of modern culture. 8

An investigation of rock's origins shows that Romanticism is a living popular creed, not a superannuated artistic movement; that this creed, originally the province of an educated minority, is now by mutation the ideological currency of the Western masses; and that beneath the primitive rhythms of rock is a vulgar pantheism, the unacknowledged mass creed of which Romanticism and its popular music are harbingers. (Pattison 30)

In spite of its elements of internal diversities and changes from the original fourth-century Goths, to eighteenth- and nineteenth-century art and literature, to twentieth-century horror cinema and television, the Goth style has been successful in retaining its consistent distinctiveness. Gothic subcultures emerged in Britain during the late 1970s and early 1980s, when a style of dark, brooding and introspective music began to surface. The 1979 release of “Bela Lugosi’s Dead” by Bauhaus provides the definitive moment, with respect to both sound and image, for the start of the first generation of Vampire-loving Goths. Punk musical elements such as distorted guitar effects and reggae bass-lines were used, but with a slower tempo and eerie atmospherics (Gunn 37).

Goth rock and style have drawn upon elements of the tradition. The dark mix of emotions, angst and energy are the ways in which Gothic subculture may express social and political anxieties. Materialism, technology, and popular media culture create the absurdity and anxiety of modern life. We are busy losing our faith while embracing pop culture, and create a
fictional world that illustrates the sentiments of the culture in which we live. Since the negative emotions are more powerful and long lasting than the positive, we are invaded, overwhelmed, occupied and subjugated by the negative emotions. To diminish the disgust of the nihilistic outlooks of the spiritual void in modern life, we seek refuge to the Gothic. It feeds on our great fears of powerlessness, loneliness, ignorance, authority, chaos, nihilism, and death. All the attributes that would define a monster are transformed into a reflection of ourselves.

An overall emphasis on dark horror imagery pervades the music and style through gloomy or macabre musical tones and lyrics, the trademark black hair and clothing of participants, and the pale white foundation with thick dark eyeliner and lipstick. Many followers of this subculture incorporate into their appearances obvious signifiers from the horror tradition like fangs of a Vampire. Gothic in terms of subcultures, Martin argues, ‘seems to have taken the place of the cultural paradigm usually associated to “rebelliousness and youth, namely, Romanticism”. It provides a means of expressing discomfort with ‘the realities of the late capitalist, post-modern Western world’. Gothic scholars, she further proposes, may make “important contributions to the understanding of these social phenomena, for we have been exploring for several decades the metaphorical use of Gothic as an expression of social and political anxieties” (38).

Gothic subculture, like many other subcultural styles, is a complex amalgam. Though it is most immediately identifiable by its dark and brooding themes, but it has drawn selectively upon a variety of distinct styles and influences, many of which relate to the problems and issues of the youth culture like substance abuse, loneliness, sexuality etc. Artists such as Marilyn Mansion helped young people channel their fears and frustrations with wild make-up, songs with disturbing videos and controversial antics.
There is an intimate relationship between Vampires and Rock music with names of numerous rock bands related to Vampires directly or indirectly and most importantly with the expression of desolation, despair, and discontentment at times mixed with Gothic overtones in the lyrics and musical composition of this particular music genre.

Also there was something Vampiric about rock music. It must have sounded supernatural even to those who don’t believe in the supernatural. I mean the way the electricity could stretch a single note forever; the way harmony could be layered upon harmony until you felt yourself dissolving in the sound. So eloquent of dread it was, this music. (Rice 6)

The music’s duplicitous tone reflects its status as a commodity, in which form it gives earnest voice to youth’s inchoate longings and cynically capitalizes upon them.”

Rock music has become closely associated with freedom of expression, symbolized especially by the rebellious rock star. As such, rock music and musicians have helped to establish new fashions, forms of language, attitudes, and political views.

Among the various bands that have been credited as the founders of Goth music, former Punk band Siouxsie and the Banshees are of direct importance, having adopted a darker, more sinister and gloomy style of music towards the beginning of the 1980s. The band provided key ingredients for the female Goth look with emphasize upon the macabre displayed in the whitened pale faces and dark eye make-up of the band-members as well as in the tone, tempo and lyrics of their music. Vampires have proven to be quite the muse for the band with songs as “We Hunger”:

The bliss of a sweet kiss

Shanghaied on a locust flight
The thirst from a Vampire bite
Fills the emptiness inside. (Sioux, “We Hunger”)

The Vampire again enters in the song about self-reflection “The Double Life”:

All I ever needed is twice removed
I spit my bile in an airless temper
In this vacuum a Vampire reversed
This one who breathes life into me
And even dull mirrors reflect the tarnished twosome
I stand before myself
Not another me
Not Döppleganger nor witless clone
I stand before myself unrepentant. (Sioux, “The Double Life”)

By the early 1990s, sounds and images associated with more electronic, dance-oriented genres were incorporated into the Goth style. Bands like Nine Inch Nails and Depeche Mode presented a unique blend of dance, dark sounds and lyrics. In 2013, Depeche Mode released the song “Soothe my soul” which displays an apparent connection with the Vampire scenario:

I'm coming for you
When the sun goes down
I'm coming for you
When there's no-one around
I'll come to your house
Break down the door
Girl I'm shaking
And I need more
There's only one way to soothe my soul. (Depeche Mode, “Soothe my soul”)

The rise to fame and notoriety of Marilyn Manson prompted the return of Goth to the media spotlight, as well as the development of a more metal-oriented version of Goth. Just as the name 'Marilyn Manson' is a dichotomy of opposing elements, Manson continually portrays good/evil dichotomy. The self-styled ‘Antichrist Superstar’ Marilyn Manson has sold millions of copies of his Gothic-influenced albums across the world. Manson deliberately sets the omnipresent Vampiric theme howling the opening lines of "If I Was Your Vampire." The song is inspired\textsuperscript{11} by \textit{The Hunger} (1983), the occult and unconventional Vampire film.

If I was your Vampire
Certain as the moon
Instead of killing time
We'll have each other until the sun
If I was your Vampire
Death waits for no one
Hold my hands across your face
Because I think our time has come
Digging your smile apart
With my spade tongue
And the hole is where the heart is
We built this tomb together
And I won't fill it alone
Beyond the pale

Everything's black

No turning back. (Manson, "If I Was Your Vampire")

"If I Was Your Vampire" is also heard on the trailers for the film Underworld: Rise of the Lycans (2009).

The irony of rock music is that its image of the rebellious rock musician symbolizes freedom as it is viewed in the 1980s, yet it still answers to the machinations of corporate control. Lestat embodies the true rebel - a rebel to humanity for his Vampire nature and a rebel to Vampires for his human impulses, his need to be recognized, and his thirst for stardom and his search for himself. Lestat represents the character of the 80s generation: a generation wanting to be unique by rebelling from tradition, but failing to escape the entrapments of a capitalist world fuelled by media, technology and newly-confident sexuality. Rock n’ roll originally moved outside the margins of popular music but became a mass-produced, highly-priced capitalist commodity in the end. Thus, the very mechanism in which rock n' roll seeks to rebel from is assimilated by it. Vampires share a similar fate - their existence rebels against the laws of nature, they are no longer bound to the laws of man, yet their survival still depends on co-existing with humanity.¹²

In the novel after a long time in isolation Lestat finds himself with the desire to wake up as he sees the world has changed a lot in the twentieth century. With the death of religious beliefs, people lost belief in the supernatural as well. There isa world filled with freedom, beauty and sensuality with no 'real' evil anymore. So Lestat decides that he wants to become the real symbol of evil in this time as the leader of a rock band called Satan’s Night Out and pursue world domination through global rock stardom. Lestat chose to became a rock star because he
found it fitting not only to his character but also to his Vampire nature. Lestat in his Gothic attire (the red velvet coat or his black leather jacket) with his androgynous Vampire looks would not stand out in the 1980s. On the contrary, he was actually similar with other icons of Rock musicians of that time such as David Bowie or The Village. Underneath his façade, Lestat is a tortured soul scarred by the turmoil and betrayal of his past and loneliness. He mentions at the beginning of the movie Queen of the Damned based on the novel The Vampire Lestat:

Immortality seems like a good idea until you realize you are going to spend it alone. So I went to sleep hoping the sounds of the passing eras would fade out and a sort of death might happen. But as I lay there, the world did not sound like the place I had left… but something different… better. It became worthwhile to rise again as new gods were born and worshipped…. I would become one of them.

(Rymer, Queen of the Damned)

He claims that there are two things in the 1980s that woke him up from his eternal slumber:

What brought me up were two things. First - the information I was receiving from amplified voices that had begun their cacophony in the air... I am referring here to the voices of radios... and later television machines... The second thing that brought me back - the decisive thing really - was the sudden presence near me of a band of young rock singers who called themselves Satan's Night Out. (Rice 4)

In the film Queen of the Damned based on the same novel he declares: “from that moment on they were my friends, my children, my band giving the world a new god, me” (Rymer, Queen of the Damned).

Lestat converts the counterculture from post-hippy rock (“The beautiful young mortals were all lying about in their rainbow-colored silk shirts and skintight dungarees smoking hashish
cigarettes‖ [11]) to Vampire fans echoing his own image (―a regular freak show of theatrical types – punk youngsters, artists, those done up in black capes and white plastic fangs‖ [529]; “youngsters in their Halloween Vampire clothes, faces gleaming with artificial blood, some wearing floppy yellow wigs, some with black rings around their eyes to make them all the more innocent and ghastly‖ [583]). Rock music is so powerful that it even allured the very queen of Vampires in the novel.

The rock soundtrack is regarded as the strongest suit of the film. the producers of the film hired Jonathan Davis from Korn and Richard Gibbs to write Lestat's songs. The five songs written by them were performed on the album by most prominent metal vocalists—Marilyn Manson, Chester Bennington of Linkin Park, David Draiman of Disturbed, Wayne Static of Static-X and Jay Gordon of Orgy.

The result is an overview of the metal music of the day, with its crunching guitar chords, pummeling drums, and harsh vocals singing desperate lyrics. The Gothic, threatening tone of the music is appropriate to a horror movie, but the soundtrack also does double duty as a genre sampler. (Ruhlmann, “Original Soundtrack)

The Allmusic site points out the moods the album creates— angst-ridden, bleak, brooding, ominous, tense/anxious and theatrical.14 At a press conference the band-members of Satan’s Night out are asked, “How would you sum up your music?” A member replies: “sex, blood and rock and roll” (Rymer, Queen of the Damned). The songs set the mood of the film by befitting the pleas of a discontent Vampire like Lestat perfectly. The Gothic lyrics and sound have given the character of Lestat more insight. Lestat is presented as more a victim and less a culprit with his loneliness and remorse:
Walking, waiting
Alone without a care
Hoping, and hating
Things that I can't bear
Did you think it's cool to walk right up
To take my life and fuck it up
Well did you
I hate you
I see Hell in your eyes
Taken in by surprise
Touching you makes me feel alive
Touching you makes me die inside
I've slept so long without you
It's tearing me apart, too
How'd it get this far
Playing games with this old heart
I've killed a million petty souls
But I couldn't kill you
I've slept so long without you. (Gordon, “Slept so long”)

Lestat’s desolation is further explained in the following lines from “Not meant for me”—

I'm trapped in this world, lonely and fading
Heart broke and waiting for you to come
We are stuck in this world
That's not meant for me, for me. (Static, “Not Meant For Me”)

And finally, with “Forsaken,” Lestat is made more of a tortured soul, a little more human, a little more confused:

I’m over it.
You see I’m falling in a vast abyss
Clouded by memories of the past
At last I see
I hear it fading
I can’t speak it
Or else you will dig my grave. (Draiman, “Forsaken”)

The same feeling is conveyed in the book where Lestat says:

You sense my loneliness, ...my bitterness at being shut out of life. My bitterness that I'm evil, that I don't deserve to be loved and yet I need love hungrily. My horror that I can never reveal myself to mortals….These things merely now and then make me suffer, that's all. (Rice 355)

The haunting vocals almost seem to come from the undead and the ominous mood of the songs very precisely brings out the trials and tribulations of a Vampire.

The US-based neo-Goth band *Evanescence* takes dark rock style for their identity and has many implicit meaning in their songs twisting the elements of rock music to manufacture a sense of loss and desolation. The lead vocalist Amy Lee has a recognizable fashion style, marked by her occasional use of Gothic make-up\(^{15}\) and taste for Victorian-styled\(^{16}\) clothing.\(^{17}\) In a post in MTV News dated 14.6.2004 Amy Lee talks about the influence of Vampires in her works:
Vampires And Spooky Moods Inspiring Next Evanescence Album:

Amy Lee's creative fires rekindled by watching 'Van Helsing.'

“I saw ‘Van Helsing’ in the movie theater last week,” the Evanescence singer recalled recently. “Oh my God, it was so cool. I love Vampire movies, and that was like the best one I’ve ever seen. I went home and I was so inspired.”

Like a Vampire, Lee stayed up all night searching for fresh … songs on her piano…. Lee has a hard time describing her own music, but she thinks her new songs are darker than most of the material on Fallen.

“It still sounds like me, but I’ve been in a spooky mood lately, so I think it’s gonna be kinda spooky,” she said. “I’d like to use more organ. I wanna make it heavier and softer at the same time.” (Moss, MTV News)

The band's symphonic metal tunes and dark-hearted lyrics are gloomy. Talking with Rolling Stone, Lee confessed that the album The Open Door would be "a complete spectrum of darkness and scary stuff and emotion."18 The piano interludes, layers of serrated guitar crunch, thick metal riffs, orchestrated grandeur, and the haunting ghoulish choral elements complemented by Lee's ethereal and operatic soprano very successfully sets a conventional Gothic atmosphere.

In The Open Door, the song “Like you” reflects the longing of a lover to be like his/her beloved: “I long to be like you / Lie cold in the ground like you”. “Though I may have lost my way” indicates that possibly this desire might be wrong and lead to evil. But s/he is desperate for an eternal bond: “I'll be right beside you forevermore”. “My Immortal” is possibly one of the best examples of Evanescence’s songs that reflect clear indications of Vampirism. The deceased
lover continues to haunt the beloved who can’t avoid his lingering presence though she tries to convince herself that he is gone:

I'm so tired of being here, suppressed by all my childish fears
And if you have to leave, I wish that you would just leave
Your presence still lingers here and it won't leave me alone….
Your face, it haunts my once pleasant dreams
Your voice, it chased away all the sanity in me. (Evanescence, “My Immortal”)

The song was used in the background at the very end as Mick and Beth held on to each other in the first episode, "No Such Thing as Vampires", of the American series Moonlight. It is a song of pain and despair. The morbid lyrics with the slow tempo, Amy Lee’s powerful resonant voice accompanied by a simple piano unmistakably creates an eerie atmosphere.

“Tourniquet” reflects the regrets and pain felt by a lot of Vampires in modern Vampire novels and films. They have lost their ways; their wounds cry for the grave, their soul cries for deliverance:

I tried to kill the pain
But only brought more
(So much more)
I lay dying and I'm pouring
Crimson regret and betrayal
I'm dying, praying
Bleeding and screaming
"Am I too lost to be saved?
Am I too lost?"
My God, my tourniquet
Return to me salvation
My God, my tourniquet
Return to me salvation
Do you remember me?
Lost for so long
Will you be on the other side?
Or will you forget me?
I'm dying, praying
Bleeding and screaming
"Am I too lost to be saved?
Am I too lost?"

My wounds cry for the grave
My soul cries for deliverance
Will I be denied Christ?” (Evanescence, “Tourniquet”)

Like “My Immortal”, “Haunted” also represents the lingering presence of a Vampire:

(I know you're still there) watching me and wanting me
I can feel you pull me down
Fearing you, loving you
I won't let you pull me down. (Evanescence, “Haunted”)

“Even in Death” continues with the dark romance for the dead:
Give me a reason to believe that you're gone.
I see your shadow, so I know they're all wrong
Moonlight on the soft brown earth
It leads me to where you lay.
They took you away from me but now I'm taking you home.
I will stay forever here with you, my love
The softly spoken words you gave me
Even in death, our love goes on
Some say I'm crazy for my love, oh, my love.
But no bonds can hold me from your side, oh, my love
They don't know you can't leave me,
They don't hear you singing to me. (Evanescence, “Even in Death”)

“Good Enough” implicitly depicts the attraction and helplessness of a victim of a Vampire. She is spell-bound, she is tortured, she is bleeding but she feels “good enough”.

Under your spell again
I can't say no to you
Crave my heart and it's bleeding in your hand
I can't say no to you
Shouldn't let you torture me so sweetly
Now I can't let go of this dream
I can't breathe but I feel good enough
I feel good enough for you
Drink up sweet decadence

I can't say no to you. (Evanescence, “Good Enough”)

Jon Dolan from *Entertainment Weekly* wrote, “… the deceptively soft ‘Good Enough’ flirts again with the dark side, offering “Drink up sweet decadence / I can’t say no to you” and striking a final note of cathartic badness. Even though her songs are not necessarily about Vampires explicitly, but they very successfully inspire visions of the undead.

Members of the rock scene love to embrace the style, deathly pallor and eroticism of the glamorous blood suckers that encapsulates the bond between Vampire and the rock scene. While most humans hide their shadier inclinations on the inside, Goths wear their darkness as a badge of honor – and that precisely is the appeal of the Vampire. Gothic rock focuses on loneliness, apathy, paranoia, existential boredom, suicidal tendencies, rebellion and, ultimately, on the need for a cathartic apocalypse— feelings that a modern day Vampire may very blatantly identify with. The Goth scene is summed up as ‘a perversely eroticized embrace of death. Generally, the Goths wear black, adhering to literary and cinematic tradition, and evoking associations with the darkness and death. This is a convention that is emphasized by representations of Vampires on screen, which rarely depart from a Goth look. Goth, it seems, has become visual shorthand for Vampirism. Vampire-fiction is consumed by many Goths; disagreements over its significance are extensive. Some followers of the Gothic subculture regards the Vampire as central to their own subcultural participation, there were several others who occasionally enjoyed consuming Vampire films or novels, but tended to regard such narratives as relatively marginal to their overall identity.

In his renowned article entitled *Encoding/Decoding*, Stuart Hall discusses how media texts are encoded with particular messages that then need to be decoded by the viewer to fully
understand the intended meaning. The musical and visual connotations and denotations that exist within the film help create an emotional atmosphere that strengthens the melodramatic elements within. The apparent sociopolitical and/or psychological significance of so dramatic and distinctive a subcultural style needs to be explained more thoroughly. Whether there may be further and more significant connections between Vampires in Gothic subcultures and the academic world of Gothic studies is a question that needs to be explored further.

The most striking characteristic of the new Gothic’s spiritual framework is what René Girard calls “the metamorphosis of the maleficent into the beneficent,” in which antagonist-villains (Vampires, werewolves, assorted demons and imps of hell) have become protagonist-heroes who struggle with their darkness even as they incarnate on earth as gods.22

In the Gothic subgenres of the twenty-first century, as we see, the dark sublime’s antithesis— the beautiful— begins to surface, uniting Gothic and Romantic traditions as this hybrid sensibility continues to morph to meet the changing consciousness of our culture. These key new tributaries of the twenty-first century Gothic no longer promote supernaturalism as an evil and imaginary dimension outside ordinary human existence, but rather (in the words of Alan Ball, creator of the HBO Vampire series True Blood) consider it to be “deep nature,” integral to our daily lives in the way it was (or we believe it was) in pre-modern Europe.23

Why is the Vampire so popular at this time? What does its contemporary manifestation mean? The probable reasons might be summed up as follows:

- It has infinite power to adapt to people, place, and time.
- Issues about death and immortality are meaningful in all times and places.
- It promises eternal life on a more comprehensible level.
- It appeals to fundamental urges and respond to cultural and social issues.
• Desensitization to the everyday horrors of the modern world

• Millennial anxieties

In his brilliant analysis of the structure of stories, *The Sense of An Ending*, Frank Kermode talks about two kinds of time, and proposes a third in between the first two. The first kind of time is mythic time in which there are no beginnings and no ends. St. Jerome said that Christ dies for you daily. It, of course, does not mean that Jesus repeatedly died. What it actually means is that Jesus always is as present as a sacrifice. That is the Mythic time. Then there is historical time—time that has a beginning and an end. For example, Jesus, the mortal man, began his journey with his birth and ended on the cross. Historical time has beginning and ends. Kermode suggests that there is another order of time, one he called the “aevum.”24 In the “aevum”, things have beginnings but they have no ends. So when someone writes a book named *Moby Dick*, it exists. Thousand copies of the book are published. Moby Dick exists even if all of the copies are burned because Moby Dick is not the physical existence of the book. It is the concept; it is the idea of Moby Dick, which started to exist once Melville created it. Art has beginnings, but no ends.

Unlike that, fairy tales are not set in the “aevum”. Fairy tales are set in myth. We show a tendency to think of Cinderella or Prince Charming wearing more or less medieval attire.25 But we know those stories go long back before the middle ages and we know those stories continue right down to the present. We clothe those characters in some kind of clothing, but they are out of time, they are timeless. The time of myth is a timeless time. What happens in myth happens always.

Thus, we can consider that God belongs to the mythic time and human beings to the historical time. But the Vampire is a creature of both the mythic time and the aevum. The
Vampires have a start in the stories and novels as a Vampire is made at some point in time. But they are made immortal and thus they have no ending. At the same time, the Vampire is always there as a temptation, as a reminder. *Dracula*, the particular story of a Vampire, is set in a time of history. But even when the Vampire disappears, the concept stays. Fairy tales, we often think are aimed at children. Perhaps this is because children have not yet learned the cynicism attached to the recognition that all things end. At the end of *Dracula*, seven years have passed after the disappearance of the monster and we have an addendum which shows Mina and Jonathan with their happy child which gives us a sense of “happily ever after.” In a way, the entire historical development of *Dracula* has been reasserted as a moment of fairy tale mythology at the end. That might seem strange since *Dracula* clearly isn’t a story that is aimed directly at children. And yet, if we read Bram Stoker carefully, we will notice that despite its antiquity, Dracula is referred to, again and again, as having a great child-brain. Why did Dracula not know of his own powers? The reason might be that despite his vast knowledge and experience he did not learn from the world. He’s been a child, an egotist. He is searching only for himself. True fairytales give us a world of myth, and that world is timeless. It’s attractive to children because they have not yet had to face all of the realities of the endings of the world, even Dracula with his great child-brain.

Stoker tries to escape the Victorian notion of placing people into inescapable class relations by manipulating language with the punning characters in his novel. Collectively, they live a fantasy life. Monsters can exist and they can come to us only because there is a bigger order in the world that the one we understand and that makes the monsters reality. We construct the world by our collective action, our collective action is mediated by language, the mediated language creates realities that are eternal and we are warned to take care of those realities. Those
warnings are the monsters. They are timeless because they are in the world we carry with us always. 27

Monsters would not exist without a society to create them. People deliberately delineate and define the monstrous that literally incorporate their own fear, desire, anxiety, and fantasy. Thus the monstrous body becomes pure culture" (Cohen 16). Along with sexuality, power, alienation, the Vampire also serves as a metaphor for the persistence of the fantastic in this supposedly scientific and pragmatic age. The Vampire allures because of a romantic longing to return to an enchanted world that we have lost in the prosaic life ruled by science and technology and not by religion or anything mysterious. The Vampire no longer generates nightmares. Rather, women dream of the dangerous, but chivalrous Viking or Civil War soldier to call their own. This seems to draw a parallel to the damsels and the Knights of the Medieval stories only except the sense of morality. These Vampires reflect the escape we seek from the political turmoil, war, economic crisis, mental stress and anxiety of the modern times. We seek comfort in the monsters as protectors with unchanging strength and youth in a time when everything around us appears to be moving and changing too fast. As Vlad and his son rightly asserts, “Sometimes the world no longer needs a hero. Sometimes what it needs is a monster” (Shores Dracula Untold) (see fig. 12). With our loneliness, despair, frustration and longing, we can rightfully relate ourselves to this monster:

With all the Vampires and their brides

We're all bloodless and blind

And longing for a life beyond the silver moon. (Iglesias, “Tired of Being Sorry”)

The species that was created by humanity’s imagination to reflect our own worst behavior now can be associated with any individual character – supernatural or mortal. The
contemporary Vampire is seen “to personify dilemmas of the self: how to have meaning in the world which demands it, how to act in circumstances we did not choose, how to be a good human” (Williamson 50). As Gelder (1994) has argued:

> The Vampire’s nature is fundamentally conservative – it never stops doing what it does; but culturally, this creature may be highly adaptable. Thus it can be made to appeal to or generate fundamental urges located somehow ‘beyond’ culture (desire, anxiety, fear), while simultaneously it can stand for a range of meanings and positions in culture. (141)

From Dracula to Damon Salvatore, from Carmilla to Eric Northman, from popular scary stories of a blood thirsty monster to cultural romantic sensations, from its traditional, sinister, predatory connotations, to a lonely hero of the night fighting the villains of humanity, the Vampire phenomenon has shifted in what the image of a Vampire used to represent. There is even a distinct implication that a Vampire is, in fact, a much lesser evil than some of the humans that they fight as shown in TV shows like *Moonlight* or *True Blood*.

The Vampire blurs the boundaries between the humane and the monstrous, and the living and the dead. It has always been the in-between and the ambiguous, an amalgam of humanity and death and this gives naturally a rise to questions like the following. According to Christianity, God expels man from Heaven when he acquires knowledge by eating the forbidden fruit. God does not allow immortality with knowledge. A Vampire offers both immortality and knowledge to its victims who are eventually turned into Vampires themselves. But he is termed as the evil. God himself kills Lilith’s offspring because she is a woman of free will. But when Lilith swears to seek revenge of the death of her children, she becomes the femme-fatale. Who chooses the Holy and the Evil then? Why is the Vampire an evil when s/he is generous enough to
share his/her immortality and knowledge with man? Why is not God an evil when he threatens a free-spirited woman and kills her children? Is God rather a popular projection of human selfcentricism and desire for power?

Bram Stoker combined the real historical personality of Vlad Țepeș (Vlad the Impaler) with Dracula the bloodsucker for the first time. Romanian folklore and legends have never made any association between the two. There is a fairly widespread view in Romania that the Vampire connection has been deliberately emphasized in the West to undermine a figure who, to many Romanians, is something of a national hero. Romanian historian Alexandru Dutu has stated that "In 1897, Vlad Țepeș was transformed into a Vampire in the novel Dracula by Bram Stoker, a late reflection of the slanders concocted to destroy him centuries earlier" (242).

For the Romanian collective mentality, Vlad Țepeș is associated with the supreme idea of justice. The old legends talk about a fair and wise ruler, during whose time one could leave a bag full of gold in the middle of the street without being afraid of getting robbed. The Romanian national poet, Mihai Eminescu, appeals to the image of Țepeș when he wants to discuss the gluttony of his time in opposition to the old one. In 2006, the Romanian national television, following a BBC idea, initiated a campaign to attempt to find who was, according to the Romanians, the greatest Romanian ever. Vlad Țepeș ranked the 12\textsuperscript{th} out of 100 representative figures. (Ivancu, “From Vlad Țepeș to Count Dracula”)

Vlad's fierce insistence on honesty is a central part of the oral tradition of Romania. the oral tradition demonstrates the prince's efforts to eliminate crime and dishonesty from his domain. Some verses of Satire III of Mihai Eminescu, one of the greatest Romanian poets, ends with the
poet’s invocation of Ţepeş to come and do away with the political corruption that polluted Romanian society at the end of the 19th century:

Rise once more, o Ţepeş! Take and divide these men
As lunatics and rogues in two big tribes, and then
In mighty, twin infirmaries by force both tribes intern,
And with a single faggot prison and madhouse burn. (Eminescu 282-285)

The controversial methods of punishment of his enemies in a way, reflects his attitude towards greed, disloyalty and corruption. In *Dark Prince: The True Story of Dracula*, Vlad Dracula announces:

“My only allegiance is to you, the people. My will is to end Turkish oppression and the betrayal of those who benefit. What I do will bring justice and freedom to all Romanians… My sacred mission is to bring order to Romania. There must be security for all in my land.” (Chappelle, *Dark Prince*)

In *Vlad Ţepeş* (1976), Nicolae Stoicescu declares, “Vlad Ţepeş did what was customary in his time... to ensure the freedom of his country's trade, and ... to remove the claimants to his throne who had been given shelter in Transylvania and punish their supporters” (67). A peasant comments in *Dark Prince: The True Story of Dracula*: “He brought peace… and the sword. They say he is a Messiah…. He is neither God, nor Devil. But he is certainly more than a man” (Chappelle). This reflects a kind of attitude which could be termed as negative mythification.

The decoding of the cultural codes across cultures is problematic because the encoding takes place within a particular culture with its own particular values that are culture-specific.

The problem originates, of course, with primary sources, many of which (especially Beheim's poem and the Saxon pamphlets) are heavily biased against
him. Many of the stories about Vlad's atrocities that are so well-known today come from these sources. By contrast, Romanian folk narratives (still told in the villages near his fortress at Poenari) present a very different Vlad: a supporter of the peasants against the treacherous boyars, an upholder of law and order in lawless times, and a valiant defender of his small principality against the might of the Ottoman Empire. (Miller, “Dracula”)

This reaffirms Douglas M. Kellner and Meenakshi Gigi Durham’s view that all cultural texts have distinct biases, interests, and embedded values, reproducing the point of view of their producers and often the values of the dominant social groups.  

Vampirism is not a symbiotic relation as the relation between the Vampire and its victim is extortive and exploitative. Symbolically Vampirism could be applied in the analysis of certain strategic agendas viz. capitalist, colonialist and patriarchal, each privileging itself at the expense of the marginalized. Globalization has transformed the world economy: products, services and capital move across international borders with increasing frequency, and at unprecedented speed. But who has benefited from this transformation? Since the first contact with Europeans, the poor countries have experienced a vicious cycle of exploitation that promotes violence and is driven by internal power relations. a new phase of colonization of the Third World under the slogan of "globalization" is being prescribed to the rest of the world by methods resembling the traditional methods of colonialism or imperialism. The political and economic Vampires of the Western world are sucking the life out of the Third world countries by exploiting them politically and economically.

Though the objects of the demands (slaves, ivory, rubber, copper, diamonds, and cotton) have changed over time, the structures of dependence and the patterns of exploitation have not
changed fundamentally. Many critics argue that globalization has benefited investors, but has actually worsened the plight of the poor, especially in developing countries. For example, globalization allows companies to manufacture their products in the poor nations of the world where they can offer low wages and sell them in richer countries for a larger profit. The people they employ in these poor nations are being exploited as they are forced into a never ending cycle of poverty.

In reality, what is termed economic globalization, in the present context of the unrivaled rule of the Western industrialized countries over the rest of the world, has become the *major challenge to the emergence of an international civil society*. This situation is even more grave in the era of *political unipolarity*, which is shaped exclusively by the United States as the major political and military power and social and cultural trendsetter. Contrary to the earlier impression based on the euphoria over the spread of modern technologies, the margin of independent action of the often idealized “global citizen” in an economically globalized world is becoming narrower and narrower. The citizen’s *real* choices are becoming more and more limited because of the constraints of the economic conditions under which he has to act and under which he has to offer himself in an ever more “competitive” environment. He is forced to offer his skills on the market under terms which are defined in the same way as the prices of commodities in the international markets. Democratic procedures and legal safeguards of workers’ rights are becoming more elusive in an environment in which purely economic considerations of how to achieve competitive advantage in the global markets determine even the policies of national governments.
National sovereignty has been not only eroded, but has become to a large extent obsolete, because of the primacy of the economy in the international struggle for power and influence. (Köchler, “Philosophical Aspects of Globalization”)

Dr. Hans Köchler also points out that the attitudes shaped by the dynamics of globalization reflect a split cultural consciousness. On one hand, globalization brings about a basic open-mindedness and "businesslike" attitude towards different languages, value systems and lifestyles that encourages tolerance towards other cultural expressions. On the other hand, the dynamic of globalization generates a somewhat antagonistic tendency towards uniformity, or "uniformization," for the simple reason of efficiency. This attitude is at the expense of the erstwhile trend towards intellectual openness and respect for other civilizations. The tendency towards uniformity is obviously not in conformity with the precepts of a dialogue between cultures and it tends to enforce hegemonic structures on a global level. The hunger for power of the stronger and more influential cultures gradually turns them into cultural Vampires who disregard and violate the concept of mutual respect and by selfishly imposing themselves on the less fortunate ones they maintain the exercise of exploitation. What these modern political Vampires need is not the blood of their victims, but their fear and insecurity. This fear is injected into the minds of all the people from the lowest to the highest strata of society.

The present ideological discourse on globalization has to be exposed as what it really is: a rather crude tool in the hands of the power centers of the industrialized world to gradually impose— under the disguise of economic liberalism— global hegemony and a neocolonial order upon the rest of the world. ... In stark contrast to what the dogma of economic liberalism would claim, the major economic
actors are not contributing to the global expansion of prosperity, but are globalizing poverty.\textsuperscript{32} (Köchler, “Philosophical Aspects of Globalization”) The increasing alienation, distrust, and lack of respect between the West and the Muslim world in the Near East, the Middle East, Central Asia, or South-East Asia is an indicator of this unavoidable issue.

According to Marx, in capitalist societies consumers no longer understand what is and isn’t of use to them and they end up consuming commodities whose only utility is to enrich those who organized their production and circulation through the exploitation of labour at low cost.\textsuperscript{33} Schau, Muñiz, and Arnould (2009) note that corporations can derive significant benefit via creatively exploiting, and, to a degree, ceding control to willing customers, which in turn increases consumer brand engagement, thereby strengthening the brand community. The allure and temptation here leads the consumers to spend money unnecessarily and thus feed the insatiable hunger of the producers. Michael Foley observes this in \textit{The Age of Absurdity} in an interesting manner. He comments that the Ad woos the Id\textsuperscript{34} in the traditional way—by impressing, flattering and stimulating.

The Ad: Regard the mighty vault soaring to Heaven.

The Id: Sheez!

The Ad: Now regard the many shining prizes.

The Id: Want!

The Ad: All of this is for you.

The Id: Me!

The Ad: You are indeed uniquely wonderful.

The Id: Lights! Cameras! Put Me On prime-time!
The Ad: Nor need you concern yourself with others, but be an infant till you die.

The Id (Scowling): Don’t you mean, be an infant forever?

The Ad: I said, be an infant for eternity.

The Id: Whoop-De-Doo!

The Ad: Never shall your desires diminish or your appetites abate.

The Id: More! (Foley, “The Sources”)

Thus, we no longer decode the ad; it decodes us and thus, feeds of us.

Where’s the line between fairness to and exploitation of the weak? Dracula drinks the blood of Lucy and at the same time she receives the blood of Lord Godalming, Dr. Seward, Van Helsing and Quincey Morris who donate their blood voluntarily. In a way, like Dracula, she is also taking the life-sap out of others in order to survive. So who decides whom to call a Vampire? When does a symbiotic relationship turn into Vampirism? How are Global Vampires born out of a supposedly benevolent idea of Globalization? There is a very thin line in between which is determined by a number of intricate socio-cultural factors.

Chris Baldick and Robert Mighall suggest that Gothic is an eminently bourgeois form. They insist that “There are good practical reasons why the middle class should sleep more soundly than other social groups can, and there is no evidence that it sleeps less soundly after curling up with a titillating anthology of Vampire stories.” Perhaps it is only the secure cultures that produce Gothic texts, hence the relative dearth of European Gothic in the period of political and economic instability between the First World War and the early 1960s. Has the archetype of the Vampire enjoyed a successful career only because it has been associated with mystery, darkness and death?
Associated primarily with Eastern Europe, that strange territory familiar from travellers’ tales, but seen as just beyond the reach of the new knowledge being produced in the West, Vampires initially hover uncertainly between the realms of fact and fiction. These mysterious, alien figures haunt a culture which is busy ridding itself internally of superstition and irrationality. Vampires emerge from the East to fascinate the Enlightened West.” (Belsey 174)

However, Hardt and Negri see that contaminating monstrosity within a plural society as a source of energy and resistance to the structures of empire. Their recognition of monstrosity as a recurring source of social anxiety within empire that might nevertheless be reclaimed as a positive resource of subversion characterizes a more recent subgenre of late twentieth-century writing that we might call ‘postcolonial Gothic’ (Spooner 95). The phenomenon has an important political dimension which can be easily explained by using the viewpoint of post-colonial criticism. Dracula was the projection of the Western world which was afraid of the politically chaotic and uncontrollable forces that lingered in the East.

Patrick Brantlinger draws distinction between ‘imperial Gothic’ and ‘postcolonial Gothic.’ For Brantlinger, imperial Gothic refers to writing from the late nineteenth and early twentieth centuries, from Rider Haggard’s *King Solomon’s Mines* (1885) to John Buchan’s *Greenmantle* (1916) (Brantlinger 233–59). Imperial Gothic tends to express anxieties over the failure of religion through a fall from civilization into barbarism. Here the colonized culture is given Gothic treatment as being the source of barbarism, mystery and horror. Postcolonial Gothic might be said to cite and write back to familiar Gothic texts (including imperial ones) in order to unsettle or in some way disturb their grand narratives of colonial mastery, relocating the horror from the locus of the colonized to the violence and abuses of the empire. The Vampire
figure used to be based on the fear of the colonized, the mysterious and dangerous. Now it is a metaphor for the force of neocolonialism perpetrated by the powerful world feeding on the economy of the weak.

For Gramsci, from whom cultural studies appropriated the term, hegemony implies a situation where a ‘historical bloc’ of ruling class factions exercises social authority and leadership over the subordinate classes through a combination of force and, more importantly, consent. Gramscian concepts proved to be of long lasting significance within cultural studies because of the central importance given to popular culture as a site of ideological struggle. In effect, Gramsci makes ideological struggle and conflict within civil society the central arena of cultural politics, with hegemonic analysis the mode of gauging the relevant balance of forces. The era of economic globalization creates new forms of hegemony that are not only determined by political and military power.

Hegemony is not a static entity but is constituted by a series of changing discourses and practices that are intrinsically bound up with social power. Since hegemony has to be constantly re-made and re-won, it opens up the possibility of a challenge to it; that is, the making of a counterhegemonic bloc of subordinate groups and classes. Due to the varied position of Vampires in a power structure, we cannot say that Vampires are the authority (as in the case when we compare it to colonizers or capitalists) or they are the subordinate class representing the LGBT or the other minorities. Therefore, Vampires can neither be a reliable metaphor for the oppressor, nor can they be a static metaphor for the oppressed. The Vampire is a historically and culturally constructed figure, possessing a fantastic capability of evolution and versatility that allows it to fit in any time and place. The Vampires now seek redemption. They repent for their wrong deeds. They wish to be treated as equal as humans. Their struggle for existence has
enabled them to adapt themselves as par the need of the age and according to the time and place.

No wonder why they are the most popular monsters of our civilization. Roman Zimojic declares in *True Blood*:

> The question before us is— are we willing to share this world? As Vampires we have committed crimes against humanity, crimes for which we must now atone. The Sanguinistas want to turn the clock backwards, want to murder with impunity. They think of humans as nothing but sustenance. So the choice is ours. Do we return to a time when we skulked in the shadows? Or are we willing to extend the promise of Lilith and the bountiful mercy to all of humanity and live as equals?

> … if we let our sins flourish, if we are slaves to our blood-lust, if we let our hunger for power surpass our common decency, we doom our souls to damnation. So let it be known— we will not cede the floor to the depraved and desperate tyranny of madmen and lunatics. We will not stand by while zealots hijack the righteousness of our cause. We will fight. And let the night cleanse us of our sins and lead us to victory. (Season 5 Episode 5)

The Vampire will continue to be used as a metaphor for exploitation and at the same time it will keep on inspiring musicians like Amy Lee. It is a socio-cultural construction and it will continue to reflect what is attributed as per our needs.