UNIVERZITA KARLOVA V PRAZE

FILOZOFICKÁ FAKULTA

ÚSTAV ANGLOFONNÍCH LITERATUR A KULTUR

BAKALÁŘSKÁ PRÁCE

# The Legend of the Vampire in the Works of Nineteenth Century British Literature

vedoucí bakalářské práce:
PhDr. Zdeněk Beran, PhD

Praha, Srpen 2015

Zpracovala:
Jana Hezinová
studijní obor :
Anglistika a Amerikanistika – Jihovýchodo Evropská studia

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného či stejného titulu.

V Praze dne 10.08.2015

.....

Jana Hezinová

Souhlasím se zapůjčením bakalářské práce ke studijním účelům.

I declare that the following BA thesis is my own work for which I used only the sources and literature mentioned, and that this thesis has not been used in the course of other university studies or in order to acquire the same or another type of diploma

Prague, 10.08.2015

.....

Jana Hezinová

I have no objections to the BA thesis being borrowed and used for study purposes.

**Abstrakt**

Postava upíra je jedním z nejsilnějších obrazu v současné kultuře. Používá se v knihách filmech, obchodním zboží a dokonce je s ním spojena celá subkultura zakořeněná v moderním pojetí gotiky. Proces rozvoje této postavy má dlouhou a složitou historii, která odráží rozvoj kultury a společnosti. Popularita této figury je částečně založená na její všestrannosti, přizpůsobivosti a schopnosti obsáhnout široké spektrum témat a prvků, které reprezentují současnou společnost. Tato fascinace upířím toposem se také zaslouží na převedení této postavy z folkloru do literatury devatenáctého století, a na následné expanzi do populární literatury.

Tato práce se snaží stručně obsáhnout ranní rozvoj postavy upíra v evropském kontextu a srovnat tento rozvoj s ranými projevy upíra v literatuře. Zaměří se zejména na projevy upíra v britské literatuře devatenáctého století. Práce se také pokusí ujasnit podstatu upíra, která je spojená s kulturními koncepty té doby. Bude také sledovat, jak se změny v tradičních výkladech projevují a jak jsou transformovány v konceptu městské gotiky. Zpřesnění základního pozadí struktury Viktoriánské společnosti, jak v politice, tak v ekonomii a mezilidských vztazích, bude přezkoumáno v souvislosti spojitosti těchto témat s postavou upíra.

Práce se zaměří na rozbor hlavních obav a úzkostí viktoriánské společnosti a pokusí se určit, jak se promítají sociální normy a předpisy na postavě upíra, a jak jsou tyto jevy adaptovány. Jelikož upír slouží také jako symbol, spojení těchto témat s upírem ovlivní i samotnou povahu postavy, tudíž se práce pokusí určit, jak se adaptace těchto témat navzájem ovlivňuje.

V jádru zaměření práce se bude pracovat s básněmi, krátkými povídkami i delšími texty, které se zabývají tematikou upíra. V jejich analýze se bude pátrat po důležitosti spojitosti mezi upírem a otázkami jako jsou sociální normy, pohlaví, sexualita, hygiena či vlastenecká soudržnost. Práce se pokusí zjistit, jakým způsobem se tato témata odráží na postavě upíra, a zda se změny v uvažování o těchto tématech na upírech jakožto symbolech společenských jevů projevují.

V závěru by práce měla být schopna vysvětlit podstatu upíra v literatuře devatenáctého století a určit jednotlivé a souhrnné obavy společnosti, co je způsobilo a možné příčiny pro jejich použití v kontextu upíří symboliky. Tato práce a její závěry se také pokusí poskytnout základnu pro budoucí průzkum ze stejné nebo podobné oblasti zájmu.

Klíčová slova: Upír, Britská literatura, Devatenácté Století, Mýty, Tradiční folklorní koncepty, Pohlaví, Sexualita, Společnost,

**Abstract**

The figure of the vampire is one of the strongest images in present-day culture. It appears in films books, merchandise, and even has an entire subculture associated with the modern gothic. The process of the development of this figure has a long and complex history that reflects the development of culture and society. The popularity of the use of this figure is partially based on its versatility, adaptability and ability to broach various themes and features that reflect the present day society. This fascination with the vampire trope is also due to the development of this figure from folklore in to literature in the nineteenth century and its subsequent use in the popular works of the time.

This thesis attempts to briefly explore the early development of the figure of the vampire in the European context and compare it to its early appearances in literature. Namely, it will focus on the appearance of the vampire in nineteenth century British literature. The thesis of this work will attempt to determine the nature of the vampire in the cultural concepts of the time. It will also follow how the changes in the traditional narratives are reflected and transformed in the concept of the narrative of the "urban Gothic". The formulation of the basic structural background of Victorian society in politics, economy and social relations will also be examined in relation to the association of these matters with regard to the figure of the vampire.

The thesis will focus on examining the prime Victorian anxieties and concerns and will attempt to determine the reflections of the social norms and regulations on the figure of the vampire and how these norms are adapted. Because the vampire is symbolic, the combination of these themes with the trope of the vampire will have an effect on the trope itself, therefore the research will also aim to determine how these adaptations themselves affect the nature of the vampire trope.

The main focus of the work will be directed at the poems, short stories and novels that deal with the trope of the vampire figure. With their analysis the questions of social norms, gender, sexuality, hygiene, and national integrity

will be examined in order to determine their relevance to the vampire trope. The thesis will also attempt to search for the causes of the changes behind these questions and their relevance to the anxieties of the Victorian society.

The conclusions of this work will hope to explain the nature of the vampire in the nineteenth century British literature and to determine the individual and overall anxieties, their causes and the reason behind their possible use of the vampire figure as a metaphor. This thesis and its conclusions will also attempt to provide groundwork and basis for future possible research, focused on a similar field of interest.

Key Words: Vampire, British Literature, The Nineteenth century, Myths, traditional Folk Conceptions, Gender, Sexuality, Society,

**Acknowledgments**

I would like to offer my sincere gratitude to PhDr. Zdeněk Beran, PhD, without whose immense patience, solid advice and valuable critique, this thesis would not have come to existence.

I am immeasurably grateful to my proofreaders Julia Hezinová, Helena Novotná and Marie Vejběrová.

I would also like to thank my family for the support and care they have given me throughout the duration of my studies and during the writing of this thesis. .

Table of contents

## 1. Chapter 1: Introduction

In the twentieth and twenty first century, vampires have become some of the most popular characters in film and literature. They appear in horror stories, historical and mystery dramas, fantasy, romantic comedies and even parodies. The vampire is an-ever present feature of modern culture.

This fascination with immortality and the undead has gone so far, that a subculture surrounding vampires has emerged in certain circles. To understand and decipher the reason behind this popularity, an excursion into the origin of the modern vampire myth might provide answers: a return to nineteenth century British literature and the figure of Dracula.

The initial intention of the thesis was to compare the features of the vampire from the south- east European folklore to those of the vampire that appears in nineteenth century fiction, and how these features evolved over time. In the beginning, the vampire was a creature of myth; its appearance was that of a decomposing corpse that brought disease and death in its wake. It represented death, otherness and the superstitions and fear surrounding them. This view, especially the vampire's physical appearance, changed considerably in the nineteenth century, and allowed the vampire to transform into various modern images and interpretations of what a vampire is.

Indeed, the source materials prove that there is a deep meaning behind the use of this gothic figure in the nineteenth century. The vampire of the gothic fiction was a figure of horror. A creature used to frighten the audience deeply and leave the lingering feeling of tension and danger, long after the story had ended.

And for one to understand the meaning behind certain modern features, an examination of the past is needed. Taking this into consideration, this thesis will concentrate on examining the development of the vampire in the British literature of the nineteenth century.

The aim of this thesis is to examine the symbolism of the vampire in the nineteenth century vampire fiction in order to find better understanding of the society of the time. The symbolism will serve to determine the meaning behind

the use of the vampire and will therefore show a reflection of the British society and its concerns. The thesis will also determine how the use of the vampire changes in relation to the show of the British anxieties.

The vampires in folklore have always represented fear. Either the fear of death or the fear of the unknown, the use of the myth has served humankind as a means to explain phenomena it couldn't understand. This principle was also adapted with the use of the vampire as a literary figure, but new concepts were used and new symbols applied. The symbolic of the vampire in the nineteenth century reflected the changes in society. These changes were projected onto the vampire in order to express the anxiety connected with them, managing to also transform the basic meaning behind the vampire and it's use.

The body of this thesis is separated into three chapters, each of which will present a topic relevant to the overall thematic of the work. The first chapter of the body will aim to give a brief overview of the history of the vampire in folklore and the different physical aspects and variants that existed, mainly across Europe. he second part the chapter will introduce the major texts of the nineteenth century British Literature that include vampires in one way or another. It will provide a background for the actual work with the texts and will explain which texts are included and which are omitted in the consideration of the following chapters.

The second chapter of the body will focus on the use of the vampire with the parameters of society. Firstly, it will look into the correlation of the vampire with the concepts of economy. Secondly, it will examine the meaning of the use of aristocratic titles in the names and station of the vampires.

Lastly, it will explore the use of the vampire as a representative of disease in the nineteenth century, and how this concept was changed from the vampire's previous use in folklore.

The third chapter of the body will present how vampire fiction deals with the problems of gender, sexuality and homosexuality. It will attempt to examine and determine these concepts, first by searching the opinion of the nineteenth century society and how these were applied in everyday life and

philosophy, then by close examination of r how these concepts were used within the image of the vampire in the texts. At last it will examine the meaning behind the use of the vampire itself as a representation of .

The chapters and the problems presented in them allow to study the specific issues of the society and their reflection in vampire literature. They will help determine the nature of the anxiety that is connected to the use of vampires in the nineteenth century, determining also the nature of change in meaning that the vampire undergoes.

For the purpose of reaching these conclusions, this work will focus on the texts of the nineteenth century British literature and their analysis in order to discern the nuances hidden behind the use of the vampire. The secondary literature will serve to provide both background information on the era, the society, and the problems of the century. Some of the texts of the secondary literature will also be used to support or contrast the findings in the analysis.

Taking into consideration that there is a myriad of texts dedicated to researching vampires and also many theories, the selected secondary texts were chosen mainly because they address the topics discussed in this thesis. They either talk about the problem either on a wider scale or they present an original theory that is connected to the time.

## 2. Chapter 2: The Reflection of the Development of the Vampire

### 2.1 The Vampire in Folklore

The origin of the vampire myth is hard to pinpoint in history. All ancient civilizations told tales of blood-sucking, death-bringing monsters in their legends, attempting to explain with their help the reasons behind plagues, sudden deaths or even bad accessibility of certain places. The beings themselves varied in nature and appearance, their abilities profoundly different. In most cases, the only connecting trait these creatures exhibited was the imagery of the consumption of blood or life force. They were frequently thought to be from the realm of the dead; spirits returning to haunt and torment the living, spreading disease and death in their wake.

They were not called vampires. This name is of later origin, though there are several academic opinions that place the origin of the word to four linguistic roots. Each region has its own names and distinct features for the demons, devils, witches or spirits that share traits with the modern vampire. But only few of those are relevant, as many of the similar features that may connect all of them together stand in opposition to the individual characteristics of the cultures that have born them.

Some of the oldest mentions can be found in the regions of the ancient civilizations in Mesopotamia and India. Though both these cultures are rich in blood-thirsty and fear-invoking deities, the wisps whose nature could be considered to have vampiric elements were of human origin. They were often spirits of deceased humans, restless either because a proper burial did not take place or because of the violent nature of their passing. Mentions of such creatures were one of the first that contained depiction of the dead interacting with the living, of the restless dead causing illness and death. (Bunson 2000,133; Maiello 2005, 45-46)

Similar apparitions in the Hebrew and Greek mythologies were numerous, but their relevance to the modern myth is minor[1]. They were considered demons, gods or their servants and though they do show some patterns that can be categorized as vampiric habits under certain circumstances (the Assyrian Ekimmu who is a dead person not buried properly returning to haunt the living), these entities are mainly of spiritual or godly nature. (Maiello 2005, 49-53) Similar is the case of the African witches and familiars, who, despite the fact they consume blood and may even be attributed with immortality, are actually human and alive. (Bunson 2000, 2, 11, 131, 170, 219)

The South American region, rich in witches drinking blood, or women having a serpentine nature, is rather far out of the sphere of influence to the vampire[2]. (Hall; Hellman 2012)

The word “vampire” itself has a rather mysterious origin. The ongoing discussions about the roots of the word have not been able to settle on one single historical or linguistic source. The most popular theory is that the word comes from the Slavic languages of the Balkans, most probably being Bulgarian in origin and then spreading through Greek to other Slavic languages. (Wilson 1985, 578) One of the etymological theorist groups claims that the word "Uber - witch or villain" is the origin of the Slavic versions "upyr" "uper" and "upior". The most convincing argument on the origin of the word places the roots in Proto-Bulgarian. The oldest mentions of the word „упир”or "upir" is traced back to a Russian manuscript from 1047, and can from there be traced back to Proto-Bulgarian and the word "онпыр" (onpr) (Voinikov). But the word is spread and gains a foothold in the association with vampirism through English, French and German in the 18th century to record the Serbian vampire epidemic of 1725-32. (Wilson 1985, 583)

The regions with the richest vampire lore are without contest Central, Eastern and South- Eastern Europe. The lore can be divided into two

[1] The only exception would be the Greek Lamia, a serpentine female monster, who was a source for the romanticists in the beginning of the 19th century.
[2] Though it must be said that the discovery of the species of the vampire bat contributes to the changes of the vampire myth that happen in the twentieth century.

categories: folklore and mentions in official texts. These two categories are, interestingly, deeply connected, for it was folklore and the deep belief in its authenticity that contributed to the written reports of the 18th century.

The folkloric vampire of Eastern Europe differs from that of South-Eastern Europe. They key difference lays in the fact that the eastern vampire was closely associated with heresy. The Upyr (vampire) was almost synonymous to the expression "heretic". The people who were considered to be cursed or heretics by the church, were identified as the so called unclean dead; people who had committed suicide, who had died a violent death, or who had died from the cold. And because these dead were not accepted by the earth they were laid in, they remained life-like, becoming vampires. A vampire could also be a magician or a witch, and in this case could therefore be alive, as there was no distinction between the dead body of a heretic and a living person with unnatural abilities; for example they had the power to kill or harm or otherwise influence the living with their eyes. They also tried to kill their own families and children. As a precaution against vampires, the corpses would sometimes be left unburied, so the natural elements would speed up the process of decomposition. (Maiello 2005, 101-111)

The vampires from the South-East can be divided into two categories. One of them is the vampire of lore and fairy tales, the other represents the superstitions that surround the dead. For the fairytale vampires, two tropes were used. Either it was a cursed man in need of saving, or it was a demon that had to be slain. There were many different features associated with the fairytale vampire but the most important one was its serpentine nature[3]. (Anchev 2005, 32-49)

The vampires that people feared were corpses of the dead that had not gone through decomposition as they should have. Here, the most common remedies were to open the grave 40 days after the burial, and if the corpse was not as decomposed as it should have been, or showed signs of vampirism

[3] They had a skin that they would take off and that had to be burned; a very popular trope in Balkan fairytales

(plumpness, blood leaking out of the mouth) it would be staked to the coffin so it would be unable to get up, or burned, sometimes even beheaded. (Maiello 2005, 119-120)

An area particularly rich in vampire appearances was Serbia, where reportings of vampires were handled by the Austrian government in the 18th century. Similar reports were investigated also in central Europe; most of the time they would involve a village or a rural area, where people would complain of vampire attacks. Some of the reports would include accusations that a dead man had been bothering his family, returning during the night, sometimes even to copulate with his widow. Other reports accuse the vampires of bringing death to both family members and to other villagers, most usually neighbours. Many of these reports were investigated by exhuming the bodies of the supposed vampires, reporting back that they were not decomposed as they should have been, sometimes even stating the corpses look as if alive; then they were staked or burned, sometimes both at the same time. (Maiello 2005, 112-116) In most cases, these vampires would spread their condition onto their victims. When a supposed vampire was exhumed, his reported victims were exhumed too, as they were thought to have become vampires as well.

In its most basic form, the vampire rises as a myth connected to death, illness and the belief in an unnatural life after death. It is an explanation of processes and phenomena that could previously not be explained in any other way: the red liquid flowing out of a corpse's mouth, that modern science has explained is an effect of decomposition; scratches on the coffin and unnatural poses of the exhumed corpses, that may have been caused by a premature burial. In the past, distinguishing death from coma or catatonic fits was impossible. Even partial decomposition of fabric that would seem as if it had been chewed on, or the strange gurgling noises that might have been heard from a shallow grave that were nothing more than another side effect of decomposition, were deemed to be signs of vampirism.

The slow, sometimes painful death of a loved-one that was caused by a disease that could not be explained by the knowledge of contemporary medicine was believed to be caused by evil spirits. Illnesses that have proper diagnoses in current times, and can even be cured like anaemia, tuberculosis, cholera and even cancer, were illnesses symptoms and causes of which were not easily explained in the past. Even the cause of plague was

> "...simply unknown then, and although we now know that the plague was carried onto humans from rats via fleas, it was certainly more logical to use the time-tested explanation that had satisfied previous generations: the city was a victim of a vampire attack. For only a vampire, with his geometric population burst, could explain deaths of this magnitude." (Twitchell 1981,19)

Mary Hallab summarizes the functions of vampires in folklore as scientific, social, psychological and religious. The scientific function was to explain aspects of life that "do not seem to have reasonable explanation - that is illness and death - and provides practical means of dealing with them." According to her, the social function of the existence of vampires is that it "reinforces a sense of community, identity and of historical continuity with the past". The psychological function of the vampire is to provide a means of dealing with death and acceptance of loss. The religious function "raises questions about the meaning of the soul and existence of afterlife; about the nature and existence of god … and the nature of evil and the power of the devil." (Hallab 2009, 13-14)

## 2.2 The Vampire in Nineteenth Century British Literature

The reports of vampirism investigated by the Austrian officials in the 18th century raised the interest of the Western World, and suddenly these cases appeared everywhere in newspapers. But they also raised the interest of the scholars of the time, who then produced texts analysing the reports. One of the most influential texts was produced in the middle of the 18th century, by Antoine Augustine Calmet, a Benedictine monk who wrote a study about vampires in two volumes called "Treaty on the Apparitions of spirits and Vampires, or ghosts of Hungary, Moravia & Sylesia". But it was during the end of the eighteenth and the beginning of the nineteenth century when the vampire made its way into fiction. (Frayling 1992, 43-44)

The first appearances in literature in general were very closely connected to the reports that drew from the local descriptions of Central and South eastern Europe. However, from the first half of the nineteenth century, the use of a vampire character slowly gained a significance other than to reflect the fascination with folklore. As the nineteenth century progressed, the figure of the vampire was assigned not only new characteristics, but was also used to reflect the times.

Vampires reflected fear in folklore, and the new, changing society adopted this philosophy. Vampires thus became the symbol of new problems that society faces.

Initially, vampire fiction on the British Isles followed closely in the footsteps of the literature published in Europe. The vampire at remained close to the image established by folklore. The Poem *"The Vampire"* written by John Stagg in 1810 is the closest to the vampire of European folklore. A woman, Gertrude, questions the failing health of her husband Herman, and he responds to her that each night a vampire, his recently deceased friend, comes to drink his blood and soon he, too, will die and become a vampire. To prove his claim he asks his wife to hide a candle in the bedroom. When the vampire kills him, she is to reveal the light to see for herself that he speaks the truth. The wife

bids his warning and request and indeed stays awake, hiding a candle to reveal the creature that has killed her husband. (Stagg 1810, lines 117- 130)

When, dreadful! she beheld in view
The shade of Sigismund! — sad sight!
Indignant roll'd his ireful eyes,
That gleam'd with wild horrific stare;
And fix'd a moment with surprise,
Beheld aghast th' enlight'ning glare.
His jaws cadaverous were besmear'd
With clott'd carnage o'er and o'er,
And all his horrid whole appear'd
Distent, and fill'd with human gore!
With hideous scowl the spectre fled;
She shriek'd aloud; — then swoon'd away!
The hapless Herman in his bed,
All pale, a lifeless body lay!

A council is held the next day which decides to get rid of the vampire. They go to the resting place of Sigismund, (Stagg 1810, lines 137-142)

And found him, tho' within the tomb,
Still warm as life, and undecay'd.
With blood his visage was distain'd,
Ensanguin'd were his frightful eyes,
Each sign of former life remain'd,
Save that all motionless he lies."

The body of the late Herman is carried into the tomb and both corpses are staked, so they cannot roam anymore.

Here, the vampire described is taken purely out of the descriptions that circulated the press in the 18$^{th}$ century and very closely resembles the vampire from folklore; a dead man attacks his former friend and turns him into a vampire by drinking his blood and killing him. Yet Stagg has managed to work in several distinct gothic features into this work. The tension that builds up

when the husband speaks of his illness and the premonition of the coming death, the atmosphere of darkness and night contrasted with a single source of light, and in the end, when the wife sees the gruesome appearance of the vampire, an illusion of danger is created for the reader. But this danger is not really destroyed, in the end the vampires are only immobilized; "By this was finish'd their career,/ thro' this no longer they can roam;" (Stagg 1810, l48-149)

and this fact does not allow that lingering tension and fear to really leave.

The poem "Christabel", published in 1816 and written by S.T. Coleridge, had been in the process of writing for several years (1797-1800). Upon its publication, Coleridge seemed to have had the intention of finishing it, yet he never did. Because the poem is not properly concluded, it might be argued that Geraldine is not a real vampire. Nevertheless, the indications of Geraldine's evil and supernatural nature support the theory that she may be one, after all.

The long narrative poem of two parts tells the tale of the young, beautiful Christabel, who goes into a forest close to her home to pray after a dream, and finds Geraldine, a mysterious woman who claims she had been kidnapped by bandits from her noble father's house. Christabel is almost immediately drawn to and enchanted by this person and invites her to her home. Because of the late hour and her reluctance to rouse the house and her father, Christabel takes Geraldine into her chambers, where they spend the night together. The next morning Christabel introduces Geraldine to her father, Sir Leoline, who recognizes Geraldine as the daughter of Lord Roland de Vaux of Tryermaine, with whom he had a falling out a long time ago. Sir Leoline, who is as taken with Geraldine as his daughter is, announces a feast in celebration of her rescue and sends his bard to announce this celebration. However, Christabel experiences a premonition or a vision, in which she sees Geraldine with a serpentine nature, and tries to warn her father. Sir Leoline refuses to listen to his daughter, even when the bard stands up for her and tries to argue with him. He dismisses the bard and turns away from his daughter, walking away arm in arm with Geraldine.

The strongest imagery that supports the theory of Geraldine being a vampire is in the first part of the poem. The gate Geraldine and Christabel pass when entering the estate "the gate was iron within and without" (Coleridge 1816, line 122) affects Geraldine: "the lady sank, belike thro' pain." (Coleridge 1816, line 124) Also, the prayers that Christabel utters very often make the other woman recoil in defence. Upon their passing certain places in the castle, the guard dog starts moaning angrily in her sleep, a "fit of flame" bursts to life out of cold ashes, a cherub with a silver lamp that is lighted makes Geraldine collapse in pain to the floor, and what is most important, she is cold and moist to the touch.

When she lies next to Christabel, she utters something that appears to be a spell. The next morning she is even more lovely to behold, and it seems she has regained strength she previously lacked, while Christabel seems to be more frail than she was before. Geraldine also seems to be able to wrap people in her power and for them to wish to help her, even to develop feelings for her that strongly suggest a romantic involvement. She is a seductress.

Geraldine as a vampire is very different than Sigismund. James Twitchell likens her to the Greek Lamia, (Twitchell 1996, 40-41) a former lover of Zeus who turns into a child eater and seduces men into a cave, and who has a serpentine nature. (Maiello 2005, 50). The serpentine nature can be seen in two instances. The bard's dream that he has at midnight, when Geraldine rests with Christabel: " When lo! I saw a bright green snake/ Coil'd around it's [dove's] wings and neck" ((Coleridge 1816, 538-539) and in the moment when Lord Leoline embraces Geraldine and Christabel has a lingering vision (Coleridge 1816, line 435-448) in which Christabel sees "that look, those shrunken serpent eyes" (Coleridge 1816, line 591). The combination of the shining moon, midnight hour, the reaction of Geraldine to holy objects and the energy transfer that takes place between her and Christabel, as well as the imagery of serpents, confirm that she is indeed a vampire.

"Christabel" introduces several of the topics of anxiety that would weave through the nineteenth century. The question of gender and sexuality and the

disruption of familial roles and ties are central to what can be gleaned from the poem.

In 1816 John William Polidori wrote a short story "The Vampyre", inspired by another short story written by Lord Byron. This text was initially published in 1819 under Lord Byron's name in the New Monthly Magazine, causing a "vicious row between the publisher of the magazine, the editor and the other interested parties". (Frayling 1992, 107). John Polidori, a Roman Catholic Italian immigrant, was briefly Byron's physician, and the story introducing the character of Lord Ruthven resembles Polidori and Byron's relationship (Frayling 1992, 107).

Aubrey, a young man who had recently gained access to his inheritance and is only now entering society, meets Lord Ruthven, whom he finds fascinating, and because he wants to learn more about him and views him as a mentor, he agrees to travel across Europe with him. However, during their travels Aubrey comes to dislike the libertine-like behaviour of his companion and decides to continue on his own. During his travels in Greece he meets a young lady, Ianthe, who catches his interest, but she is killed by what her family calls a vampire. Aubrey, who witnesses her murder, falls into a delirious fever during which he accuses Lord Ruthven of the crime. While Aubrey is indisposed, Lord Ruthven arrives and proceeds to take care of Aubrey. When Aubrey is well enough, they resume the explorations of the area where they dwell. Unfortunately, they are attacked by bandits and Lord Ruthven is mortally wounded. Before he dies in Aubrey's arms, he extracts a promise from Aubrey, that for a year and a day he is not to say anything he knows about Lord Ruthven to anyone. In the possessions of the late Lord, Aubrey finds evidence that he indeed was behind the death of Ianthe, and becomes convinced that Lord Ruthven was a vampire. Aubrey returns to London with his sister and grows melancholic, but insists on visiting society to ensure his sister's safety. He meets Lord Ruthven again, alive and well, and rushes home where he isolates himself from the outside world, with both his mental and physical health deteriorating. After some time he discovers that his

sister is engaged to be married to Lord Ruthven. These news worsen his already fragile state, because of the oath of silence he had taken. On his sister's wedding day, the last day of the oath, he tries to warn his sister, but Lord Ruthven accosts him and reminds him of his oath of silence. Aubrey bursts a blood vessel and just before his death, after midnight had passed, he warns his guardians. However, it is too late: Aubrey' sister is found dead and Lord Ruthven is gone.

This story gave way to the creation of the myth of the now general picture of the male vampire. (Hallab 2009,77) It is this character type that becomes the model for part of the future vampire stories published also outside of England[4]. This type of vampire was called a Byronic vampire (Hallab 2009, 74-75). A charismatic man of higher social status, whose behaviour defies the moral code of the society. However, there are little further details revealed about the vampiric nature of Lord Ruthven, and the only connection between him and the vampire from the folklore is the indication that Ianthe's neck had been bitten. "The Vampyre" entertains the themes of the sex, sin and vice represented by Ruthven's libertine character. It also touches upon the themes of society and its finicky nature, the conflict between the moral obligations of a given word and the familial obligations of protecting one's family, as well as discussing insanity and its place in society.

Still in 1816, in retaliation to Polidori's "Vampyre", Byron published the short story "Fragment", or "Fragment of a Story", in an attempt to distance himself from the association with Polidori's story.

"Fragment" is a story of two men travelling through Greece to a turkish cemetery, where the older of the travellers, Augustus Dravell, announces that his journey ends there, that his time has come. He has his younger companion swear an oath not to speak of Dravell's death to another living being. He

[4] For example in France Lord Ruthwen nou les vampires and *The Pale Faced Lady* by Alexandr Dumas. And it is said it even inspired the character of Sir Francis Varney, in the Novel *Varney, the Vampire*

leaves instructions for what his companion should do with the few items in his possession. Afterwards the men observe a bird with a snake in its beak and Dravell dies. The younger man proceeds to dig and prepare a grave and buries the body.

From 1845 till 1847 the story of Varney the Vampire was published in a series of penny-dreadful pamphlets. This work was at first associated with two different writers. Some believe that Thomas Preskett Prest is the one who wrote Varney, and others advocate the author to be Jamens Malcom Rymer. (Frayling 1992, 145) In 1847 the pamphlets are published together in a book of over eight hundred pages.

Sir Francis Varney becomes the protagonist of one of the longest vampire fictions of the 19th century. At first, using supposed vampirism, he terrorizes the Banneworth family in order to steal their hidden wealth, and finds at a certain point that he is indeed a vampire. The story itself, despite being full of inconsistencies, hugely influenced future vampire fiction. Varney is the first vampire to be described as pale, with prolonged teeth and hypnotic powers or super-human strength. The very first chapter presents a scene that would later on become iconic in the vampire lore. The figure of a man sneaking into a room of a young lady through the window during night in a storm creates several tropes that became associated with vampires both in the second part of the nineteenth and in the twentieth century.

The novel “Carmilla”, written in 1872 by the Irish author Sheridan Le Fanu, one of the most popular writers of gothic fiction of the time, introduces yet another female vampire. “Carmilla”’s narrator is Lady Laura, who recalls a story which took place when she was around nineteen years old. She and her father had housed a young lady, Carmilla, whose carriage had crashed and she seemed to be ill. During her stay, Carmilla becomes close friends with Laura. After some time, however, Laura starts experiencing strange nightmares, in which a cat-like creature visits her rooms and pierces her breast, and her health deteriorates. Upon the arrival of General Spiensdorf, an old friend of her father's, and with the help of a Baron Verdenburg, a researcher who lives in the

area, it is discovered that Carmilla is a vampire. Under the name of Millarca she had insinuated herself into the general's home and killed his only daughter. The tomb of the vampire is discovered, revealing her true identity was Mircalla, Countess of Karnstein, and she is killed. The tale ends with Laura and her father going away from their home for a year and Laura admitting that she remembers Carmilla often, sometimes thinking she can hear footsteps by the door.

Carmilla is another vampire femme-fatale, but unlike Geraldine, she has some distinct features of vampirism. Some were taken out of folklore, others were not, but they all contribute to the contemporary assumptions about the appearance and abilities of vampires. These assumptions include retaining a visage similar to that of a living person, the need to return to sleep in their original grave, lust for blood, the ability to exit their grave and enter rooms without being seen or disturbing anything, the ability to change into feline demons, great strength (if someone is caught in a vampire's grasp, their limb may go numb and never recover), the need to keep their name and also only being able to use aliases consisting of letters contained in their original names. Another trait that is described is that the vampire needs seduce their victim in order to attack them satisfactorily. The vampire comes to existence by either being turned into one by another vampire or in some cases by a death of suicide.

In 1880, the short story "The fate of Madame Cabanel" was published. The author, Elizabeth Lynn Linton, was the first woman to be employed as a journalist in Britain.

The story takes place in a village in France, where a respected Monsieur Jules Cabanel, suddenly takes a young Englishwoman for a bride. After their wedding,an illness starts spreading across the country. Many of the villagers and their children fall ill, and some, in their superstitious beliefs, begin to suspect Madame Cabanel of being a vampire, because she remains healthy and beautiful. When one of the children in the village dies, a small mob accosts the lady and kills her.

Though this story does not feature a vampire, it represents an interesting turn of thinking. Here the vampire exists in the superstitious minds of the simple country people, and their zealotry and desperation to find a reason behind the suffering makes them kill an innocent woman.

The next story, "The True Story of a Vampire", was written in 1894 by Count Eric Stenbock. In certain aspects it bears resemblance to both “Carmilla” and “Christabel”, but at the same time introduces certain aspects that have not been previously used.

The main heroine named Carmela, is an old lady who recalls a story of a vampire she had met when she was thirteen. Her father meets a man named Count Vardalek, who appeared to have missed his train, and invites him to stay with his family for a day or two. The father and the young son of the family, Gabriel, soon become very close with the Count, and they cannot see him go. Gabriel spends every possible moment with the Count, all the while growing increasingly pale and sick. One night, Carmela witnesses her brother in a white gown going to the Count’s room, simply standing there, while the Count plays music and talks to Gabriel. The boy leaves in the same trance-like state he had come. At first, his father failed to acknowledge the failing health of his son, but then Gabriel starts wasting way and cannot stay awake any longer. When the boy dies, Count Vardalek disappears. Soon after, the father dies of grief and Carmela remains the sole heir. She opens a shelter for homeless animals in memory of her brother.

In this story the vampire is similar in nature to Geraldine. He does not kill the boy with physical biting but through exchange of energy. This exchange of energy happens through music. The count is described as "rather fair, certainly not at first sinister looking", attractive but not "singularly handsome" (Stenbock). Similar to both Geraldine and Carmilla, he appears as a stranger to the main characters and in a need of help. Though here this need of help is diminished in significance, as he only missed a train, rather than appearing to be ill. He is very charming in disposition, as the whole family welcomes him immediately, and soon he stays indefinitely.

In the year 1897, one of the most influential vampire novels was published. Dracula, written by Bram Stoker, became the holy grail of vampires. Almost all vampire fiction written after, and all of the vampire lore of the twentieth century refers back to Dracula, either by including him as a character somewhere in the narrative (most usually placing him as the father of all vampires) or by using elements from the book.

The novel is written in epistolary form and can be divided into three distinct parts. The first is focused on the retelling of Jonathan Harker, who goes to Transylvania on the behest of the mysterious Count Dracula. The second focuses on the character of Lucy Westenra, and how Dracula transforms her into a vampire. The third part focuses on Mina Harker, neé Murray, and on the pursuit of Dracula and his demise.

Dracula as a vampire follows several of the notions introduced in the previous British fictions and at the same time introduces several new concepts. He is a charismatic noble with an evil and corrupted soul, like Ruthven; he can shift into animal form and has strength that far surpasses that of mortal men, like Carmilla;. He is bound to his homeland and has to have coffins full of transylvanian soil to be able to survive in England, a reworked concept from Carmilla that the vampire is bound to their grave and must return there to remain strong. He has to be invited into a house to be able to enter (Christabel, Carmilla and Vardaleck are all invited before entering their victim's homes). Similarly to Geraldine and Carmilla, he is weak to Christian symbols. He also has the ability of powerful hypnosis and mind control - Geraldine and Lord Vardaleck both display some sort of hypnotic powers, though theirs seem to be much weaker than Dracula's.

The new elements that Stoker brings to his vampire do not have a counterpart in earlier British vampire fiction. Dracula can create or summon fog to hide him, or even transform himself into fog. This might be a reworking of the vampire's ability to enter and leave a place unseen, but the concept in Carmilla indicated either invisibility or the ability to walk through solid objects, which Dracula cannot do; he still needs an open window to be able to

enter. He is weak during daylight, which neither of the previous vampires were indicated to be. He also cannot cross water and has to be carried over it. One other important trait not shared with other vampires comes from folklore. Dracula can affect people with his eyes. He can also command small animals like bats or rats, and he is weak to garlic.

Interestingly, Dracula is not the only vampire in the novel. The female vampires introduced to the reader also have their own distinct abilities. All three women from the beginning of the novel are exceptionally beautiful, but they are shown to be mostly cruel and lustful. When Lucy is transformed into a vampire, the reader can see that her previous personality is lost and thus she exhibits behaviour very close to the behaviour of the three other female vampires.

Count Dracula is one of the most complex vampire characters in the 19th century and becomes the sole model for the vampires that come after him in the following century.

The same year Dracula was published; another novel came out, “The Blood of the Vampire” by Florence Maryat. The book follows Harriet Brandt, who arrives in England after leaving a convent school. She is a woman of mixed heritage, her mother being Jamaican and her father of English origin She reflects the rather free-spirited nature associated with the rising phenomenon of the New Woman. This story plays with inherent and spiritual vampirism. Harriet is not a vampire, though it is indicated that her mother is a voodoo priestess, and her grandmother might have been bitten by a bat. Though she does not drink blood herself, many of the people she associates with grow to be ill and tired and eventually die. In the end, Harriet herself commits suicide.

The story itself presents several themes that are relevant to the society and anxieties of the nineteenth century. The rather sexualised representation of Harriet and her attitude, that is often in contrast with the ladies of British origin, refers to the rise of change of meanings in gender. However, the rather light, almost humorous tone of the book, and the sometimes exaggerated

characteristic of some of the characters, as well as the contrast in what they say and their actions, presents the book as a rather sarcastic overview of the contemporary society and its attitude towards the changes in gender identities, and the perception of the British Empire as a political power.

The last vampiric story of the nineteenth century is incidentally also the first vampiric story of the twentieth century . “The Tomb of Sarah", written by Frederic Loring, is a short story first published in 1900. It is written in the format of a journal and tells the story of a church restorer and his colleague who open the tomb of Countess Sarah. They need to move the tomb in order to preserve an old church. After opening the tomb, they find a very well-preserved body of a woman. The works proceed, but odd things begin to happen. In the evenings, dogs bark unexpectedly. A beast with the form of a large dog is observed to be roaming about. When the rector is informed of these happenings, they visit the tomb and discover that the woman in the grave is a vampire, as her body is beginning to look very life-like. After evidence is gathered that the woman is indeed a vampire, the tomb is moved and the men decide to get rid of the creature. They manage to drive a stake through her heart, thereby killing her.

In this story, the vampire copies the features of the nineteenth century vampires used in Dracula. It serves mainly as a solidification of the concepts that have been put together throughout the century, acting also as a transitional piece between the end of the nineteenth and the beginning of the twentieth century

All these texts are considered in the body of this thesis, be it as background information and connection of the themes discussed, or as the foundation for analysis and the search for the problems and symbols of the vampire fiction,

The exceptions to this are the novel *Varney the Vampire* and the short story “Fragment” by Byron. The reasoning for this omission lies with several problems of these pieces: Varney, being one of the longest vampire novels, was also written as a lowbrow piece over the course of several years, which is

reflected in the text's many inconsistencies. These inconsistencies would prove to be problematic for finding definite answers and arguments to either support or negate the concepts and findings of the analysis.

.Byron's "Fragment" is not a clear vampiric piece. Despite several rather discernible signs that could be interpreted as vampirism, Byron himself has expressed that this was not intended to be a vampire story. So this fragment serves more as an illustration to the origin of Polidori's tale.

## 3. Chapter 3: The Fear of Degradation in Society

During the nineteenth century and mainly during the Victorian era, the British society went through several rather radical changes. Because of the rise of industrialization, both economy and society concentrated in cities, making Britain peerless in the rapidly growing levels of urbanization. (Dyos 1999, 4). But these economic changes were also reflected in the way society changed. The growth of the middle class in wealth and influence, as well as the increasing poverty in the cities and the expansion of the working class, all left their marks in both culture and popular literature.

But with all these changes occurring, there was bound to be a rising tension as well. Many writers observed the clashes between the increasing cultural and economic differences in the population, but it was the use of the vampire and the gothic genre that addressed the anxieties connected with the "desire to identify what is unfixed, transgressive, other and threatening, in the hope that it can be contained, its threat defused" (Byron 2000, 133).

The changes in society on economical, political and cultural levels created a contrast in the reception of these changes. For some, the economical growth was a sign of prosperity and was seen as positive. However, the ever-growing social changes threatened to disrupt the current order. The stability of the nation was dependent on the regulation of society. When the changes affect preconceived structures, the fear of the new and unknown steps into the conscious. But in the era of industrialization, of scientific advancement yet unseen, stagnant traditions holding back progress were also a strongly felt concern. The gothic and its mystical creatures provided the means to express all the conflicting fears.

The following uses of vampires as a representation of the Victorian fears create a picture of the society on a political and economical level. The use of vampires in relation to these themes may seem obscure; however, it is relevant to the fears connected with the state of society. The image of the vampire as an economical leech was used not only in the nineteenth century.

The connection of vampirism and economy has been observed since the first half of the 18th century, where the vampire as a symbol was used by the press for the first time. The Craftsman[5] uses the vampire account as a means for creating debate on the political corruption, linked with the commercial ideology of the ministry of Walpole.

"Walpole was the subject of much personal political satire: frequently depicted as a kind of monster or leviathan, swollen with power and wickedness, or as a vast caterpillar feeding on the life blood of the country." (Ellis 2000, 166) Because the economy is one of the main life forces that drive the prosperity of the British Empire, it is easy to discern that: "The term blood sucker[...] appeals to the sanguinary principle that wealth and money are a kind of vitality that circulates in the economy like blood in the body." (Ellis 2000, 167)

Later on in the 18th century, the vampire is also used as political propaganda, embodying both luxurious and immoral corruption. But the aspect of the financial leech in connection with vampirism appears even in the nineteenth century.

The image of a financial leech in vampire literature is most often connected to female vampires. Both Geraldine and Carmilla settle in prosperous households and stay as guests. In this sense, they are vampires not only because they feed on the young women who house them, but also because they enjoy the hospitality of their victims. As guests, they are provided for by the hosts in every aspect.

Carmilla is the most prominent and elaborate in this deceit. She uses complex ruses to gain access to households time and again. When she is to stay in Laura's home, the invitation is offered as a woman claiming to be Carmilla's mother needs to solve a business that cannot be delayed. After their carriage is overturned, Carmilla, who appears to be recovering from a sickness, passes out, Laura's father offers his hospitality until such time when the mother can

[5] Leading opposition journal of the first half of the 18th century. Edited by Nicolas Amhurst. Its mirror was the London Journal. (Ellis 2000, 165)

retrieve her daughter. (Le Fanu 1872, Chapter 2) A similar scenario has played out when Carmilla was invited to stay with General Spielsdorf. The General and his niece meet two women at a masquerade ball, a mother and a daughter. The mother claims to be an old acquaintance of the General's, though he does not recall her at all. When she is called away, and claims she must immediately leave on urgent business without delay, the general offers her daughter to stay in his house, again, because she looks to be recovering from an illness. This invitation is until such time that the mother is able to return and retrieve her daughter, yet the woman never appears again.(Le Fanu 1872, chapter 12)

This practice of young women staying with relatives or close acquainted friends was rather common in the nineteenth century, especially among the middle class. It was a chance for the young ladies to both travel outside their home, and to meet in society and increase their chances of finding a husband. Carmilla's stay with both Laura and the General plays with this concept but twists it in meaning. In one conversation, it is revealed that Laura is distantly related to the Countess Mircalla (Le Fanu 1872, Chapter 5). Thus Carmilla becomes the ultimate leech. Not only does she drain that family of life in the literal sense, she also lives with them and is dependent on them economically,

Similarly to Carmilla and Geraldine, Lord Vardaleck stays with a family whose lives he drains. He comes to live with them because he had missed his train and needed a place to stay for a day or two. But in a situation that is more of a parody referring to Carmilla and Geraldine, he is immediately invited to stay for as long as he wishes. Vardaleck becomes an economical leech in a different sense.

He kills the son of the family, causing the father to die of grief. The daughter that remains alive however spends the inheritance on dedicating an asylum to homeless animals in memory of her brother. She is "generally laughed at" for spending her "useless wealth" in this manner. She tells the story of the vampire as an explanation on why she had decided to spend her money in such a way. By blaming the vampire for her own financial choices, the narrator transfers responsibility for the bankruptcy.

It can be said that Lord Ruthven also represents a financial leech. On his travels across Europe he leaves many destitute families in his wake. (Polidori ,111) He does this for his own amusement, rather than for any lack of fortune. This association of the vampire with gambling and the subsequent loss of fortune presents the symbol of the vampire as a harbinger of economic ruin.

And so the use of the vampire connected to money can represent the familial leeches that feed on the good fortunes of their family members. But they can also represent the vice of gambling, that drains away the funds of a family and might even drive it into destitution. Aside from being the cause of financial ruin or a symbol of an economical leech, the vampire can also represent financial choices that seem frivolous to the society.

Vampire as a symbol of an economic leech is connected to the aforementioned economic growth. Though the middle class rises in wealth, their economic stability is dependent on the stability of the economic ties of the Empire. But because of the indication of the upcoming decline of the Empire, which could be observed in the

> "decay of global influence, loss of overseas markets for British goods, or the rise of political and economic power of Germany and the United States, the increasing unrest in British colonies"(Arata 1990, 62),

the stability of the future is uncertain. And so the vampire represents the fear of the loss of prosperity.

This loss of prosperity is connected to the fear of regression.

The use of noble titles in the stories with vampires creates a social divide between the characters. In most of the stories that deal with the theme of vampires and vampirism, the main protagonists and the characters that would become the vampire's victims belong to the middle class. They are usually characters that are wealthy enough to not have to work themselves, or if they indeed do work, they have respectable middle class professions that allow them to lead a comfortable life. The vampires, on the other hand, are in most cases in possession of a title. Lord Ruthven, Countess Mircalla, Count

Vardaleck, Sir Francis Varney, Lady Ducane, even Geraldine is of noble blood, her father being Lord Roland de Vaux of Tryermaine.

The most commonly used title is that of a count. This title is of European origin assigned to aristocracy. In the hierarchy of power and influence, it is placed at an intermediate level between the highest and lowest possible rank (Pine 1992, 73). In the English nobility system, a count can be considered to be on equal standing as an Earl. Lord is more of a formal address; it indicates that the addressee belongs to one of the five groups of the peerage. The use of these specific titles when addressing the vampires creates a social distinction between the vampire and its victim.

The economic changes in society and the Empire's expansion allow for the growth of the middle class' importance, and at the same time they lead to the aristocracy's slowly lessening importance. The eighteenth and nineteenth centuries are a time when the middle class gains a foothold in wealth, station and importance. Merchants, attorneys, officers, men with no familial lineage can rise in wealth and earn a fortune large enough for them to lead the life of a gentleman. And with the rise of wealth comes the rise of influence in society. The expansion of the right to vote happening across the nineteenth century only solidified the upcoming changes, and by the end of the nineteenth century the middle class begins to truly influence politics. This had, for a long time, been a privilege reserved mainly for the nobility and the aristocracy.

The relationship between these two social groups was rather complicated. The middle class looked up to the wealth, sophistication, elegance and education that was the privilege of the aristocracy. With the expansion of their wealth and with it their social status, they began to emulate the aristocracy to the best of their ability. However, they could never gain the same prestige, since they were not of noble birth. There were cases when merchants with enough capital would purchase the title of a knight, but this title is both of the lowest possible rank and it is not hereditary. However, with this rising economic and later on political power of the middle class, the nobility's power slowly declines.

> "The antique patriarchal Dracula - along with other aristocrats - does not seem to fully realise that he is dead. Dracula desires to restore not just his family, but the whole social system in which such a family could rule, with its princes and peasants, warriors and serfs."
>
> (Hallab 2009, 39)

The vampires represent that slowly dying social class, which is losing its importance in society; the very same class that, in the previous centuries, would figuratively feed upon the blood of the lower classes that worked their fields, served their houses and paid the bulk of the taxes that allowed the nobility to lead their comfortable lives.

Because of its set ways and attitudes towards the lower classes, the aristocracy begins to represent the old ways; the past. The middle class, on the other hand, began to see themselves as the builders of the economy, of the Empire and the future. Thus when the vampires in the stories published in the nineteenth century carried a title, they stood for the past, representing regression.

> "To some [...] vampires embody our fears of falling back, of degenerating entirely into mindless barbarism. The vampire hunters in general represent modernity, civilization, social order and progress; the vampires represent superstition, brutality, chaos, and degeneration." (Hallab 2009, 39-40)

The novel *Dracula* presents the most complex conflict between the present and the past. Dracula himself is a centuries-old immortal being who lives in the past. In the conversation he has with Harker about his ancestry and their old days of glory, he speaks with passion and pride, describing many of the wars his ancestors had led, claiming the Szekelys to be an even greater lineage than the Hapsburgs and Romanoffs. It is noted that he also "always said “we,” and spoke almost in the plural, like a king speaking." (Stoker, chapter 2) The expressive manner in which he speaks, and the note of longing

for those times long gone, paint Dracula as a person who clings to his past and cannot perceive the present; he longs for that past to return.

Dracula also represents the past in his nature. He is a creature from folklore invading the modern British world, setting up a clash between the past, the present, and the future. Because he is an immortal from the past, he can only be killed by means that belong to the past as well. The characters representing the modernisation and estrangement from the past are forced to regress into history and folklore, in order to gleam Dracula's true nature and find a way to kill him.

When Lucy first starts to fall ill, Doctor Seward examines her and when unable to find what is wrong with her health, writes to his old mentor for help. The transfusions they use as initial treatment fail in the end. Lucy succumbs to the vampire illness because she was treated by modern procedures, and the more obscure use of the garlic flowers failed, because Mrs. Westenra, her mother, found them foul smelling and removed them. But when Mina is in danger of turning into a vampire, because they have already associated the vampire as the origin of danger, they turn to folklore for a solution. They manage not only to save her but to also kill Dracula.

Dracula threatens the modern world, both because he comes from the past and because he brings the past with him and enforces its customs on the present. In this sense, the vampire represents the fear of wallowing in the past, and that modernity and the progress made cannot banish the past, cannot move forward from it.

A vampire trope representing the past can also be observed in the example of the story of Madame Cabanel. The inhabitants of the village accuse the Englishwoman of being a vampire based on the evidence of superstition. All of her actions - her walks in the cemetery, her offer of aid to sick children, or her red lips and fair cheeks - are linked to the belief she is a vampire as a way to explain why so many people are ill, but she isn’t. There is no actual vampire in the story. The superstitions of the villagers create a vampire in their minds. In this sense they give the past and tradition so much value that they

lose sense of the present. The death of Madame Cabanel represents the threat of the past overwhelming the present. The men who do not believe these superstitions, namely the doctor and Monsieur Cabanel, are not present when the villagers decide to "get rid" of the vampire. They arrive too late to save the woman, and so it can be said that the superstitious past suppresses the rationality of the present.

There is another example of the past invading the present in the short story from the end of the century, “The Tomb of Sarah”. The story is in the form of journal entries, which are introduced by the son of their author, and it takes place in 1841. The man narrating the tale was a church restorer who had been commissioned to restore a chapel. During the restoration work of a tomb in need of moving was opened and a vampire that resided in the tomb was released. The inscription on the Tomb had a date that set its origin in the year 1630. It was a tomb of the Last of the Keynons, Countess Sarah. The vampire in tomb was described to be "shrunk and ghastly pale, as if from starvation." And it was noted that when the tomb was opened, there was a "rush of foul, mouldy air" (Loring 1900). The foul, mouldy air, as well as the dating on the tomb, are used to emphasize the age of the tomb and its occupant.

The dates on the tomb and the illustration of the grave’s age and the vampire’s image are used to highlight her belonging in the past. Her shrivelled and hungry appearance gave the vampire the image of an older woman, further associating her with the past. However, this story has a doubled emphasis on the past invading the present.

The vampire's awakening and her feeding on the children of nearby villages symbolises the first sphere of invasion. She is the image of the past entering the present and feeding on the future. The second invasion is more subtle. The diary entries are dated to have been written in 1841, but because the first narrator is the son of the restorer and is the one to publish them, this places the journal as also belonging to the past. Therefore it can be said that the vampire invaded the present in two spheres. She invaded the present with

her physical appearance in the story of the father, and then she invaded the present when the son exposed the story to the public.

This past entering the future and thus causing regression is connected with the fear of loss of prosperity. The fear of change is a fear that constantly accompanies humankind. But because the effects of that change cannot be predicted, the fear of the consequences becomes the fear of change itself. However, without change there is only stagnation, and stagnation leads to regression. The use of vampires as a symbol of the past invading the present, and as a metaphor for the loss of prosperity, illustrate this fear of stagnation and regression. Though in many instances the vampire carries the significance of change, in this change is feared exactly because it may carry with itself the possibility of regression in the form of the disruption of society.

The image of the vampire in literature representing the aristocracy is an attempt of the middle class to criticize the nobility as a regressive and outdated element that hinders the progress of cultural, economical and social prosperity of the middle class. They represent the aristocracy as a social and economical leech, feeding on the success and progress the middle class brings to society.. They are stuck in the past because of their tendency to take their wealth for granted and to expected the lower social classes to supply it, while at the same time holding all the political power.

The Vampire becomes the symbol for the fear of the middle class' regression. By being applied to the nobility as a degenerative agent of the past and a financial leech, the vampire narrative comes to represent the class conflict as seen by the middle class. In this sense the vampire becomes a symptom of a disease within society, both with concrete diseases or with the health resulting of its parasitic nature.

Disease has always been one of the examples of stagnation and degeneration . When a plague would strike, the already high mortality would skyrocket. The attempts to contain it would only hinder any possibility of economical or cultural development. This stagnation could last for years,

depending on the strength of the plague. And so the wide spread of a disease is associated with stagnation and possible cultural decline.

The spread of diseases or plagues has also often been associated with monsters attacking people for their blood or life force. It has been a way for people to explain phenomena they couldn't understand. Terry Pratchett said it was easier to scare people with demons, goblins and monsters, than for them to comprehend that there exist millions of invisible organisms that are harmful to the body and cause illness. (Pratchett 2005, 256) And so the vampire becomes the symbol of a spreading disease.

This symbolism is carried with the vampire into the nineteenth century. The association of vampirism and spreading illnesses, set in superstition, can be observed in several of the stories of the 19th century, reflecting the changing attitude towards illness as a force of degenerative nature by representing the individual illnesses themselves.

In the beginning of the century, the vampire appearing in literature is still most often connected to myth. On one hand, John Stagg's poem "The Vampyre" is both a recounting of the folk myths concerning vampires and a reflection of the attitude the myths had towards them. They were the carriers of disease, the infectivity of their own malady being transmitted through death to their victims. On the other hand, "Christabel" by Coleridge draws from the Greek myths; the Lamia is not associated with the spreading of the disease itself, but ultimately with death. Because of the unfinished nature of the poem, it is hard to determine whether Christabel is also in danger of becoming a vampire herself, or if she would remain only a victim for the vampire to draw strength from. Alexandra Warwick argues that "The trope of infection - that those bitten become vampires - is largely absent at this point," (Warwick 1995, 203). And in Polidori's “Vampire”, it is true. All the female victims mentioned that were bitten by Ruthven remain dead; they do not turn into vampires. However, Ruthven's representation of illness lies in a different sphere and his aspect of disease and its spreading will be discussed further on in this chapter.

But the association of vampires spreading disease by turning people into vampires re -emerges later on in the nineteenth century. The vampire and vampirism in general are used as a metaphor for the contemporary diseases and maladies that plague the society.

A sickness caused by a vampire is present in many of the vampire stories. It is one of the symptoms of an attack by vampire. The victim would grow pale, lose weight, become tired and lethargic, they would lose appetite and after a certain point would be unable to leave their bed. In most cases the victim would die. Most of these symptoms are associated with a number of diseases that are present in the 19th century; for example Anaemia and Tuberculosis, illnesses that have been observed for centuries. However, in the nineteenth century the vampire starts to represent modern illnesses that are on the upfront of the public consciousness.

The nineteenth century, especially its second half, was a time of both industrial growth and revolutions in sciences. And with the changes in medicine comes the change of attitude towards disease and death. Mary Hallab claims that because of these changes, the meaning of the vampire disease changes as well.

> "The Vampire that began as a kind of explanatory scientific figure for the rural folk becomes the representation for various modern illnesses - illnesses that might be cured by medication." (Hallab 2009, 28)

The rising presence of doctors in the vampire tales prove the shift in thinking about medicine. In the beginning of the century, in John Stagg's "The Vampyre", there are no doctors or physicians mentioned. The vampire and the illness it brings is still in the sphere of the folklore and the only way of stopping the vampire is its demise.

In Stagg, the illness is definite for Herman. When Gertrude asks him why he is breathless, "As if some supernat'ral pow'r/ were pulling you away to death?" (Stagg 1810, line 19-20), he answers (Stagg 1810, lines 30-32)

"Stern destiny has sealed my doom,

the dreadful malady at length

will drag me to the silent tomb!"

This definiteness of his condition supports the notion that in the beginning of the century the vampires bring a disease that was fatal. Herman's wife does not call a doctor or a physician but waits according to her husband's instructions, to see the vampire herself. The next day the body of her husband is placed next to the body of the vampire and both are staked; they will not be able to escape and torment other people. This example, drawing mainly from folklore, illustrates the nature of the vampire and his relation to disease in the beginning of the century.

But the presence of doctors and physicians in the vampire fictions slowly emerges. When Aubrey starts losing his mind in Polidori's "Vampire", his sister and his guardians hire a physician "to reside in the house, and take constant care of him." (Polidori 1992, 123) However this physician is not central to the story; he does not bring any relief to Aubrey or to his condition. His role is to take the responsibility of Aubrey's care from his relatives. He is not there to cure him. And so the vampire still represents a disease that is elusive and incurable.

This outlook starts to change in the middle of the century. In *Carmilla*, the meaning behind the presence of the doctor has already changed; he is more active in the story itself. He interacts with Laura, attempts to diagnose her and to treat the illness that she suffers from. Though he is not the one to bring the solution, his presence is indicative of the growing changes in the fields of medicine and in the attitude towards it. The doctor is no longer a passive agent in the story. His role is no longer to simply make the ill more comfortable. He is tasked to find the cause and offer a solution.

In Dracula, two of the central characters are doctors - doctor Seward and Van Helsing. They both represent the progress in medicine and the growing success this progress has supplied in the treatment of diseases. However, this progress in medicine does not eliminate or even change the need to use the

vampire to represent dangerous, incurable illnesses. On the contrary, this progress allows the vampire, as a symbol of illness, to represent those deadly diseases that medicine cannot yet cure and that cause the most unease to society.

The tradition of talking about illnesses that worry the society with the symbol of the vampire continues on also in the 19th century. Despite the rapid modernization of medicine, the extensive knowledge of the human body and the growing awareness of what the twentieth century considers basic hygienic and preventive measures for the keeping of good health, there are still certain diseases that, according to society, need to be hidden behind metaphors.

In the previous chapter, the discussion around vampires focused on gender and sexuality and how the fears of the change of their meaning were reflected in the portrayals of the vampires and their victims. The association of vampires with sexuality also leads to associating venereal disease with them "and the disease that has already been observed as equivalent to vampirism is syphilis." (Warwick 1995, 209)

This sexually transmitted disease plagued Europe and the Americas across the centuries. However, due to the nature of its contraction, the discussion of the disease

> "only took place in specialized books and in medical journals, not in publications that most people would have read. Viewed as a subject beyond the "boundaries of decency," syphilis was thought to be a disorder that affected only the immoral." (Jabbour, Introduction)

The use of the vampire as representation of this malady allows for authors to subtly discuss it.

In nineteenth century Britain the problem that this disease poses was interconnected with prostitution and the rising sexuality in women. The spread of the disease was regarded as the consequence of infidelity and immorality. The most usual way of contraction was observed to be when men would copulate with an infected woman, usually a prostitute, and then pass it on to

other women who had not been infected, their wives in most cases. (Ricord 1842, 10) And because the female prostitutes were the most sexually active female agents of the 19th century, the spread of the disease became associated with the female.

> "If women were more cleanly and careful of themselves, the venereal disease would be far less common. How many women have received the contagious matter and transmitted it, without becoming infected themselves!" (Ricord 1842, 218)

Vampires, especially the female ones, became the symbol of the carrier of the venereal disease. Not only as a reflection of the general belief that it is so, but also to emphasize the threat to masculinity.

The sexually charged behaviour of the female vampires in Dracula and the symbolism of the correlation between the vampire bite and the offered kiss as sexual intercourse support the association between the vampire and syphilis. The three female vampires accost Harker when he is asleep. The highly suggestive language and phrasing of the passage are not only indication of their sexual intentions, but also of the danger that they represent to his health. This threat may not be apparent at first. Harker believes, at least in part, that the meeting with the three women in Dracula's castle is a dream of sorts. Yet he notes that he is "uneasy" and that he feels "some deadly fear", the reason behind it is revealed to the reader much later in the novel.

When Lucy first invites Arthur to kiss her, he is stopped by Van Helsing, who says “Not for your life!” he said; “Not for your living soul and hers!” (Stoker 1897, chapter 12) When Lucy is denied the kiss, her face twists in rage and she shows sharp teeth. A similar occurrence happens when the men gather in Lucy's tomb and she yet again invites Arthur to come to her and Arthur, as if under a spell, opens his arms for her. Van Helsing yet again interrupts the moment, leaping between them and holding a cross to Lucy to stop her from advancing. (Stoker 1897, chapter 16)

Van Helsing prevents Arthur from kissing Lucy on the lips before her death, but allows him to hold her hand and to kiss her forehead. As Arthur and Lucy are not married at the time, Arthur cannot kiss Lucy on the lips. The kiss holds the symbolism of both intimacy and marriage, and since they did not have their ceremony, it is not appropriate for them to share a kiss. So in this symbolic the kiss can also represent the consummation of the marriage; a sexual copulation. This is also one of the reasons why Harker feels uneasy when, in the beginning, the three women say that there are kisses for them all (Stoker 1897, chapter 3). Because of both the implication of the intimacy of the kiss and the significance of marriage, it can be said that a kiss represents sex, both marital (in the case of Lucy and Arthur) and extra-marital (with Harker and the three vampires).

However, because Van Helsing prevents Arthur not only from kissing Lucy at first, but also from touching her when they meet her in the crypt, it can be said that Lucy's vampirism represents the highly contagious nature of this disease. As syphilis is contracted by physical sexual contact, and the kiss represents sex in the context of Dracula, the relation between the illness and the vampires becomes evident. The significance that a mere touch of the female vampire is dangerous for the men of the story can be also attributed to the illness.

The symbolism of the dangerous touch and kiss of the vampire in *Dracula* is used only in correlation with women. It is the female vampire that cannot be touched. For example, Count Dracula's touch is not as dangerous as that of Lucy. Count Dracula as the original source of the disease poses the biggest threat only to his female victims. The two men that die by Dracula's hand die a violent death, but it is not caused by his vampirism. Renfield is beaten to death (Stoker 1897, chapter 22), while Quincey Morris dies of a stab wound. (Stoker 1897, chapter 27) Lucy however turns into a vampire and Mina is also in the danger of turning. This relates to the association of women as the ones that carry and transmit disease.

This is why the touch of the female vampires is seen as dangerous. This touch, most usually expressed to take the form of a kiss, is a danger to the men. If they were to submit to those kisses, they, too, would be infected with the vampire disease and thus the association between vampirism and syphilis is complete.

The use of the vampire to serve as the indirect representation of an illness that most currently plagues society is not the only analogy of this figure at the end of the century. Because of the progress in medicine and technology, a different attitude is adapted to the display of vampirism and disease.

In several of the stories from the end of the century, the symbol of the vampire as an illness is changed. Instead of representing the spread of a disease, the vampires start to represent the backwards thinking about illnesses associated with folklore. In the story "The Fate of Lady Cabanel" the Englishwoman is accused of vampirism based only on the superstitions of the villagers. An illness that is spreading among the people, especially the children, is attributed to Lady Cabanel precisely because of her status of foreigner and because she remains healthy and beautiful, unlike the rest of her neighbours. This story clearly illustrates the assumption that giving weight to folklore is counterproductive to both society and the modern understanding of the world.

The other example of assumed vampirism is more symbolic. In the story "The Good Lady Ducane", the doctor is bleeding young companions in order to give their blood to the old noblewoman, in the belief it would keep her alive. Here, the noblewoman is a vampire only metaphorically. Before revealing the reason behinds Bella Roleston's illness, the reader is led to assume that she is a victim of a vampire. She grows weak and pale, has strange dreams, and even indications of bite marks. But the rational explanation of her being bled by a doctor has two significant uses. Contrasting the two doctors: the Italian Parravicini, who practices bloodletting, a procedure whose effectivity began to be questioned during the second half of the nineteenth century, and Mr.

Stafford, who represents the modern educated doctor. The revealing of the cause behind the mysterious illness also serves as a way to demonstrate that even mysterious symptoms can be explained rationally and treated with modern medicine.

In the first story, mentioning the vampire served as a moral pointer, as an example of why the ways of the past are dangerous and why superstition should have no place in the modern world. In the second story, the use of the vampire is a rhetorical figure, used to create assumptions in the reader. But these examples only further confirm the use of the vampire as an allegory of disease. In the example of Madame Cabanel, the vampire is connected to disease through its absence. It represents the vampire's parasitic nature, the creature thriving off the health of those around it, sucking it out of them. The use of the vampire pathos also serves an indication of the weakening of rationality, and therefore of the national health.

Not all disease is of the body. When looking at the vampire stories of the 19th century in Britain, it can be said with certainty that the vampires themselves are deviant in their behaviour. They represent the threats to the British Empire, be it through reversal of gender and sexual roles, sexually transmitted disease, or in the case of Dracula, wanting to upturn the Empire from within. But there is also one other threat that they represent that might not be as obvious at first. It is the threat of the disease of the mind.

Though the concern over the mental health of the individual is a rather recent development, technically speaking the concerns over the state of one's mind have been present for a longer time. The end of the nineteenth and the beginning of the twentieth century are a rather transitional period. The fields of psychology start their development, and the study of a human mind brings about new perspectives both on human behaviour and the understanding of it. Deviations of behaviour in people has been observed for centuries before, but what we now understand as anomalies in the psyche used to be considered the manifestation of a demonic presence in the individual.

The nineteenth century, along with the boom of industrialization and population growth, sees a massive expansion of the number and size of the mental asylums. Those asylums serve as more of a confinement - an "out of sight, out of mind" solution for those unwanted persons deemed insane. Therapeutic activity for those confined was not a priority, or even considered. (Wright 1997, 137-55) The end of the century sees the emergence of psychoanalysis[6]. There is even evidence that some of the symptoms of what is later called schizophrenia get described (Torrey 1988, 339-342). Despite that fact, mental disorders remain to be treated with caution among the general populace.

This view about mental disease can be observed in some of the vampiric stories. Many a time some of the behavioural habits of those deemed insane would be seen as unfit for society. Therefore, the use of the vampire metaphor to describe these people would offer both a safe approach for discussion and a possible explanation hidden behind a metaphor.

In Polidori's "Vampyre", the psychological aspect of both the vampire and the effect of vampirism on the victim is central to the story and the development of the characters themselves. Lord Ruthven does choose female victims. But in the broader context, these women are mere casualties. In one sense the women that become Ruthven’s prey are reduced to two functions. They serve as the Lord's sustenance: they provide the blood, the life he needs to continue his existence. (Polidori 1992, 114) But apart from this fairly simple and obvious use, Ianthe and Miss Aubrey have one other important function. Their death is used as an agent of psychological torture.

Lord Ruthven is at first presented as a mysterious nobleman who appears on the London social scene, that is at first greatly admired and sought after for his "singularities" and "peculiarities". (Polidori 1992, 108-109) However, this first impression is broken when it is revealed that Lord Ruthven has a "vicious character" and enjoys both ruining the reputations of women seen as virtuous, and also ruining families financially through gambling. (Polidori 1992, 111-

[6] Freud formulates his theory on psychoanalysis in the 1890's

112) This description of his behaviour, libertine and cruel, is used to emphasize the danger and wickedness of the vampire. It sets him apart from the proper society. But the Lord’s cruelty is only introduced through these acts.

The focus of his malice is aimed at Aubrey. The young gentleman becomes the primary victim of Lord Ruthven. The way Lord Ruthven follows Aubrey across Europe after their separation is reminiscent of a hunt. He uses people close to Aubrey to cause him mental anguish. Once he has extracted the promise of silence from Aubrey, he haunts Aubrey, almost like a spectre reminding him of his oath and at the same time taunting him with Aubrey's inability to prevent his sister's death. He takes pleasure in the knowledge that he is the cause of the young man's insanity.

When the actions of Lord Ruthven are correlated with the way he kills the two women and with how all this is set in the progression of the story, a certain pattern can be observed. These women and their fate have a direct impact on Aubrey. Ianthe is Aubrey's love interest and Miss Aubrey is his sister. Thus she is under his care, but what is more, she shares a deep emotional bond with him. The moment when Aubrey finds the body of the deceased Ianthe, he falls into a state of melancholy. "His mind was benumbed and seemed to shun reflection, and take refuge in vacancy." (Polidori 1992, 116) He is described to have lost the "elasticity of spirit" and that he becomes "a lover of solitude and silence". This first emotional scar of Aubrey's is deepened when he realises that it was Lord Ruthven who was responsible for Ianthe's death.

Upon seeing Ruthven in London, after he believed him to be dead, Aubrey's mind starts to fall apart. He becomes paranoid, distracted, starts avoiding company and his behaviour becomes so socially unacceptable that he is separated from society by being confined to his own chamber. But it is upon him finding out that his sister is engaged to be married to Lord Ruthven that his fate is sealed. One of the main reasons Aubrey struggles with his mental health is the oath he gave to Ruthven: that he will not reveal Ruthven's death, subsequently that Ruthven is a vampire. At the same time, he has a desire to

protect his friends and his sister, so his conflict over their safety and his moral obligation to keep his oath becomes the source of his distress.

When he finds out about the upcoming nuptials, he tries to warn his sister by telling her the truth, but fails because he is reminded of his oath. He then tries to plead for the ceremony to be postponed by even a few hours, but is ignored because the people in his surroundings deem him insane. When he finally attempts to warn his sister and disrupt the ceremony, Lord Ruthven steps in and again stops his effort to save his sister's life. This feeling of helplessness and failure finally cause Aubrey to burst a vessel and die in the moment he finally tells the secret he has been keeping.

Lord Ruthven is both directly and indirectly responsible for the failing of Aubrey's mind and his subsequent death. His persecution of the man and those closest to him, and the premeditated tragedies that happen to Aubrey, seem "as if Ruthven were playing with his food." (Twitchell 1981, 113) It is unquestionable that Lord Ruthven enjoys the "spectacle" of Aubrey's slow descend into madness. After Ianthe's death, Aubrey catches Ruthven looking at him "with a smile of malicious exultation playing upon his lips." (Polidori ,117) Furthermore, when Aubrey is confined to his house and deemed insane, Lord Ruthven "readily understood himself to be the cause of it" and "his exultation and pleasure could hardly be concealed."

This amusement that Ruthven feels, both at the sight of Aubrey's anguish and the fear and desperation of the destitute men and families he leaves in his wake in Europe, is a sign of his sadism.

The sadistic personality disorder is a condition in which individuals purposefully inflict pain and suffering upon others; they usually feel pleasure from doing so. (Burket, Meyers, Husted 2006, 61) It was first introduced at the end of the 19th century, and for a long time it was assumed that sexual gratification was the primary motivation for the inflicting of pain. (Burket, Meyers, Husted 2006, 61-62) From the end of the twentieth century, the definition of the diagnosis has been revisited and it has been concluded that sexual pleasure is not the only factor in this disorder. Among the current

criteria for the diagnosis of the sadistic personality disorder are described acts where the individual would "inflict physical or mental pain for amusement", humiliate or demean people in the presence of others, or use fear and intimidation to make people do what they wish. (Burket, Meyers, Husted 2006, 62) This characterization applies to Lord Ruthven's behaviour.

In Polidori's tale, two aspects of mental disorders can be discerned. The first aspect is represented by the vampire. Ruthven's libertine manner of conduct, his unnecessary cruelty hidden behind the polite and charismatic face of a nobleman, represents the sort of behaviour that, though it cannot be deemed as insanity, is seen as dangerous and sinful. The second aspect that is a concern for society is represented by Aubrey. His insanity and house-confinement separating him from society refer to the individuals who had been locked away, be it at home or in asylums. These people were often imprisoned for either because the level of their mind's disruption was in such a state, that no rational communication with them was possible, or because their behaviour could not be controlled or rehabilitated. Aubrey represents in this sense all the people whose mental disorders rendered them a danger both to themselves and to others.

Since Aubrey's state of mind is caused by and is a result of his association with Lord Ruthven. The fact that he does go insane can be interpreted as Aubrey also representing the fear of contagion. The isolation of mentally-ill patients had three reasons. First was the need to somehow provide for these people that may not have been able to take care of themselves. Second, they are put away so they would not cause a scandal and thus damage the reputation of the family they came from. Finally, there was the fear of contagion. Mental diseases were not understood at the time, and the isolation of the mentally ill patients served as a precaution that the people who had associated with them did not also succumb to the same illness. The vampire therefore becomes not only the symbol for the disruptive behaviour that could be associated with the mental illness, but also the agent that carries and spreads mental illnesses.

The use of the vampire as a representative of mental disorders in the first half of the century is due to the inexplicable nature of mental diseases and disruptive behaviour. Ruthven was both a fiend, acting in a manner that was unacceptable for society, and he is the agent behind the spread of "insanity". The story reflected the attitudes and knowledge of the human mind on the beginning of the century. The families who could afford to do so would lock away the relatives who showed signs of mental disorders and would mainly secure that they were cared for at least in their physical needs. But in most cases, mental disorders or illnesses were terminal for the patients. There were no cures. So the vampire became the cause, the explanation behind processes that were misunderstood and frightening for "normal people."

So mental disorders, just like physical diseases, were viewed as regression. The afflicted individuals were considered a danger to society because of their disruptive and often dangerous behaviour. Since they had to be secluded, they lost productivity. They were no longer of value to society, thus they represented stagnation or regression. And because of their need to be taken care of, individuals with mental disease became economical leeches. The fact that Lord Ruthven belongs to the nobility, and that he exhibits disruptive behaviour associated with mental disorders, refers back to the concept of the degeneration of the nobility itself.

## 4. Chapter 4: The Reflection of Degradation in Gender and Sexuality

Because of the changes in society that occurred in the eighteenth and the beginning of the nineteenth century, the traditional roles and assumptions about gender changed as well. The growth of economic importance of the middle merchant class, the possibility for men of any background to come into fortune in the army, and the industrialization and urbanization that occurred throughout the century, all contributed to the change of life in the nuclear families of the middle class, and to changing the definition of men's and a women's roles in society.

The separation of the spheres between the sexes had great impact on the interactions between family members and on the assumption about the duties between husband and wife. Men were the breadwinners of the family. It was their duty to secure the financial stability required to provide for the family. The women, on the other hand, took care of the household, and it was their duty to raise children. Before the separation of the household and working spheres, middle class women were expected to either help their husbands in their chosen professions, or to have professions of their own.

The drastic changes that dictated the attitudes of the nineteenth century take place largely in the eighteenth century. The rapid economic development allowed for the distinction of the middle class. Men moved their working spaces away from their homes, and because their salaries meant they could single-handedly secure a comfortable living for their families, the women were no longer expected to work. Their duties moved to the spheres household and family. And with the shift in those duties came the shift in the distinction between masculine and feminine that was mainly applied to the middle class.

Masculinity in itself was supposed to represent strength and the lineage of familial continuation. In a patriarchal society it was man that carried on the name, the fortune of his ancestors. It was man that had fought the wars and therefore built the nation. Man was the one that drove the present towards the

future, both politically and economically. And man, because of his more aggressive nature, was the one to have sexuality and be able to express it.

Woman was the caretaker, the moral strength behind the man, the pure entity that helped man cleanse himself of the chaos and the sin of the outside world. She was the mother who raised her sons in morality, religion, strength and ambition. Women, being confined to their homes, were responsible for the organization of the household and servants, for the raising of children, (Baker-Benfield 1972, 45). They were subservient to their husbands and even their education reflected the view on future duties. The first half of the century sees the rise of the "accomplished woman", who can draw, speak languages, play music, and who prefers the reading of religious texts. (Austen 1999, 27,47) With this image of the pious and submissive woman came the assumption that women did not posses sexual libido.

> "Women's alleged lack of passion was epitomized, too, in the story of the English mother who was asked by her daughter before her marriage how she ought to behave on her wedding night. 'Lie still and think of the Empire,' the mother advised" (Degler 1974, 1467)

The views of the society as such were further reinforced by official medical studies, William Acton's being one of the more popular ones. He proclaims that

> "the majority of women (happily for them) are not very much troubled with sexual feelings of any kind. What men are habitually, women are only exceptionally. " (Acton 1865, 133)

A woman's sole purpose in life was believed to be finding a husband and raising him a family, but she was not to be too eager in this. Eagerness to find a husband was thought to be a display of sexuality. And if women experience sexual desire

> "it is the reversal of sexual roles and only then it is unwanted and dangerous, because to feel sexual desire was part of the male being, and therefore the woman not only

reverses sexual roles, but gender roles as well." (Baker-Benfield 1972, 54)

However, the significance of the change in roles is not the same throughout the century. The early vampire fictions that use the reversal of gender identities, gender roles or the deviation of sexuality, do not carry the same implications as the fictions that are written later in time. Both "Christabel" and "The Vampyre" by Polidori have close functions for the use of the disruption of gender and sexuality.

In relation to breaking down gender roles, Geraldine's vampiric nature can be observed in two instances. First, she twists what is initially supposed to be a relationship between two female friends into a sexual relationship resembling that of a husband and wife. Then, when she has established a connection between herself and Christabel on a level that would ensure Christabel's obedience, the relationship between them is changed and becomes even more perverse when Geraldine becomes a mother figure to Christabel.

The first twist in the relationship is passed when the women reach Christabel's chambers. Christabel offers Geraldine spiced wine and mentions that her mother predicted Christabel would be married at midnight: "That she should hear the castle bell/ Strike twelve upon my wedding day"( Coleridge 1816,194-195)

The midnight hour, being one of the strong symbolic elements in the story, is repeated several times throughout the poem. In the beginning, when the narrator gives the setting of the forest, it is implied with the chiming of the clock and moonlight. It is also mentioned when the bard explains about a nightmare that woke him up at midnight; the nightmare being connected to Geraldine and her serpentine nature.

Further reinforcement of the illusion of a wedding taking place can be observed in the forest. After Geraldine explains her misfortune, she instructs Christabel to "Stretch forth thy hand" (Coleridge 1816, 100). Asking for a woman's hand in marriage is one of the oldest wedding customs. Thus when

Geraldine says to the spirit of the mother that "'tis given to me" (Coleridge 1816, 207) she makes a claim on Christabel.

Aside from the wedding imagery, there is a certain amount of sensuality between the two women. This sensuality increases throughout the first part of the poem, and comes to a transformation during its conclusion. The repeated emphasis on the beauty of the two women serves to gradually build up the scene and hint at what is to come. The display of sensuality becomes central in the scene in which they share a bed. The following lines can be described as an encounter between two lovers, with Geraldine being the seducer. And though Christabel displays a form of feminine sensuality, Geraldine is the main initiator of sensuality and sexuality; it is she that orders Christabel to disrobe and it is she that is the driving force behind the relationship. (Coleridge 1816lines 249-250):

She took two paces and a stride,
And lay down by the maiden's side:
and in her arms the maid she took,"

In the expression "the maid she took", it can be seen that she is the one to initiate intimate contact.

Because women became the property of the husband upon marriage, when Geraldine “takes” Christabel into her arms, it invokes the association of marriage; as if she were the husband. Christabel, being the passive agent in the relationship, represents the wife.

The imagery of Christabel's sensuality in lines 231-232:

"Her gentle limbs did she undress,
and lay down in her loveliness",

closely followed by another moment when

"halfway from the bed she rose,
and on her elbow did recline"( Coleridge 1816, 236-237),

showcase a gentle type of sensuality, contrasting the more aggressive nature of Geraldine's actions. Thus this sensuality is only a reflection of Geraldine's sexuality, and not a declaration of Christabel's own sensuality.

Geraldine being the one to order Christabel to bed and to symbolically take her into her arms as a man would his wife, takes on a masculine aspect. As man was thought to be the initiator in sex (for only men could have sexuality), the nature of Geraldine's gender identity becomes twisted, because she is, essentially, a woman. The imagery used to describing the figurative marriage places Geraldine in the position of the active agent, the husband. The imagery is used to express that the true nature of the relationship between Geraldine and Christabel is, in fact, lesbian. Moreover, it is used to exemplify the perversion of this lesbian relationship.

The perversion of the connection between the two women is not limited to its sexualization. The twist from a lover to a mother-figure comes during the night they spend together, when the vampire “seems to slumber still and mild,/ As a mother with her child".(Coleridge 1816, lines 288-289)

Geraldine's behaviour towards Christabel changes upon waking. While still being commanding in nature, she adopts a more gentle aspect. She asks whether Christabel has slept well and takes over the role of a caretaker. This notion is further reinforced when Sir Leoline himself becomes besotted with Geraldine.

“Yet he, who saw this Geraldine,
Had deem’d her sure a thing divine,
Such sorrow with such grace she blended,”
(Coleridge 1816, lines 463-466)

Upon meeting her he is ready not only to forget a dispute between himself and Geraldine's father, that he states had driven them to never again meet, he also seems to forget his age:

“And Turning from his own sweet maid,
The aged knight, Sir Leoline,
Led Forth the lady Geraldine!”
(Coleridge 1816, lines 641-643)

What can further support this theory with James Twitchell’s analysis. He insists that the image of Geraldine's motherhood is imbedded in the poem

through the imagery of Geraldine's bosom. "Shriveled up and decayed" (Twitchell 1981, 42) in the first part, after Geraldine's change in role to the mother, her bosom becomes full and heavy as if with milk (Twichell 1981, 47).

Because of the poem's unfinished state, it remains unclear whether Sir Leoline truly intended to become a lover to Geraldine. In one part he called for the bard to deliver a message to Geraldine's father, in order for him to take her home (Coleridge 1816, lines 487-496). However, it is indisputable that Sir Leoline falls under her charm. When he is introduced to Geraldine, it is said that he embraces her. (Coleridge 1816, lines 436-438)

"And fondly in his arms he took,
Fair Geraldine, who met th'embrace,
Prolonging it with Joyous look."

This is highly indicative that despite his best intentions, he does perceive her in an amorous manner. Thus the poem again returns to the imagery of Geraldine becoming a surrogate mother to Christabel, but it also hints at another possible future transformation of Geraldine's role.

In regarding the two natures of Geraldine's relationship with Christabel, Twitchell presents the theory that Christabel is a displacement for the author, and that she represents an enactment of the desire of the son for the mother (Twitchell 1981,44). It is this desire and enactment that makes Christabel, and through her Coleridge, feel both desire and shame (Twitchell 1981,45). He assumes that the purpose behinds Geraldine's role in the story is to represent the desired mother, but also the trauma of separation the child suffers when nursing has stopped (Twitchell 1981, 48). He bases this interpretation on the fact that little is known about Coleridge's actual relationship with his parents[7], and that he was sent away to Christ's hospital by his mother after his father's death.(Twitchell 1981, 44-45)

[7] Only that Coleridge had "a flair for the hyperbolic" and so it is hard to discern the actual truth.

But Geraldine’s vampiric nature is more complicated. In some sense the vampire does represent the male anxiety and fear of the mother, but that anxiety was connected to the power that the mother wields in the household. By taking the role of the mother, Geraldine again resumes the natural role of the woman, but this is indicated to be a downfall for the family, because she entangles the natural order of familial relationships. It is also the fear of the perverse nature of relationships that do not fit the ideal of the gender and sexual roles.

Geraldine, as the vampire, brings in sexuality and serves as an example of what could happen, should the order set by the distinct female roles and gender categories be twisted. It could therefore be said that the vampire serves as an explanation of why these gender categories were set and why they should be maintained by society.

The break of the gender categories by Geraldine show the fear that any deviation from the accepted gender roles attacks the most essential structure of the society formed by the middle classes. It attacks the stability of familial relationships and thus the stability of the family. The use of the aristocratic vampire in this instance is also telling about the perception of this danger. Geraldine becoming Christabel's mother and lover at the same time (while both of them belong to nobility) refers in part to the trials of Marie Antoinette, in which the former Queen of France was accused of having a sexual relationship with her youngest son. This contributed to the view of the degenerative aristocracy and put an association of the breaking of familial roles and the perverse, which is reflected in “Christabel”.

The fear of breakdown or merging of the meanings behind the genders is an anxiety that evolves through the nineteenth century. In both “Christabel” and Polidori’s “Vampyre” the breakdown of gender reflects the unease caused by one gender behaving in a manner strictly prescribed to the other.

In Polidori's "Vampyre" it is in Aubrey that a certain breakdown of an aspect of his gender can be seen. When he begins to exhibit fatigue and

paleness, he exhibits a behaviour that was considered feminine by nineteenth century standards. Alexandra Warwick supports this view, stating that:

> "Both Aubrey's and Harker's illnesses, for example, significantly ' feminize' them: they become weak, pale, hysterical and ineffectual- impotent, in fact. Their illnesses correspond with the symptoms of vampire attacks that are manifested in women." (Warwick 1995, 204)

Yet this sickness in not what truly "feminizes" Aubrey. The feminizing aspect, which breaks down the gender expectation in Aubrey, comes from the consequences of the development of his mental disorder.

When his behaviour deteriorates to such a state that he is asked to "abstain from seeking a society", Aubrey becomes confined to his room, and a physician is hired to take care of him. Aubrey becomes dependant on the care of his guardians and so it can be said that he loses his rights as a male. He is observed and not allowed to either go out or to contact people, rendering him powerless in what should be his own home. This puts him in the role of a female in the sense that he loses control over his own life.

Furthermore, as a male, he fails to protect his sister from the vampire. Though he should have been the one to give consent for her to marry, he only finds out about the marriage on the day it is to take place. Despite him objecting to the marriage and pleading for it to be postponed one day, his pleas are ignored and attributed to insanity, allowing the marriage to take place. This further destabilizes his rights and duties as the male and head of the family, a fact that is confirmed at the beginning of the text. Aubrey is introduced as a young gentleman, which implies that he is already of age. However when he wants to leave for Europe, he looks for permission from his guardians (Polidori 1992, 110). Moreover, when travelling with Lord Ruthven, he receives news from these same guardians that they wish him to leave the Lord's company, and he does so (Polidori 1992,112). So, while Aubrey should be already considered an adult fully responsible for his own decisions, he answers to his guardians. Another trait of his personality that can be connected to feminine

traits is his initial romantic outlook on life. He is said to have "high romantic feelings of honour and candour" and that he thought "that the dreams of poets were the realities of life" (Polidori 1992, 109). This also strongly suggests feminine inclination of behaviour. After all, men were thought to be rational, strong in crisis, successful in both their public and private lives. And yet Aubrey is none of these. He fails in his duties of a brother to protect his sister, and in his role as a man to take control of his life.

That this is the result of Aubrey's association with Ruthven is undeniable. Though the romantic outlook on life and his initial need for permission from his guardians are heavily indicating feminine traits, it is not until his association with Ruthven starts that Aubrey's behaviour becomes feminine. After all, even Lord Ruthven behaves in a pattern that is associated with the feminine. During Aubrey's fever and recovery in Greece, it is Lord Ruthven who cares for him and nurses him to health. That is typically a female role.

And yet the concern of gender identities is not central to the story itself, because of the fact that in the first part of the nineteenth century the breakdown of gender categories is not a concern that is as imminent as it is at the end of the century. The more vague references that Polidori uses serve as an illustration of why Aubrey fails in his role of the Male protector. His initial feminine tendencies are enhanced by the symptoms of a vampire sickness, resulting in the loss of both his strength and faculties. This fact serves as an explanation of why he falls prey to Lord Ruthven, in a certain sense.

The vampire of Lord Ruthven therefore is not so much a threat to gender identity; he represents the danger of wild and perverse sexuality. He is a libertine who seduces women, ruining their reputation for his own amusement.

> "His character was dreadfully vicious, for that the possession of irresistible powers of seduction, rendered his licentious habits more dangerous to society. It had been discovered, that his contempt for the adulteress had not originated in hatred of her character; but that he had required to enhance his gratification, that his victim, the partner of his

> guilt should be hurled from the pinnacle of unsullied virtue, down to the lowest abyss of infamy and degradation: in fine that all those females whom he had sought, apparently on account of virtue, had, since his departure, thrown even the mask aside, and had not scrupled to expose the whole deformity of their vices to the public gaze." (Polidori 1992, 112)

He is a threat not only to the lives of the females but also to their virtue. In this he transgresses across the morally set rules of sexuality. Ruthven's open use of his sexuality is, similarly to Geraldine's, used as a precaution, as a warning, to avoid interaction with people who do not behave as what is viewed as proper within the society. The vampire therefore represents the danger of unchecked sexuality.

It can be said that the image of the vampire in the first half of the century has two functions when it comes to gender and sexuality. The undermining of established gender roles is worked into the image of the vampire, so it can show why those gender roles are important, why keeping to them matters. That the vampires either cause the change in the gender behaviour of their victims, or that they themselves adopt behaviour that does not fit into the proper gender category, is used to signify their wickedness and danger to the individual. Their display of sexuality further establishes the wrongness of their nature. But at the same time, the vampire represents the danger of open display of sexuality; one that is not monitored by the strict rules of society.

The fear of open sexuality is connected to the fear of the it breaking gender roles and destabilising gender identity. (Byron 2000, 138) This instability of identity would in turn cause the breakdown of the middle class, thus threatening the Empire itself. Because the middle class sees itself as the builder of the Empire, any display of behaviour that would shake up their internalised belief threatens to destabilize their position and cause degeneration. So any behaviour that is threatening to the basic beliefs upon which the middle class is built is considered wicked, evil, wrong.

In this respect vampires represent the unwanted and perverse. They represent sexuality outside of the sphere of what was considered proper. The heavily suggestive language in Dracula, the charisma and seductiveness of Ruthven and the sensuality of Carmilla and Geraldine all form a picture of the clash between society and desire. For the ideals of society, this desire is unwanted, dangerous, as it undermines the notions of propriety and restraint it advocates.

Yet as the century progressed and the society itself changed, so did the significance of the vampire's representation of gender and sexuality. For it was only at the end of the nineteenth century that the anxiety of the change in gender roles began to be reflected in the monstrous form of the vampire.

To understand the danger that vampires posed to gender is to understand the duality that existed in the second half of the nineteenth century. Monstrous female figures that dominated gothic fiction were an indication of the fear of the breakdown of gender roles. The rigid Victorian normative views on gender were challenged at the end of the century with the changes that occurred throughout society. So came the fear that the coming and undergoing changes, "the breakdown of traditional gender roles, the confusion of the masculine and feminine," represented "cultural decay and corruption, an attack on the stability of the family structure"(Hughes 2000, 139). Yet at the same time there was a rise of voices yearning for the change that was coming, and it was just as strong as the cries against it.

Carrol Senf claims that "the vampire is a character that combines both a gothic (emphasis on awe and mystery) and realistic dimension (the mundane human life) and, therefore, becomes a social metaphor." (Senf 1988, 73). A vampire as a social metaphor may embody many different anxieties that concerned the society of that day. Senf herself explores one phenomenon of the Victorian age that she interprets as present in Dracula. She offers an interesting perspective on the role of the different female characters in *Dracula*. She associates them with the emergence of the phenomenon of the New Woman.

Ruth Bordin summarizes: "The term New Woman always referred to women who exercised control over their own lives, be it personal, social or economic" (Bordin 1993, 2). The emancipation of women was one of the processes that weaved through the British society (and the Western World) from the end of the nineteenth century well into the twentieth. Many of the late nineteenth century writers reflected in some way the new behaviour that they observed in the women of the Western world. Senf and Markmann Ellis both express the notion that Stoker was one of those writers. However, they have two differing views on how exactly the phenomenon of the New Woman is represented in the novel.

Senf Claims that it is the female vampires and Lucy Westenra that represent the New Woman. According to her, Mina is the ideal of a Victorian Woman. Though she might work for a living, her profession, an assistant schoolmistress, is considered respectable by the standards of the society. She has the nurturing personality of a mother and accepts her role in society and all the expectations of her sex. (Senf 1988, 69-71)

Senf considers the female vampires that appear in the first half of the novel (and later on, Lucy) to represent Stoker's notion of the New Woman's danger. The female vampires are aggressive in their sexuality and lack any sort of maternal instincts, as they prefer to eat children. With this they represent the New sexually liberated Women. (Senf 1988, 64-65). By their voluptuous and aggressive behaviour towards Harker they reverse the preconceived sexual roles and thus can be considered New Women. (Senf 1988, 64) According to Senf, Stoker's "awareness of women's sexuality must have stemmed mainly from furtive encounters with prostitutes", and therefore his view on the female liberation draws the line at female sexuality.(Senf 1988, 64) Because Lucy is turned into a vampire, Senf proposes the idea that she not only turns into a New Woman, this change is desirable and agreeable for her.

First closely introduced in her letters to Mina, Lucy possesses a dual nature, Senf insists. By day a proper Victorian girl; by night she is impatient and yearning to release the restraints that society places on her. In Senf's

interpretation, this freedom is gained by her becoming a vampire, therefore transforming into a New Woman. In her terms, the male characters perceive Lucy a danger exactly because she tries to reverse sexual roles (to kiss her fiancée before the wedding), her aggressive behaviour and her "callous" treatment of children. The death of Lucy as the vampire is the symbol of re-establishing male supremacy. (Senf 1988,67-69) She surmises that "the first half of the novel concludes with the destruction of a character who illustrates the aggression and sensuality associated with the New Woman." (Senf 1988, 69)

Ellis, while supporting the notion that "vampirised sexuality" can be constructed as a discourse on the new woman, claims it is Mina Harker who represents the New Woman. It is Mina's professional competence, her intelligent analyses and technological proficiency that allow her to "fashion herself into a modern woman." (Ellis 2003, 196-197). Ellis also argues that the expression of sexual desire and sexual freedom expressed by Lucy lies in her choosing her husband. At first she entertains three suitors and chooses who to marry herself. (Ellis 2003, 195).

While both these interpretations of the text hold some validity, the question of gender, sexuality and vampirism in *Dracula* is not as clear cut as they make it seem. The "New Woman" theory can be applied to Mina in the sense that she is indeed professionally competent. And it can also be applied to Lucy because although Lucy herself does not work, she does wish to exert some sort of control over her life by choosing her husband. Nevertheless, both these women still uphold the Victorian notions of femininity. Mina marries Jonathan Harker and bears him a son, as stated in the epilogue of the novel. Lucy, as a member of the upper middle class, stays mostly at home with her mother. She goes to social gatherings and she also is searching for a husband, with the intention to settle down.

However, the behaviour of the female vampires does reverse traditional gender and sexual roles. When the three female vampires find Harker, and one of them tries to bite him, she speaks of kisses. The whole scene is written in a

highly sensual language, "The fair girl advanced and bent over me till I could feel the movement of her breath upon me," Harker observes and then adds "Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat." (Stoker, chapter 3). The rather suggestive behaviour and appearance of the three women are supposed to give strong indications towards their sexual intentions (Ellis 2003, 196). This open sexuality is one of the first important indicators of the breakdown of gender categories in the novel. Lucy, just before her death, implores Arthur to kiss her, but he is prevented from doing so (Stoker, chapter 12). After her death, when the men go to her grave to kill her as a vampire, she invites him to come to her and join her, with a "voluptuous grace"(Stoker, chapter 16).

This sexual behaviour of the vampires is supposed to be repulsive and threatening mainly because the females take upon themselves the initiative of beginning the sexual relationship. Similar to Geraldine, the female vampires in the novel are the ones to openly display sexuality. When the female vampire attempts to bite Harker, in this bite the penetration of the skin also implies sexual penetration. However, the threat in this penetration is not the same as that of Geraldine. Geraldine's sexuality was not penetrative and the masculine element to her behaviour only affected Christabel. The imagery was used mainly to establish why the masculine, therefore sexual, was dangerous when displayed by women.

In Dracula the presence of the masculine and of sexuality in the female vampires serves to show that female sexuality is wrong and perverse. Moreover, it points out the danger of mixing up masculine and feminine elements.

Alexandra Warwick argues that female vampires are perceived as the most dangerous. According to her, they have no inclination to behave according to the notion of what is proper; they do not fulfil the role of a mother, and they express sexuality freely (Warwick 1995, 212-214). The danger they pose is not so much the danger to the young children they kill. This only serves to illustrate their wickedness, as the relationship between

mother and child is reversed, if not absent altogether (Warwick 1995, 212). Warwick insists that "the real danger is to the men. They are identified as servants of the Empire. Men belong to the nation...what is threatened [is] namely the body of the male, hence the body of the Empire." (Warwick 1995, 218).

> "This threat comes about not only as the inversion of sexual roles and sexuality, but with the roles of the man in society as well. So when the female emancipation is translated into the vampire, it affects the man in the one way that wounds his pride; it takes away his masculinity. "The monster that is entertained here is the female vampire, the product of disruption of perceived gender hierarchies, a horse-woman of the Victorian apocalypse who threatens the end of the race and the slow death of the British Empire on its throne" (Warwick 1995, 219)

If men lose their masculinity, while women gain it, this undermines the stability of the gender roles upon which society is built. "This is one of the dreadfulness of vampirism, the revelation that gender categories are unstable, and a fear that sounded a profound echo in the culture of the 1890's, already shaken by such horrors as the trials of Oscar Wilde and the presence of the New Woman." (Warwick 1995, 204-205)

It can be said that the killing of the female vampires is a show of male sexual supremacy over the perverse sexuality of the women. Yet the strong sexuality of *Dracula's* female vampires is not reduced in meaning only to the threat of the collapse of the Victorian gender ideology. It can also signify the desire for sexual release. When Harker observes the vampire kneeling beside him, he observes both the sensuality and suggestiveness. Ellis suggests that the moment itself is so exciting to Harker, because the encounter "feels like a sexual skirmish, in which Harker fantasises that the she-vampire will give him oral satisfaction by fellatio" (Ellis 2003, 197). And though the whole scene does give out a very strong vibe to indicate it, at the same time Harker notes that he finds the situation "both thrilling and repulsive" (Stoker, chapter 3).

This suggests that Harker both wants the implied sexual encounter, and at the same time considers it perverse. Something similar occurs with Arthur and Lucy. When Lucy begs Arthur to kiss her, he eagerly bends down to do so. (Stoker, chapter 12) When he sees her again in the cemetery "he fell back and hid his face in his hands". She beckons him to approach her, and "he seemed under a spell; moving his hands from his face, he opened wide his arms." (Stoker, Chapter 15)

This feeling of desire and repulsion at the same time strongly suggests that in these situations, the men do desire the seemingly offered sexual gratification, but are frightened by the concept at the same time. They fear it because such acts would be condemned by society. Since neither Harker nor Arthur are married to the respective women, any sexual encounters with them would be against the propriety that the Victorian society held in high esteem.

In this respect vampires represent the unwanted and the perverse. They represent sexuality outside of the sphere of what was considered proper. The heavily suggestive language in Dracula, the charisma and seductiveness of Ruthven and the sensuality of Carmilla and Geraldine all form a picture of the clash between society and desire. For the ideals of society, this desire is unwanted and dangerous, as it undermines the notions of propriety and restraint it advocates.

At the same time, at least a part of society did desire these sexual transgressions. William Hughes emphasises that "the vampire represents the liberation of those sexual activities or desires that have been allegedly proscribed or censored in society or repressed within the self" (Hughes 2000, 145). And what other form of sexuality is viewed as more transgressive and dangerous in the nineteenth century, than homosexuality.

One of the reasons why vampires tend to be associated with homosexuality is not only the tendency of female vampires to reverse sexual roles and social expectations of gender, but also because homosexuality in the nineteenth century is perceived as socially unacceptable, and is thought to bring about the corruption and undermining of society itself.

Male homosexuality is one of the main threats to society that the Victorians discuss. Throughout the century, there are several important milestones when it comes to male homosexuality. In 1828 the Offences Against the Person Act repealed and replaced the so-called Buggery Act of 1533, but in fact did not change anything regarding the Punishment of Sodomy; thus sodomy remains punishable by death, if found out. In 1861 the new Offences Against the Person Act abolished the death penalty for sodomy and replaced it with prison sentences from 10 years to life, in sections 61 and 62. Homosexuality itself is not treated by law. (Offences Against the Person Act 1861, 833)

This, however, changed in 1885, when the most persecuting law against homosexuals was passed. Section 11 of the Criminal Law Amendment Act introduces the prohibition of "gross indecency" between males. The law itself is rather vague in what constitutes "gross indecency", but it formulates that even knowledge of such acts, or the act of concealing others in committing gross indecency, is punishable by law; two years in prison with or without hard labour. (Burnie 1885, 6-7)

For the most part ,the fear of homosexuality is driven by the notion of what is the natural order of things. Victorians were very concerned with order, propriety and the reflection of what is natural in society. And they strived to control everything that was connected with sexuality - be it in women by the promotion of the idea of the sexless woman, or in men by strict regulation of the sexual act. Popular medical publications of the time urged men to practice sex, but it had to be preferably in marriage and mainly in moderation. (Acton 18, 189)

As seen in the laws that were passed about male homosexuality, any behaviour outside of what was prescribed was viewed as transgressive and therefore immoral. That sexuality itself was a danger is illustrated by Stephen Arata who claims:

> "That Dracula propagates his race solely through the bodies of women suggests an affinity, or even an identity,

> between vampiric sexuality and female sexuality. Both are represented as primitive and voracious, and both threaten patriarchal hegemony." (Arata 1990, 632)

The fear of homosexuality stems from the mixing of the feminine with the masculine. If a man has a relationship, especially a sexual one, with another man, the clear-cut category of the masculine is undermined. In the Victorian consciousness, a sexual relationship can only have one equation; the dominant penetrative male on the one end and the submissive receptive female on the other. This equation is reflected in the whole mindset of how relationships work: The male leads, and the female silently follows and supports. So, if two males have a romantic or even a sexual relationship, that means one of them must be accepting a feminine role, and as such the structure of masculinity is undermined.

> "If gay male vampires are viewed as transgressive, how much more are lesbian vampires who combine abjection of the mother with the sexualised monstrosity of women in male nightmare."
>
> (Wisker 2000, 176)

The lesbian relationship between women were even more so threatening to the general audience because, as previously discussed and illustrated on "Christabel", the thought of women showing or even having sexuality was a sign of bringing the masculine in to the meaning of the feminine. Jan March, in an article on sexuality in the nineteenth century, says that while sexual and romantic relationships between women were common even at that time, the general populace (especially Queen Victoria) dismissed them as impossible, and that "lurid fictionalised lesbianism was often figured as an especially repulsive/seductive French vice". (March 20015)

Aside from Geraldine, there is only one other major vampire female character who chooses victims of the same sex. Carmilla is an embodiment of all the wickedness of female sexuality and perversion of gender roles. She

feeds on young maidens and at the same time skilfully arranges to be a guest in her victim’s house. But she not only feeds on her victims, she also seduces them.

Carmilla tries to create the impression of establishing a romantic relationship with her victim. This behaviour can be observed in several chapters at the beginning of the novel. When Laura describes Carmilla's demeanour, she explains that Carmilla would sometimes "place her pretty arms about my neck (Laura), and draw me to her and laying her cheek to mine, murmur with her lips near my ear" (Le Fanu 1872, Chapter 4). In this example, the way Carmilla draws the girl to her is highly suggestive of an impending kiss on the lips. That kiss remains unrealised, but whispering in the ear further provokes the image of a lover in the reader. That this embrace is followed by Carmilla pressing the girl more closely and kissing her cheek repeatedly, "and her lips in soft kisses gently glow upon my cheek" only helps strengthen the image of a sensual moment between lovers. (Le Fanu 1872, Chapter 4)

This forwardness of Carmilla’s actions, reminiscent of Geraldine's, also implies the masculine initiation of sexuality. This sexuality is expressed in two distinct ways. The first would be expressed in the "burning eyes" with which Carmilla gazes upon Laura, or the "breathing so fast that her dress rose and fell with the tumultuous respiration". Both these images present a picture of sexual arousal, and when Carmilla whispers to Laura "you are mine, you shall be mine, you and I are one for ever" the imagery of the masculine claiming the feminine is complete. (Le Fanu 1872, Chapter 5)

Laura's reaction to this behaviour can be described as rather innocent. She declares these embraces to be "foolish" and even questions whether they are relatives for Carmilla to touch her in such a familiar manner. Moreover, she states that when Carmilla hugs her in this manner, she feels "a vague sense of fear and disgust" and that these situations were embarrassing for her; that they felt hateful and overpowering. But at the same time Laura adds that she experiences "a strange tumultuous excitement that was pleasurable". (Le Fanu 1872, Chapter 4)

That Laura's perception of Carmilla has these two opposing reactions demonstrates both the danger that Laura feels from Carmilla and the charm and allure of the vampire. In the end, Carmilla's charisma overcomes Laura's initial wariness and Laura begins to consider Carmilla a close friend. The moment when the portrait of Countess Mircalla is discovered and Laura expresses the wish to have it hanged in her room becomes a key point in both the plot of the story and in the relationship between Carmilla and Laura. In accepting the picture and taking it in, Laura accepts the courting of Carmilla, and thus invites the vampire to drink from her.

In the conclusion of the novel it is stated that a vampire has the need to create an enactment of courtship because it yearns for "sympathy and consent". (Le Fanu, Chapter 16) Carmilla's courtship of Laura, hidden behind the initial embraces and kisses on the cheek, behind the walks and the companionship, comes to a fruition in the moment when Laura accepts Carmilla's portrait into her room. During the walk they share on that evening, Carmilla proclaims her love for Laura. When they return to the house, she proposes to leave the house, if she has overstayed her welcome. Laura's father insists that she stay and with this invitation the courtship is complete.

By accepting the portrait of Carmilla, Laura figuratively accepts the seduction and courtship she has been subjected to. During her walk with Carmilla, when Carmilla exclaims "Live in you; and you would die for me, I love you so", Laura, assuming that Carmilla looks ill, offers her a glass of wine. This situation is very similar to what happens in "Christabel". Christabel also offers Geraldine wine, in an allegory of a wedding ceremony. However, the difference between Geraldine and Carmilla lies in the authority from which they gain the "permission". Geraldine fights the spirit of Christabel's mother; Carmilla subtly asks for permission from Laura's father and she receives it.

After this moment, the rather detailed descriptions of Carmilla's sensuality and romantic behaviour stop. It is mentioned that her strange "ardour" increases and becomes more frequent as Laura's life-force is

transferred to her, but because the symbolic seduction has been completed, the focus of the story shifts onto the illness that Laura experiences.

*Carmilla* and “Christabel” bear resemblance in the key elements of the stories and build of the symbolism of sensuality. Both female vampires are first invited to stay because they have been a participant of some unfortunate event, and both vampires seduce the female protagonists. In Christabel, the sexual imagery appears only after the ritual of the wedding has been completed. Only then the women disrobe and Geraldine fulfills her dominant role in the relationship. But this sensuality disappears immediately after the act of consummation; the moment when the vampire establishes the connection for the energy transfer.

In Carmilla, the sensuality and sexuality of the vampire is divided into two spheres. The first, described above, is focused on the actual seduction and is reflected in the language describing the embraces between the two women, the confession of love, and the detail of attraction that takes place in the first part of the novel. This imagery does not have a pre-set "condition", as it does in “Christabel”. Carmilla starts "courting" Laura almost from the moment when Carmilla and Laura meet and speak of their "shared" dream from childhood. The descriptive imagery of sensuality disappears from the text after the first time Carmilla drinks Laura’s blood, that is after the completion of the courting. Despite this, Carmilla’s attentions towards Laura increase. However, they are no longer relevant to the development of the plot, therefore their description is unnecessary.

The initial intention of both Geraldine and Carmilla behind the seduction of the female is to procure the sustenance that would allow them to continue their supernatural existence. However, this is the only similarity behind the use of lesbianism in these two tales. In “Christabel”, after it has assumed the role of the lover, the vampire recreates this relationship into a twisted version of a relationship between mother and child. In this the vampire serves as an illustration of why it is necessary to uphold the roles and behaviour prescribed

to each gender. It illustrates that by bringing the notion of sexuality into the feminine, the natural roles of the female become distorted.

In Carmilla however, the distortion of the natural female role is not as imminent as the perversion of the sexuality itself. Carmilla's seduction of Laura and the language that is focused on expressions such as "love", "passion" "and "kiss" signify that the vampire is focused only on the gratification of the romantic and physical desires. Her need to court Laura, and bite her only after the courting is complete, are the direct expression of her need for romantic and sexual fulfilment. Thus Carmilla, as a vampire, becomes the embodiment of the fear of the female sexuality.

When it comes to homosexuality represented by a male vampire, it is not as overt as in the female vampire. One of the reasons why homosexuality in the male vampire is only hinted at is because sexuality is already accepted to be a natural part of masculinity. In the female vampire, lesbianism is used because the manifestation of sexuality in the female is seen as perverse, and lesbianism more so. In the male vampire, pure sexuality is not a threat in itself. As was illustrated on the example of Polidori's Lord Ruthven, the sexuality of the Lord and his interest in the females whose virtues he ruined or whose lives he took was the example of the libertine-like behaviour that breaks the moral and societal expectations.

The allusion of Ruthven's homosexuality is subtle in the text. It is hinted at softly and though Ruthven continues to prey on young women, his interest in Aubrey and their association also presents a possible homosexual explanation. The most direct indication is in the moments when Lord Ruthven takes care of the sick Aubrey in Greece. The text describes that Lord Ruthven attends to the sick man of his own will, and that he showed great attention, anxiety and care during Aubrey's convalescence. It is also noted that Aubrey would catch the Lord with "his gaze fixed intently upon him" (Polidori 1992, 117). Another strong indication lies in the initial acquaintance of Ruthven and Aubrey. While Aubrey is fascinated with the older man upon meeting him, Lord Ruthven's attention had to be slowly won by Aubrey. It is noted that

Aubrey is the only gentleman with whom Ruthven associated at all. (Polidori 1992, 110).

Lord Ruthven's interest in Aubrey is also manifested in the way he follows the man after their initial separation. When Aubrey announces to Lord Ruthven that he will travel alone (Polidori 1992, 112-113), the Lord agrees. However the Lord traces Aubrey to Greece, kills Aubrey's love interest and then again joins company with the young man. (Polidori 1992, 116-117) Even after his supposed death he follows Aubrey back to England. (Polidori 1992, 119, 121) But the true significance of Ruthven's homosexuality lies in the choice of his victims.

Christopher Craft presents the idea of "Sexual inversion", where homosexual desire is masked with heterosexual behaviour. He states that:

> "Desire between anatomical males requires the interposition of an invisible femininity, just as desire between anatomical females requires the mediation of a hidden masculinity." (Craft 1984, 115).

So when there is a present homosexual desire, it is "never directly enacted, this desire finds evasive fulfillment in an important series of heterosexual displacements". (Craft 1984, 110)

He presents this idea on the example of Dracula, and his desire for Harker. For him, Dracula's

> "ungratified desire to vamp Harker is fulfilled instead by his three vampiric daughters, whose anatomical femininity permits, because it masks, the silently interdicted homoerotic embrace between Harker and the Count. Here, in a displacement typical both of this text and the gender-anxious culture from which it arose, an implicitly homoerotic desire achieves representation as a monstrous heterosexuality, as a demonic inversion of normal gender relations."
>
> (Craft 1984, 110)

Thus it can be argued that Lord Ruthven chooses victims so close to Aubrey not only because of his psychological need to torture the young man, but as displacements of his homosexual desire for Aubrey. Ianthe being

Aubrey's love interest, and Miss Aubrey being his sister, both women share a close connection to Aubrey. But Miss Aubrey can be seen as the direct connection that allows Ruthven to finally access him. Aubrey and his sister both die on the same night, the wedding night of Lord Ruthven and Miss Aubrey, at the hand of Lord Ruthven. One directly, the other indirectly, but Ruthven's ultimate goals are achieved.

Among the vampires of the end of the nineteenth century, there is one male vampire who, unlike his counterparts, does not prey on the opposite sex. Count Vardaleck is an exception not only for his preference in male victims but also because of the unusual way how the energy transfer occurs.

"The True Story of a Vampire" mirrors in certain aspects the stories of Christabel and Carmilla. The Count is man who has found himself in an unfortunate situation (he has missed his train), he is offered the possibility to stay with a family, and he finds a victim in the child of those who has offered him sanctuary. But the similarities between the stories do not end there. The Count's appearance has a certain serpentine like quality to it, the mother of the children is dead and the count's charm manages to ensnare the whole family. The energy transfer allowing the vampire to live takes the form of music. This sets the light tone of the language that combined with the lack of concern or fright from the characters, produces a parody of sorts to the vampire tales in general, not only of "Christabel" and *Carmilla.*

Vardaleck's paternal but at the same time sexualised relationship with the young boy is a parody both to the relationship between Christabel and Geraldine, and to the almost romanticised courtship between Carmilla and Laura. Despite the outright parody of the females, Count Vardaleck's homosexuality can also be seen as dangerous. Not only does he kill the young boy, but his actions cause the death of the boy's father. Thus he kills both the future represented by the young boy and the familial past and tradition (represented by the father). The only survivor of the family is the daughter who grows to be a social recluse, spending her money frivolously. That can be

translated into the thought that homosexuality eliminates the patriarchal system and with it the continuation of the family and subsequently the nation.

The general tendency to either display homosexuality primarily in the female vampire or to subvert it through the heterosexuality of the male vampire is the culmination of the anxieties surrounding the notions of gender and sexuality. The sexualisation of the feminine brings not only the disruption of the natural female roles but also the perversion of sexuality itself. The hidden homosexuality of the male vampire is used both to emphasize the danger of the feminisation of masculinity and to underline the fear of the breakdown of patriarchy.

The break of patriarchy would be another symptom of the abandoning of values and conceptions about the stability of society. It is another expression of the fear that the middle class may degenerate, bringing about the destabilisation and eventual collapse of society.

## 5. Chapter: 5 Conclusion

The use of the vampire in nineteenth century British literature was mainly connected to the anxieties and fears of the middle class. The metaphor of the vampire served as a symbol that could provide enough adaptability and complexity to observe the plethora of concerns and matters of apprehension that accompany the evolvement of the British Middle class, only to connect them into one elemental notion of collapse.

The main and most disturbing fear that weaves through and connects the others is the fear of the regression and disintegration of the middle class. This is reflected in many of the roles that the vampire takes and in the themes that the vampire narrative touches.

The association of the vampire topos with the aristocracy serves to illustrate the impression of the highest social class' regressive nature. The association of the vampire with the imagery of an economical leech links the aristocracy's regressive side with the opinion that because of the aristocracy's refusal to abandon old customs and their economical dependency on the middle class, they will cause the stagnation of said class, hindering progress and the cultural, social and political hegemony entitled to the leading economic power of the British Empire.

This fear of economical and cultural stagnation and regression is connected with the folkloric tradition associating the vampire with the spread of disease, as disease is one of the main reasons and symptoms of stagnation. The use of the vampire in this field reflects both the diseases associated with the vice and fall of proper society, such as syphilis, but also with the deterioration of the mind.

The fear of the degeneration and regression of society is further established with the breaking of accepted social norms for gender and sexuality. Gender-specific behaviour displayed by a vampire of the wrong gender signifies the break of the established gender categories. This split in gender identities is illustrated with the misuse of familial relationships and the

application of sexuality on the female, who should by rights be barren of desire. The vampire representing homosexuality allowed further support of the notion of the break of gender identities, and served to show the perversion of unchecked sexuality. These deviations from the norm set by the middle class were perceived as a danger to the middle class' stability and emphasized the fear of the deterioration and degeneration of society.

Based on these observations, it is safe to assume that the vampire of the nineteenth century represents the middle class' fear that the changes in its perceived notions of stability and integrity, combined with the degenerative and parasitic nature of other classes, would bring about the deterioration and destruction of the middle class and by extension, society itself.

These findings confirm the argument that the nineteenth century British literature adapts the vampire for its specific use. However, this adaptation has not changed the basic use of the vampire's symbolism, as assumed at the beginning of the thesis.

In folklore, the vampire signified death and destruction, and it was used as explanation of phenomena that the uneducated lower-class masses could comprehend. In the nineteenth century, this is model moulded to fit the middle classes. Though in nineteenth century literature, the vampire no longer serves as explanation of hard-to-understand phenomena, it does still reflect destruction. The nature of this destruction is changed from the destruction of life in general, to the destruction of society.

Based on these findings, it is possible to assume that the use of the vampire in the twentieth and twenty first centuries also changes. Future possible research would have to first focus on the twentieth century, before considering the texts of the twenty-first century. Because of the vampire's character spreading into different genres, the selection of texts may vary depending on the area of research. Moreover, the popularity of the vampire trope and the expansion of media beckon for the consideration of comparing the tropes' occurrence in literature and film. Furthermore, comparisons between non-british literature written in English, British literature and their

respective takes on the vampire would surely serve to illustrate and explain the changing role of the vampire in culture and society.

## 6. Bibliography


Acton William; *The Functions and Disorders of the Reproductive Organs*; J. & A. Churchill, London 1875;

Ashley, Leonard; *The Complete Book of Vampires*; Baricade books; New York; 1998;

Arata, Stephen; "The Occidental tourist: "Dracula" and the Anxiety of Reverse Colonization"; in *Victorian studies*; vol 33. no.4; Indiana University press; 1990; <http://www.jstor.org/stable/3827794> accessed 10.04.2015

Barker-Benfield, Ben; "The Spermatic Economy: A Nineteenth Century View of Sexuality"; *Feminist Studies*; Vol. 1, No. 1; Feminist Studies, Inc., 1972; <http://www.jstor.org/stable/3180106> accessed 27.07.2015

Bordin Ruth; *Alice Freeman Palmer: the Evolution of a New Woman;* University of Michigan Press; 1993;

Braddon, Mary,"Good Lady Ducane", in Braddon, Mary; Collected Stories; Project Gutenberg of Australia;2006;<http://gutenberg.net.au/ebooks06/0605261h.html> accessed 9.08.2015

Brannon, Linda; "Gender Stereotypes: Masculinity and Femininity "; in Brannon, Linda *Gender: Psychological perspectives;* Needham Heights, MA: Allyn and Bacon. 2004; <http://www.feminish.com/wp-ontent/uploads/2012/08/Brannon_ch07.pdf> accessed 30.07.2015

Botting, Fred; "In Gothic Darkly: Heterotopia, History, Culture,"; in Punter, David; *A Companion to the Gothic;* Blackwell Publishers; Oxford 2000;

Bunson, Mathew; *The Vampire Encyclopaedia*; Gramercy Books; New York; 2000;

Burket, Roger; C. MD, Husted, David S. MD; and Myers, Wade C. MD; "Sadistic Personality Disorder and Comorbid Mental Illness in Adolescent Psychiatric Inpatients"; in *The Journal of the American Academy of Psychiatry and the Law;* Volume 34, Number 1; 2006; < http://www.jaapl.org/content/34/1/61.full.pdf.html> accessed via 15.07.2015

Burnie, W. R; "The Criminal Law Amendment Act 1885**:** With introduction, commentary and forms of indictments"; Waterlow sonslimited, Lodnon Wall**";** London 1885, <http://www.bl.uk/collection-items/the-criminal-law-amendment-act-1885> accessed

Byron, Glennis; "Gothic in the 1890's"; in Punter, David; *A Companion to the Gothic,* Blackwell Publishers, Oxford 2000,

Coleridge, Samuel Taylor; "Christabel"; Erudit; 1816; <http://www.erudit.org/projspec/article/005806ar/005806arp003.html> accessed 9.08.2015

Craft Christopher; "Kiss Me with those Red Lips": Gender and Inversion in Bram Stoker's Dracula"; in *Representations*; No. 8; University of California Press; 1984 <http://www.jstor.org/stable/2928560> accessed 9.08.2015

Degler Carl; "What Ought To Be and What Was: Women's Sexuality in the Nineteenth Century"; *The American Historical Review*; Vol. 79, No. 5; Oxford University Press 1974; < http://www.jstor.org/stable/1851777> accessed 9.08.2015

Depledge, Greta; "Vampirism, Hysteria, Sexual Aggression and the 'Other'"; in Marryat, Florence; *The Blood of the Vampir;* Victorian Secrets; Brighton; 2010;

Dunant, Sarah; "Syphilis, Sex and Fear: How the French Disease Conquered the World"; *The Guardian*; 20013; <http://www.theguardian.com/books/2013/may/17/syphilis-sex-fear-borgias> Accessed on 8.08.2015

Durhman, Edith; "Of Magic, Witches and Vampires in the Balkans"; in *Man* ; Vol. 23; Royal Anthropological Institute of Great Britain and Ireland, 1923; <http://www.jstor.org/stable/2788569> accessed 9.08.2015

Ellis Markman; *The History of Gothic Fiction*; Edinburgh University Press; Edinburgh; 2003;

Frayling, Christopher*; Vampyres: Lord Byron to Count Dracula*; Faber and Faber; London 1991,

Gilman, Sander; King; Porter, Helen; Rousseau, G.S.; Showalter, Elaine; *Hysteria beyond Freud*; University of California Press; Berkley; 1993; Accessed via: <http://publishing.cdlib.org/ucpressebooks/view?docId=ft0p3003d3&chunk.id=d0e14039&toc.depth=1&toc.id=d0e11152&brand=ucpress> accessed 9.08.2015

Halalb, Mary; *Vampire God*, Sunny Press, New York 2009,

Hall, Derek; Hellman, Roxanne , *Vampire Legends and Myths*, The Ronsen Publishing Group, New York, 2012,

Hughes, Kathryn; "Gender Roles in the 19th Century"; British Library; 2015 <http://www.bl.uk/romantics-and-victorians/articles/gender-roles-in-the-19th-century>t accessed 5.08.2015

Hughes William; "Fictional Vampires in the Nineteenth and Twentieth Centuries"; in Punter, David; *A Companion to the Gothic*; Blackwell Publishers; Oxford; 2000

Jabbour Nicolas; "Syphilis from 1880 to 1920: A Public Health Nightmare and the First Challenge to Medical Ethics"; in *Essays in History*; Volume 42; University of Virginia; 2000 <http://www.uri.edu/artsci/com/swift/HPR319UDD/Syphilis.html> accessed 9.08.2015

Joshi, Sunand Tryambak; *Encyclopaedia of the Vampire: The Living Dead in Myth, Legend and Popular Culture*; Greenwood Publishing Group; Santa Barbara; 2011;

Le Fanu, Sheridan; *Carmilla;* Project Gutenberg; 1872; <http://www.gutenberg.org/files/10007/10007-h/10007-h.htm> accessed 9.08.2015

Linton, Eliza Lynn; "The Fate of Madame Cabanel"; 1880; <https://vampiresrealm.files.wordpress.com/2011/07/the-fate-of-madame-cabanel-eliza-lynn-linton.pdf accessed>9.08.2015

Loring, Frederic George; "The Tomb of Sarah"; Project Gutenberg Australia; 2008; <http://gutenberg.net.au/ebooks08/0801001.txt> accessed 9.08.2015

Maiello, Giuseppe; *Vampirismus v Kulturních Dějinách Evropy*; NLN; Praha; 2005

March, Jan; "Sex and Sexuality in the 19th Century"; Victoria and Albert Museum; <http://www.vam.ac.uk/content/articles/s/sex-and-sexuality-19th-century/> accessed 4.08.2015

Marryat, Florence; *The Blood of the Vampire;* Victorian Secrets; Brighton; 2010;

Murgoci, Agnes; "The Vampire in Roumania", in ed. Dundes, Alan; *The Vampire: a Casebook*; The University of Wisconsin Press; London; 1998;

Picard, Lisa; "Health and Hygiene in the 19th Century"; British Library 2015; accessed from <http://www.bl.uk/victorian-britain/articles/health-and-hygiene-in-the-19th-century> last access 6.08.2015

Pine, L.G., *Titles: How the King Became His Majesty*. Barnes & Noble, New York, 1992.

Polidori, Jhon; "The Vampyre", in Frayling, Christopher*; Vampyres: Lord Byron to Count Dracula*; Faber and Faber; London; 1992,

Pratchett, Terry; *Klobouk s Oblohou*; Talpress; 2005; v překladu Jana Kantůrka,

Ricord, Philipe; *A practical treatise on venereal diseases, or, Critical and experimental researches on inoculation :applied to the study of these affections : with a therapeutical summary and special formulary*; P. Gordon; New York; 1842; <http://pds.lib.harvard.edu/pds/view/6560410?n=11&imagesize=1200&jp2Res=0.25&printThumbnails=no> accesed 14.07.2015

Senf, Carrol; *The Vampire in Nineteenth Century English Literature*; Bowling Green State University Popular Press; 1988;

Stagg, John; "The Vampyre"; Poets.org; 1810; <http://www.poets.org/poetsorg/poem/vampyre> accessed 9.08.2015

Stenbock, Erik; "The True Story of a Vampire"; Gutenberg; 1894; <http://gutenberg.net.au/ebooks06/0606601h.html> accessed 9.08.2015

Stocker, Bram; Dracula; Grosset & Dunlap Publishers; New York; 1897; <https://www.gutenberg.org/files/345/345-h/345-h.htm> accessed 9.08.2015

Stuart, Roxana; *Stage Blood: Vampires of the 19th Century*; Bowling Green State University Popular Press; USA; 1994;

*The Offence against the Person Act of 1861*; Legislation.gov.uk; <http://www.legislation.gov.uk/ukpga/1861/100/pdfs/ukpga_18610100_en.pdf> Accessed 4.08.2015

Torrey, E. Fuller; *Surviving Schizophrenia*; Harper; 1988;

Twitchell, James; *The Living Dead*; Duke University Press; Durham; 1981;

Warwick, Alexandra; "Vampries and the Empire: the Fears and Fictions of the 1890's"; in Mccracken and Ledger edt.,; *Cultural Politics at the Fin de Sciecle*.; Cambridge University Press; 1995;

Wilson, Katharina M; "The History of the Word 'Vampire'"; in *Journal of the History of Ideas*; Vol. 46, No. 4; University of Pennsylvania Press; 1985; <http://www.jstor.org/stable/2709546> accessed 9.08.2015

Wisker, Gina; "Love Bites: Contemporary Women's vampire Fictions", in Punter David*; A Companion to the Gothic*; Blackwell Publishers; Oxford; 2000;

Wright, D.; "Discussion point. Getting out of the asylum: understanding the confinement of the insane in the nineteenth century"; in *Social History of Medicine;* issue **10**; 1997;

Анчев, Анатон. *Вампирите в Българския фолклор*, леге артис, София,2008, (Anaton Ančev, Vampires in Bulgarian Folkore, Lege Artis, Sofia 2008)

Войников, Живко, Етимология на диалектни, жаргонни и съвр.думи от вероятен прабългарски произход, <http://www.protobulgarians.com/PODSTRANITSA%20NA%20DR%20ZHIVKO%20VOYNIKOV/PRALULG-DIAL-DUM-1.htm> access 6.08.2015 (Voinikov, Zivko, "Etymology of Dialects, Jargons and Contemporary Words with Possible Proto-Bulgarian Origin"),