



Pedagogická
fakulta
Faculty
of Education

Jihočeská univerzita
v Českých Budějovicích
University of South Bohemia
in České Budějovice

Jihočeská univerzita v Českých Budějovicích
Pedagogická fakulta
Katedra Anglistiky

Bakalářská práce

Vampires in English Literary History

Upíři v anglické literární historii

Vypracovala: Anna Sedláková, AJu-SVu, III. ročník
Vedoucí práce: PhDr. Christopher Koy, M.A., Ph.D.

České Budějovice 2018

Prohlašuji, že svoji bakalářskou práci jsem vypracovala samostatně pouze s použitím pramenů a literatury uvedených v seznamu citované literatury.

Prohlašuji, že v souladu s § 47b zákona č. 111/1998 Sb. v platném znění souhlasím se zveřejněním své bakalářské práce, a to v nezkrácené podobě elektronickou cestou ve veřejně přístupné části databáze STAG provozované Jihočeskou univerzitou v Českých Budějovicích na jejích internetových stránkách, a to se zachováním mého autorského práva k odevzdanému textu této kvalifikační práce. Souhlasím dále s tím, aby toutéž elektronickou cestou byly v souladu s uvedeným ustanovením zákona č. 111/1998 Sb. zveřejněny posudky školitele a oponentů práce i záznam o průběhu a výsledku obhajoby kvalifikační práce. Rovněž souhlasím s porovnáním textu mé kvalifikační práce s databází kvalifikačních prací Theses.cz provozovanou Národním registrem vysokoškolských kvalifikačních prací a systémem na odhalování plagiátů.

V Radomicích dne 27. 12. 2017

Anna Sedláková

Acknowledgement

I would like to thank to PhDr. Christopher Koy, M.A., Ph.D. for his supervision of my thesis, for his patience and good advice. Also, last but not least, for his effort to keep me working continuously.

Poděkování

Ráda bych poděkovala panu PhDr. Christopheru Koyovi, M.A., Ph.D. za jeho vedení mé bakalářské práce, za trpělivost a dobré rady. Také v neposledním za jeho snahu udržet mě v kontinuální práci.

Abstract

The aim of this bachelor thesis is to examine three vampire novels written by prominent English authors during the nineteenth century, when the Gothic genre began and became popular. The authors in question are John Polidori and his work *The Vampyre*, Joseph Sheridan Le Fanu and his work *Carmilla* and Bram Stoker and his famous work *Dracula*. This thesis concentrates on comparing the elements of the stories and the figures of vampires themselves.

Keywords: vampire, Gothic, purity, wickedness

Anotace

Náplní této bakalářské práce je přezkoumat tři upírské příběhy napsané prominentními anglickými autory během devatenáctého století, kdy literární žánr gotiky začal a stal se populárním. Dotyční autoři jsou John Polidori a jeho dílo *The Vampyre*, Joseph Sheridan Le Fanu a jeho dílo *Carmilla* a Bram Stoker a jeho slavné dílo *Dracula*. Tato práce se soustředí na porovnání příběhových elementů a na porovnání postav upírů samotných.

Klíčová slova: upír, gotika, čistota, zkaženost

Contents

1.0 Introductory Chapter	5
1.1 The Authors	5
1.1.1 John William Polidori	5
1.1.2 Joseph Sheridan Le Fanu	6
1.1.3 Bram Stoker	6
1.2 Romanticism and the Gothic	7
1.3 Vampire Folklore	8
2.0 <i>The Vampyre</i> by John Polidori	9
2.1 The Attributes of a Vampire	9
2.2 The Plot	12
2.2.1 The Suspense	12
2.2.2 The Mystery	15
2.2.3 The Figure of the Vampire	16
3.0 <i>Carmilla</i> by Joseph Sheridan Le Fanu	18
3.1 The Attributes of the Vampire	18
3.2 Elements of the Plot	22
3.2.1 Setting and Mood	22
3.2.2 Mystery and Tension	23
3.2.3 Purity and Wickedness	25
4.0 <i>Dracula</i> by Bram Stoker	27
4.1 The Attributes of the Vampire	27
4.2 The Story	32
4.2.1 Overall Course of the Story	32
4.2.2 Purity and Wickedness	35
Conclusion	39
Summary	41
Sources	43

1.0 Introductory Chapter

Vampires are present in almost every culture in some form. Since eighteenth century, the figure of the vampire has made its way into English literature and later filmography, nestled into the arts as a favoured theme and growing through various genres in Western culture. Vampires still champion quite a number of works of fiction even today and the audience still appreciates the theme, however it has undergone changes.

This bachelor's thesis concentrates on the beginnings of vampires in English literature, namely on three prominent works - *The Vampyre* by John William Polidori (1795-1821), *Carmilla* by Joseph Sheridan Le Fanu (1814-1873) and *Dracula* by Bram Stoker (1847-1912). After shortly introducing the authors and the genre, the goal of this thesis turns to analyzing, describing and comparing the vampire itself and how the story revolving around them plays out.

1.1 The Authors

1.1.1 John William Polidori

John William Polidori was born in 1795 in London. He came of a mixed heritage, as his father, Gaetano Polidori, was an Italian émigré living in London, while his mother, Anna Maria Pierce, was an Englishwoman. He grew up in a very strict environment, even strengthened by the fact that his father was a Catholic and raised his son as such. When John was old enough, his father sent him to study at the College of Ampleforth,¹ where John thrived.

He excelled as a student and realized that he wanted to be a priest, but his father decided that John would become a doctor and sent him to Edinburgh to study as soon as he could. John was an excellent student and finished his studies early, too early. He was too young to become a practicing doctor, and that was what led him to accept a job as Lord Byron's physician in May of 1816.

¹ The Diary of John William Polidori, W. M. Rosetti (ed.), (London, Elhin Mathews, 1911), 2

He travelled with the poet through Europe, and tried his hand in writing. Nothing much came of that, except *The Vampyre*, which was created on a prompt in Byron's circle, the same prompt that incited the origin of Frankenstein.

However, John was not happy in Byron's company, and decided to leave few months after he had joined the poet. He returned to London, where his situation only kept getting worse. In 1821, John Polidori committed a suicide.

1.1.2 Joseph Sheridan Le Fanu

Joseph Sheridan Le Fanu was born in 1814 in Dublin. He was an Anglo-Irish writer and journalist, renowned for his Gothic and mystery fiction.

He came from an Irish family with strong ties to writing and playwriting. He tutored himself in his father's library and started with poetry quite early, at the age of fifteen. Once his family moved to Dublin, Le Fanu began to study law, but abandoned it for journalism. In 1838 he started contributing stories to the *Dublin University magazine*.

In 1852 his life became much harder and Le Fanu withdrew from active writing. He turned to editing only. Another disaster followed when his wife died, in 1859, and then, two years later, his mother perished as well. During this period Le Fanu was consumed by guilt and loss, but, strangely enough, after the death of his mother he resumed his writing of fiction. He also wrote to please the English part of his audience (*Uncle Silas*), but, eventually, he returned to Irish folklore. He died of a heart attack in 1873.

1.1.3 Bram Stoker

Abraham "Bram" Stoker, born in 1847 in Dublin, was another Irish writer, best known for his Gothic novel *Dracula*. He was also a personal assistant of the famous Shakespearean actor Henry Irving and a business manager of the Lyceum Theatre, which the actor owned.

Stoker studied at Trinity College in Dublin, then he joined the Irish Civil Service, where he acted as an inspector of petty services.² In 1877, seven years

² Bram Stoker, *Dracula*, (Herefordshire, Woodsworth Editions Limited, 1993), VI

after graduating, Stoker met Henry Irving. A year later he married and then moved to London to serve as a manager for Irving.

He travelled across Europe and the USA with Irving, a time during which he collected a noticeable amount of inspiration and published many novels.

Stoker's marriage was loveless³, and that, along with the fact that he might have been a repressed homosexual or bisexual, led him to having multiple affairs. This may have led to his death in 1912, the cause of which is not clearly stated. One theory states that he died due to several heart attacks, other states that the cause of his death was syphilis which he may have contracted through his love affairs.

1.2 Romanticism and the Gothic

Romanticism and the Gothic are very closely related styles, ones that often intertwine and borrow elements from each other. The Gothic is often considered an offshoot of Romanticism, which is considered a much larger movement.

Romanticism originated during the eighteenth century as a reaction against the era of Enlightenment, which concentrated mostly on reason, rationality and order, drawing its greatest inspiration from classical ancient Greek drama and poetry. Romanticism, on the other hand, draws inspiration from medieval romances, medieval settings and nature, and concentrates on literary pleasure - meaning that literature should inspire deeply felt emotional responses.⁴ Romanticism also puts emphasis on intuition, emotion, imagination and, mainly on the individual and originality.

The Gothic is very similar, with the difference of adding the supernatural and magic into the fray. It also aims for a specific emotional response - terror and the thrill. The Gothic puts a great emphasis on taboo themes as well.

Both genres use a similar figure as both villain or hero - a tortured soul placed at the center of action. Both experienced their peak in 1850, but the

³ Bram Stoker, *Dracula*, (Herfordshire, Woodsworth Editions Limited, 1993), VII

⁴ How Gothic Horror Related to Romanticism in England by Douglas Matus at <https://penandthepad.com/gothic-horror-related-romanticism-england-20914.html>, Accessed on Thursday, November 16, 2017

Gothic kept on thriving afterwards, even though in a changed form - the Victorian Gothic.

The Victorian Gothic takes the gloomy atmosphere, Gothic elements and melodrama and transfers them into an urban setting,⁵ with *Wuthering Heights* and *Jane Eyre* serving as great exceptions. This particular setting gives the Victorian Gothic a sense of authenticity, which makes the stories all the more disturbing and gives them much more power over the readers.

1.3 Vampire Folklore

Undead creatures that prey on the living to feed on their blood or flesh are very common in mythology and many cultures have some form of a “vampire.” This folklore is most often associated with death, sickness and cannibalism. Belief in such creatures goes deep into the history of the human race. The first documented beliefs of a blood-drinking demon can be found in ancient Babylonia and Assyria, named as Lilitu. Ancient Greek vampires feasted on children and were called striges. In India the lore spoke about vetalas, a corpse inhabited by an evil spirit, which hangs on trees around cemeteries to hunt unwary mourners. Northern cultures were wary of the draugur, the Celts feared the Baobhan sith and the Lhiannan Shee, Slavic cultures had undead upyr/upier, in China the Jiangshi hunted for blood and there are many, many more.

These creatures usually come to be under unpleasant circumstances, often they possess a body of someone buried improperly, or someone who was an outcast, or they have their origin from a corpse of someone who died in a horrible or a violent manner, or of a specific disease.

The vampire known today, a demonic spirit in a human body, nocturnal beast who devours others to preserve itself, emerges during the vampire mania in Central and Eastern Europe in 1730s⁶ and consists of a mixture of elements from various myths and lore.

⁵ Introduction to The Victorian Gothic by Charlotte Barrett at <http://writersinspire.org/content/introduction-victorian-gothic>. Accessed on Thursday, November 16, 2017.

⁶ James B. Twitchell, *The Living Dead: A Study of the Vampire in Romantic Literature*, (Durham: Duke University Press, 1981), 7

2.0 *The Vampyre* by John Polidori

2.1 The Attributes of a Vampire

A vampire, as Polidori describes him, is a mysterious creature and a vile predator hunting for the blood of the innocent among humans. His visage is strange and intriguing, enough to draw the interest of people, yet not too alien to scare them away, though his wits and silver tongue are his most powerful tools in the way of seducing his prey.

It seems that there is only one vampire, a deathless creature travelling around the world looking for his next meal, presently going under the name of Lord Ruthven. As a mysterious man, more remarkable for his singularities than his rank,⁷ a man of strange looks, his skin is of a deathly pale hue, never warm, never showing any emotion. *“In spite of the deadly hue of his face, which never gained a warmer tint, either from the blush of modesty, or from the strong emotion of passion...”*⁸

His eyes are even more peculiar. They are dead grey, seemingly not seeing while fixated upon an outer shell of a person, but startlingly penetrating upon a glance, when they seem to pierce right into one’s heart, as if he saw into the very soul of the person. He has a wishful, or maybe a distant look in them, adding to the mystifying appeal of his person - *“He gazed upon the mirth around him, as if he could not participate therein.”*⁹

His disposition is ever so cold, reflecting his looks. He does not smile, nor does he show any emotion. He does not pay much attention to anyone, unless captivated by an innocent, joyful person, whom he might wish to throw into despair and quell their light heart.

People are always drawn to him, though they do not know why, even though he eventually has a disturbingly emotionally draining effect on those

⁷ Three Gothic Novels, E. F. Bleiber (ed.), *The Vampyre* by John Polidori, (New York: Dover Publications, Inc., 1966), 265

⁸ Three Gothic Novels, E. F. Bleiber (ed.), 265

⁹ Three Gothic Novels, E. F. Bleiber (ed.), 265

who keep close to him. When people are around him, they tend to get wildly excited, but as soon as he leaves, they are left feeling empty and drained, longing again for his presence.

Though his looks alone give him an advantage over his prey, surrounding him in a cloak of captivating mystery, his main weapons are his wits and his incredible conversation skills („*He had, however, the reputation of a winning tongue;*“).¹⁰ People realize that they had been lulled by him into an unwise trust only after their utter ruin and despair. There is also the notion of oaths given to him to be utterly binding, rendering the person who made the oath incapable of breaking it.

Taking all of the aforementioned characteristics into consideration, it is not hard to see why many women were throwing themselves at him. However, he refused all the women who had succumbed to vice, making people believe that he was a staunch advocate of innocence and purity, thus giving him further access to the ones he most coveted. The truth is that he ignored vicious women only because he had an exclusive appetite for the most innocent, the purest of creatures, so those who had already fallen from grace did not hold any interest for him whatsoever, as he could not bring them down. That is the only circumstance under which his eyes betray any interest. When he encountered something worth spoiling or destroying, his eyes burned with an inner fire and desire to bring misery into the world („*...this apparent abstractedness of mind was laid aside, and his eyes sparkled with more fire than that of the cat whilst dallying with the half-dead mouse.*“)¹¹.

Additionally, whenever Lord Ruthven encountered vice somewhere else than in his own hunting grounds, he encouraged and supported it generously, but those whom he helped found their way into misery nonetheless („*...all those upon whom it was bestowed, inevitably found that there was a curse upon it, for they were all either led to the scaffold, or sunk to the lowest and the most*

¹⁰ Three Gothic Novels, E. F. Bleiber (ed.), 266

¹¹ Three Gothic Novels, E. F. Bleiber (ed.), 268

*abject misery... “)*¹², cursing his name. Lord Ruthven’s character is dark and twisted, lacking any bright points.

There are more curious attributes to a vampire. For one, his plans never fail, even when steps are ambitiously taken against them. There is also the belief, that those who refuse the notion of a vampire are those who have met him in person, and that the malevolent creature will come to destroy their lives.

....and when she found him so incredulous, she begged of him to believe her, for it had been remarked, that those who had dared to question their existence, always had some proof given, which obliged them, with grief and heartbreaking, to confess it was true...

13

Additionally, he possesses unnatural physical strength, and uses it to overpower any assailant that might try to rob him of his prey. Furthermore, he has no ability to feel pain at all. On the top of that, a vampire is also nearly a deathless creature, one that can not be slain by usual means. There is no mention whether or not he can be killed with fire or with a wooden stake driven through his heart, as is often the case with vampires in fiction which appeared years later, but when he is killed by any other means, he only appears to die. However, this death is not real, because, by some mysterious means, he rises to hunt again.

The last attribute might be the most iconic one. It is the need to feed. A vampire has to devour blood regularly (*...the tale of the living vampyre, who had passed years amidst his friends, and dearest ties, forced every year, by feeding upon the life of a lovely female to prolong his existence for the ensuing months... “)*¹⁴. He prefers the most innocent young women, usually those very adored by their family and friends, in order to create immeasurable misery by feeding upon them, hence killing them in the process. Just after he has fed, the vampire becomes very life-like, his skin warms, his emotion varies from

¹² Three Gothic Novels, E. F. Bleiber (ed.), 268

¹³ Three Gothic Novels, E. F. Bleiber (ed.), 271

¹⁴ Three Gothic Novels, E. F. Bleiber (ed.), 271

coldness and his eyes are lit by a lively light. It never lasts for long though and soon the vampire must feed again.

2.2 The Plot

The substance of the story lies in its mystery regarding things yet unknown, new, perhaps startling, and in the questions of morality, defiled by the vampire. The suspense, slowly built throughout the narrative keeps the reader on his toes, just waiting for what is going to happen, and then comes crushing down with all its weight in a disastrous powerful ending. Last, but not least, the demonic figure of the vampire carries a great significance.

2.2.1 The Suspense

After introducing the vampire, the narrative depicts the life of a young man who had recently moved to London named Aubrey. This is a useful means of building suspense, as we do not see into Lord Ruthven's head and can only guess what he will do next. There are also moments when Aubrey leaves Lord Ruthven, so the reader has no information whatsoever about what the vampire is doing.

The tension is built slowly, first, Aubrey observes Lord Ruthven, and then begins to travel with him. At this point the sensation that something is horribly amiss becomes evident. Lord Ruthven begins to express his character, exhibiting no admirable qualities. Aubrey tries to understand why, but no explanation is forthcoming from Lord Ruthven.

Aubrey starts to question Lord Ruthven at this point, realizing that he was not the romantic figure Aubrey once thought he was. His immoral behavior is beyond the grasp of the mind of a regular, well-behaved individual. This fact should send chills running down the reader's spine, making him ponder how anyone could possibly be so terribly wicked. Lord Ruthven's misdemeanours of seducing virgins might not seem so viciously wrong to readers nowadays, but his violation of morality was extremely severe in early nineteenth century, even monstrous.

While readers of two hundred years might have wanted to put the novel down, repulsed by such wickedness, others would surely like to know whether Aubrey's steps to prevent another disaster were successful or not. Polidori does not reveal the outcome just yet. Aubrey leaves Lord Ruthven's company, heads for Greece, where he falls in love with a beautiful girl, almost the very personification of innocence. Everything seems like in a nice dream, yet such creatures are the very favourite prey of the vampire, bound to draw him near – so it is merely a matter of time. After a brief period of relief, the threat is renewed, as the reader sees Aubrey's horror when he learns about vampiric myths.

Aubrey is terrified of the conception that Lord Ruthven might actually be a real monster from mythic notions thought to be mere superstitious babble, though he stubbornly refuses to show it on the outside. Doing so is rumoured to draw the beast nearer, making the disaster inevitable. A very romantic setting builds up this crescendo, creating a feeling of the coming tension - people are gloomy as light of the day disappears almost unnoticeably and a storm darkens the sky. Aubrey does not heed a warning he had received earlier and rides right into a dark forest, the rumoured lair of vampires.

After the point where his horse gets frightened and runs to a hut, little remains clear in the confusion: chilling shrieks of a woman, and then only laughter is revealed. Aubrey tries to rescue the woman, but the unseen aggressor laughs him off, easily overpowering him due to his unnatural physical strength. The vampire is mocking Aubrey (*... "Again baffled!" to which a loud laughter succeeded... "*)¹⁵, though the young man does not seem to see the whole scene while conscious.

The fight is hardly equal: Aubrey is simply being toyed with, having no chance to stand up to the overpowering strength of the vampire. Just when he is about to be killed, villagers with torches come screaming, running towards the hut. The vampire then simply vanishes like in a bad dream.

With the girl dead, Aubrey becomes mentally sick, even though he had not been wounded in any physical way. He has a strong fever and goes from

¹⁵ Three Gothic Novels, E. F. Bleiber (ed.), 273

one delirium to another. Strangely enough, he is now able to make connections between the events he had lived through, ones he could not make while conscious. He is pleading with Lord Ruthven to spare Ianthe, realizing that the man indeed is the monster. Polidori presents an interesting concept of thoughts beyond one's consciousness.

Subsequently, Lord Ruthven comes to Aubrey's side and refuses to leave, while secretly entangling the young man more deeply into his orb of power. He seems a passionate companion, strangely different from his regular self. Aubrey can not help himself, despite all the previous experience, and agrees to travel with him once again.

As Lord Ruthven returns to his cold state of existence, Aubrey finds himself changed as well. As if the sickness had transformed his mind, he is now cold and almost as passionless as Lord Ruthven himself. An idea suggests itself that the vampire can affect and change his victims by infecting them with his disease, molding them to perform for his own purposes.

Later, while travelling, Lord Ruthven is shot. Though the bullet wound is grave, he does not feel any pain, as if he was dead already, or as if his nerves were unaffected. While dying, he forces an oath on Aubrey, on account of saving his honour, which is something the young man can not refuse, as to refuse someone's dying wish would seem highly immoral and dishonorable. Thus Aubrey's high standards of honor were used against him and he ends up falling under the complete control of the vampire. The reader does not know that yet, so the burst of laughter from Lord Ruthven is very surprising and startling.

The dead body of Lord Ruthven mysteriously disappears not long afterwards his "burial." Aubrey decides to go back home to England, baffled by all the strange events.

A brief respite follows, whereby Aubrey visits Italy, then he returns to England and enjoys some time with his sister. Now things run quickly towards an end. Lord Ruthven appears one evening, and as Aubrey sees him again in society, he is terrified. It is not explained how this vampire arose from the dead, but his satanic resurrection and his oath have a devastating effect on

Aubrey. His sickness returns, slowly rendering him insane and thus playing easily into Lord Ruthven's cards. Free of any morality, he uses his charm on Aubrey's sister and convinces her to marry him. When Aubrey learns about that, he is set on stopping it, but Lord Ruthven reminds him of his oath and by invoking that power, he kills Aubrey (one of his blood-vessels had broken). The story ends with the death of Miss Aubrey.

Polidori uses this sinusoide of tension masterfully to keep readers interested. The quick changing of atmosphere paces the plot, keeping readers on their edge. The sense of suspense combined with immoral ruining and killing of innocents is the epitome of Gothic horror.

2.2.2 The Mystery

The mystery is mostly built up by the unimaginable (or not worth thinking about in realistic terms of ordinary life) to a person living in the nineteenth century. Firstly, the appearance of Lord Ruthven - he appears like a fresh corpse, which is still walking, yet he possesses an alluring personal charm, or an enchantment, that makes him almost irresistible and draws people of good society to him. Secondly, mystery is built by making people guess what such a wicked person would do, as no respectable man could possibly act as immorally as Lord Ruthven. What could possibly be hidden inside his mind?

Next, the environment (be it based on nature or the people around Aubrey), is very dramatic and romantic. At first, there is the image of the dark forest during the storm (both storm and forest are exploited frequently in romantic literature), which is very intimidating, both in the matter of mind and in the matter of one's physical form.

...then power of the storm was above – its echoing thunders had scarcely an interval of rest; - its thick heavy rain forced its way through the canopying foliage, whilst the blue fork lightning seemed to fall and radiate at his very feet. Suddenly his horse took fright, and he was carried with dreadful rapidity through the entangled forest. The animal, at last, through fatigue, stopped, and he found, by the glare of lightning, that he was in the

neighbourhood of a hovel that hardly lifted itself up from the masses of dead leaves and brushwood which surrounded it.¹⁶

Aubrey goes into the unknown and happens upon a gruesome scene. Nothing is shown explicitly until the danger has passed, keeping hope for the rescue of the girl at the last moment. Also the fight scene itself carries a certain portion of mystery – nothing specific is shown: the atmosphere itself is very uncertain and shrouded in the darkness of the hovel. Aubrey stumbles in the darkness, guided only by sound, and is being toyed with cruelly, having absolutely no chance to win in the combat to follow. Why would the assailant do that? Again, it is a show of mystifying behavior. Finally, only a peculiar dagger remains after the fight, to give hint about who the assailant was. This dagger is a means of recognizing the murderer – Aubrey becomes suspicious for a short time when he sees that a sheath Lord Ruthven is carrying has the very same shape as the dagger. Yet that suspicion is not enough to break the magical vampiric enchantment laid upon Aubrey.

The moment when Lord Ruthven's corpse is nowhere to be found is clearly one not to be explained away, making his appearance in London somewhat anticipated, but no less startling. This unexplained satanic resurrection has a very disrupting effect on Aubrey. The disease he had been cursed with takes full hold over him at this point, which along with the binding power of the oath he had sworn, hurls him into an abyss of madness. By some power of the vampire, Aubrey is not able to act against his sworn oath, and the only thing he can do is watch hopelessly as Lord Ruthven's plans with his virtuous sister take place without any obstruction or resistance.

2.2.3 The Figure of the Vampire

The allure of the vampire lies in his demoniac bestiality, and maybe also in certain familiarity, because Lord Ruthven might remind the readers of the seductive personality of Lord Byron, if maybe in an exaggerated form.

¹⁶ Three Gothic Novels, E. F. Bleiber (ed.), 273

Lord Ruthven himself is clearly a figure of a demonic archetype (according to Northrop Frye's Archetypal Imagery). There are several signs falling into the category - the vampire being an evil, devil-like creature, completely egotistical and selfish, a predator, hunting in a sinister forest (the scene during the storm in a dark forest, where Ianthe died), full of malignant intentions.

He is a creature separated from other people, which makes him fully unable to empathize, but on the other hand also gives him a certain air of mystery and fascination. Nonetheless, he is a tempter and a seducer with precious little emotion whatsoever. The vampire is also a contrast to the good things, as for example innocence or compassion, and is often seen destroying them, which again is something the Devil is usually associated with.

The myth of resurrection also needs to be mentioned. It is strongly present in many cultures, and is especially crucial for Christian mythology. Usually there are two types of resurrection - the good one, given as a gift from a powerful entity, symbolising a point in one's journey, a certain transformation of the soul for the better and movement forward (Jesus). Then there is the wrong kind, represented most often by undead creatures, such as ghosts, vampires, lingering shades and other beasts. This kind of resurrection is a twisted parody of divine resurrection, meaning refusal of the needed transformation or even deformation of one's self, where the soul, which was meant to move forward, returns to its former state and twists into something horrible.

The vampire is an example of such a perverted resurrection, as he does not transcend into something better, but instead turns into a scourge preying upon the world and its people.

3.0 *Carmilla* by Joseph Sheridan Le Fanu

3.1 The Attributes of the Vampire

The vampire of Le Fanu's novella is Carmilla, a mysterious, beautiful lady in appearance. Her looks conceal her monstrous nature, and thus aid her to get to her innocent victims.

Carmilla is an aristocratic lady, descended from an ancient family tree of Karnsteins, now died out. This lineage adds to her mystery, her enigmatic nature that is one of the key factors of her figure. Another is her sexual orientation, as she openly prefers women to men, which is quite unique. Hence she likes to haunt innocent young girls. This representation of a woman to be evil as well as a girl to be innocent constitutes Le Fanu's novel approach to the vampire tradition which is addressed to a predominantly female readership, offering a twist to the "forbidden fruit" theme of the vampire story.

Le Fanu goes into much more detail about specific characteristics of the vampire than Polidori. Starting with looks, Carmilla does not resemble a living corpse (for most of the story), on the contrary, she is a beautiful young woman with an enticing voice.

She was slender, and wonderfully graceful. Except that her movements were languid - *very* languid - indeed, there was nothing in her appearance to indicate an invalid. Her complexion was rich and brilliant; her features were small and beautifully formed; her eyes large, dark, and lustrous; her hair was quite wonderful, I never saw hair so magnificently thick and long when it was down about her shoulders; [...] It was extremely fine and soft, and in colour a rich very dark brown, with something of gold.¹⁷

Her beauty is that of a mysterious woman, concealed somewhat by her long dark hair and dark, lustrous eyes, both sharply contrasting with her bright white skin. The contrast catches people's attention, as well as the fact that her

¹⁷ Joseph Sheridan Le Fanu, "Carmilla," in *In a Glass Darkly*, Robert Tracy (ed.) (Oxford, Oxford University Press, 1993), 262

beauty is perfect and unmarred. Her eyes then capture anyone she wishes to ensnare, as it is impossible to resist her call.

Her beauty is mentioned many times, often with the notion that were she not so pretty, she would not be trusted. However her beauty lulls any suspicion, because a woman so beautiful and pure (in her looks) simply could not be evil, could she?

Her sweet and almost enchanting voice is also mentioned few times. “...and I heard a very sweet voice ask complainingly...”¹⁸ It has an effect on everyone, not just on her intended victims, making her irresistible as well as helping her avoid suspicion. “‘And such a sweet voice!’ added Madame Perrodon.”¹⁹

Another difference from Lord Ruthven are her teeth. Carmilla actually has needle-like prolonged canines, a notorious vampiric signature. However, no one notices the fact or deems it strange enough to ask further. The one to mention her teeth is a wandering hunchback, selling charms and strange remedies. “...the young lady at your right, has the sharpest tooth, - long, thin, pointed like an awl, like a needle;...”²⁰

Moving onward from her looks, Carmilla’s personality is another interesting article. Similarly to Lord Ruthven, she can be extremely cold and secretive. “There was a coldness, it seemed to me, beyond her years, in her smiling melancholy persistent refusal to afford me the least ray of light.”²¹ This part of her personality hints at her real age and at the fact that Carmilla is a lot more than just a pretty girl. In contrast to Lord Ruthven, Carmilla does show her temper from time to time and even shows her pleasure or displeasure, which adds a lot to the authenticity to her character. These brief shows of emotion also often drop hints about her true nature, but, sadly, no one is able to decipher them, and the hints are brushed aside as a personal whim or a strange detail. “...which indicated a people of strange manners and described customs

¹⁸ Le Fanu, *In a Glass Darkly*, 255

¹⁹ Le Fanu, *In a Glass Darkly*, 256

²⁰ Le Fanu, *In a Glass Darkly*, 269

²¹ Le Fanu, *In a Glass Darkly*, 262-263

of which we knew nothing. I gathered from these chance hints that her native country was much more remote than I had at first fancied."²²

Her displeasures are, to people around her, much easier to notice than her pleasures. Both offer a closer look at her vampiric nature. As for displeasures, Carmilla reacts negatively at funeral music (*"Don't you perceive how discordant that is?"*)²³ up to a point where she shows her aristocratic selfishness (*"...I don't trouble my head about peasants."*)²⁴ and then her anger, accompanied by a slight display of her true self:

She sat down. Her face underwent a change that alarmed and even terrified me for a moment. It darkened. and became horribly livid; her teeth and hands were clenched, and she frowned and compressed her lips, while she stared down upon the ground at her feet, and trembled all over with a continued shudder as irrepressible as ague. All her energies seemed strained to suppress a fit...²⁵

Another instance of her displeasure would be her reaction to the hunchback offering to blunt her sharp teeth. Strangely enough, her wrath does go away as quickly as it comes, perhaps to ensure that she does not antagonize or forewarn her victims. She is also very sceptical about nature and religion, strongly disliking both (*"Creator! Nature! [...] And this disease that invades the country is natural. Nature. All things proceed from Nature - don't they? All things in the heaven, in the earth, and under the earth, act and live as Nature ordains?"*)²⁶ up to the point where she openly avoids talking about religion (*"Religion was a subject on which I had never heard her speak a word."*)²⁷

To turn to Carmilla's pleasures, moonlight and sensual romance, leading up to an open sexual relationship, are the most prominent ones, especially since her sexuality leads to feeding on her desired victim.

²² Le Fanu, *In a Glass Darkly*, 265-266

²³ Le Fanu, *In a Glass Darkly*, 266

²⁴ Le Fanu, *In a Glass Darkly*, 266

²⁵ Le Fanu, *In a Glass Darkly*, 267

²⁶ Le Fanu, *In a Glass Darkly*, 270

²⁷ Le Fanu, *In a Glass Darkly*, 277

Carmilla has a similar effect on her victims as Lord Ruthven - they are attracted to her, craving her presence, but they feel drained by spending time with her (especially when intimately close to her). Additionally, Carmilla's victims feel some kind of repulsion towards her affections. Nonetheless it never pushes them away, as the craving for her is irresistible. Carmilla's presence always creates a strange mix of love and abhorrence in her victims.

In these mysterious moods I did not like her. I experienced a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust. I had no distinct thoughts about her while such scenes lasted, but I was conscious of a love growing into adoration, and also of abhorrence. This I know is a paradox, but I can make no other attempt to explain the feeling.

28

This inexplicable feeling only adds to Carmilla's mystery, drawing her victims closer, as they try (without success) to understand her enigma.

What is different about Carmilla from Lord Ruthven is the fact that there is no mention of her destroying someone just for her own pleasure, without feeding on the person. She never brings curses and malediction down on people's heads in order to watch them suffer: she always brings misfortune by feeding and killing.

Another difference is found in the feeding itself. While in Polidori's *The Vampyre* the feeding itself is not portrayed, Carmilla's feeding is. She either visits her victim in her animal form (a monstrous black cat), another difference from Lord Ruthven, or in a dream-like scene, where she shows up as a mysterious female figure in the dark. In both cases, she leaves a wound behind just under the collarbone, two small punctures resembling a wound caused by a needle, but obviously a bite-mark given the shape of her teeth.

There are also two types of her victims - one kind she gets affectionate with, slowly draining the girl, and then the second types are ordinary victims, lower-class girls from the larger region that Carmilla kills quickly. Her aim is

²⁸ Le Fanu, *In a Glass Darkly*, 264

probably to keep herself sustained to enjoy playing games with her favoured victim (in both shown cases a distinguished young lady). Both types of her victims are exclusively young women, girls even, but never men.

Last, but not least, Carmilla possesses several iconic vampiric traits. Starting with her habits, including a long slumber and eating nothing of substance (“*She used to come down very late, generally not till one o’clock. She would then take a cup of chocolate, but eat nothing...*”),²⁹ continuing with a strong intolerance to the sun, which always made her tired and weary, ending with traits such as exceptional strength and agility (“*...he struck at her with all his force, but she dived under his blow, and unscathed, caught him in her tiny grasp by the wrist. He struggled for a moment to release his arm...*”)³⁰ or her lifelike looks in death while she spends time in her coffin (“*The features, though a hundred and fifty years had passed since her funeral, were tinted with the warmth of life.*”).³¹ In Le Fanu’s story, a vampire’s life can be ended permanently, as it happens to Carmilla, by driving a wooden stake through its heart and cutting its head off, which is also how it appears in vampiric folklore.

3.2 Elements of the Plot

Similarly to Polidori’s story, Carmilla relies heavily on mystery, enigma, tension and a feeling of horror. However, Le Fanu’s detail takes it into a personal plane, as he uses a first person narrator. This narrator is a victim to Carmilla named Laura. The experience of the most intimate retelling of the horrifying story includes getting a look into Laura’s thoughts, as the plot is told through her personal letters.

3.2.1 Setting and Mood

Both setting and mood build a reliable background for a Gothic mystery horror tale. The story is set in a lonesome castle in a remote area in Styria, Austria. Only few people live in the castle and the castle itself is surrounded by

²⁹ Le Fanu, *In a Glass Darkly*, 265

³⁰ Le Fanu, *In a Glass Darkly*, 312

³¹ Le Fanu, *In a Glass Darkly*, 315

a large forested area, in which only few small villages can be found in the vicinity. Additionally, the eerie ruins of a burned out, long-dead village can be found not that far from the castle. The castle itself, as if the aforementioned setting was not enough, promotes the feeling of solitude and secrecy.

Nothing can be more picturesque or solitary. It stands on a slight eminence in a forest. The road, very old and narrow, passes in front of its drawbridge, never raised in my time, and its moat, stocked with perch, and sailed over by many swans, and floating on its surface white fleets of water-lilies.

Over all this the schloss shows its many-windowed front; its towers and its Gothic chapel.³²

Very few people reside in the castle, further promoting the feeling of isolation, adding to the overall mood.

The mood, throughout the story, is very soft, sensual, melancholic even, in certain moments crushed by a sudden increase of tension and fear, but overall promoting the enigma of Carmilla and a certain frustration about the fact that the mystery cannot be cracked until the very end of the story.

3.2.2 Mystery and Tension

Mystery and tension are provided mostly by events surrounding Carmilla and unsuccessful attempts made by Laura to decipher her enigma, as the plot is not as fast paced as the one of *The Vampyre*. Strongly present foreshadowing in the form of dreams and dropped hints also adds a lot of mystery and suspense. Dreams are a powerful tool of a storyteller, often used for their enigmatic nature to add a flavor of mystery to the story,³³ and along with the hints allow the reader to put together pieces of the whole picture.

First, Carmilla's influence over Laura is foreshadowed by a dreadful dream Laura has as a little girl. In the dream, if it really is just a dream, Carmilla visits Laura. Within this dream the twisted nature of Carmilla's

³² Le Fanu, *In a Glass Darkly*, 244

³³ Michael Davis, Gothic's Enigmatic Signifier The Case of J. Sheridan Le Fanu's 'Carmilla,' in *Gothic Studies* 6/2 (Birmingham, University of Birmingham, 2004) 223

relationship to Laura is shown, which, at first appears as soothing, almost motherly, and then suddenly turns into terrifying oppression.³⁴ This relationship appears again several times throughout the story and always creates a definite sensation of horror.

Another important moment, both to the plot and to the mood, is Carmilla's arrival. It happens at night with a full moon and crushes a serene scenery, foreshadowing Carmilla's effect on the inhabitants of the castle. The initial scenery is very romantic. People from the castle go out to enjoy the full moon, softly glowing in the sky and making the world into a game of shadows. Then, when they slowly return to the castle, a carriage arrives. It crashes wildly, disturbing the nocturnal peace and quiet.

Imagery of some disturbance of otherwise peaceful moments is often repeated in events concerning Carmilla. Shortly after her arrival, a mysterious illness appears, one that takes lives of young women from the surrounding area. It is not explicitly stated that she is at fault, but her demeanour from a later occasion, her anger during the funeral, suggests her involvement, as well as her disdain for the afflicted.

Another instance of the disturbance of peace is her disappearance one night, blamed on sleepwalking. Laura wakes to find that Carmilla is missing (another case of the peaceful situation being shattered) and then the whole castle goes awry in search of Carmilla, only to discover her later, conveniently lacking any memory of what had transpired.

Carmilla's enigma is so incredibly tantalizing mainly due to the fact that she drops many hints. Yet Laura, through whom the reader is experiencing the story, is unable to decipher them, even though she desires to do so. Carmilla's strange habits³⁵ are passed as mere personality quirks, misunderstood by Laura due to her lack of worldly knowledge. Her flares of passionate anger remain unfathomable, even though they are incited by events concerning religion or Carmilla's peculiar teeth. When she comes to feed on Laura, the experience is so unnatural and horrifying, that even though Laura is most definitely awake,

³⁴ M. Davis, *Gothic's Enigmatic Signifier*, 229

³⁵ Le Fanu, *In a Glass Darkly*, 265

she dismisses it all as merely a dreadful dream. Finally, when a doctor comes to examine her wound, Laura is kept out of the council of older men (the doctor and her father), thus she cannot connect all the strange occurrences together and figure out the mystery.

Only when she sees with her own eyes what a wraith Carmilla truly is does Laura understand. Still, she does not fully believe it. She is left haunted by a shadow of desire though, even after the vampire is destroyed, making her long for Carmilla's presence even after she has ultimately come to the truth.³⁶

3.2.3 Purity and Wickedness

A very favourite theme in vampire stories. *Carmilla* is no exception, as the demonic figure of the vampire represents wickedness, spoiling everything it touches. Similarly to *The Vampyre*, purity in *Carmilla* is represented by innocent young women being spoilt (and, in the end, killed) by Carmilla.

Carmilla herself also bears some degree of this duality, as she appears as a beautiful girl, young and pure, sweet to others and pleasing to the eye. However, in reality she is an undead fiend whose only purpose is to devour lives and to wreak great sadness everywhere she goes. She masterfully uses this guise of innocence to manipulate people into doing what she wants them to do. What is a bit surprising is the fact that no one actually recognizes her guise as not genuine, even though she does drop hints and keeps doing things that crack at the image of a perfect innocent young virginal woman (namely her bursts of anger, her antipathy towards religion and her sensuality in ties with her unrestricted sexuality).

In fact her relationship with Laura perfectly adapts the theme of purity and wickedness. Laura represents the pure innocent soul to be spoilt, while Carmilla represents the demonic presence spoiling the girl. It can be seen in their behaviour as well - Carmilla always initiates, gives lustful looks and tempts Laura, whereas Laura only submits, but does not actively participate. She even fears Carmilla and dislikes her moods and some of her bolder actions,

³⁶ Le Fanu, *In a Glass Darkly*, 319

but since she has fallen under Carmilla's seductive influence, she has no power to withdraw.

Another case of purity and wickedness can be seen in a different angle of their relationship. Carmilla often shows mother-like affection towards Laura, who had lost her mother when she was just a little girl. However, this warm, soothing affection is always abruptly disturbed by some vicious act of Carmilla's, or is spoilt in a more subtle disruption, but nonetheless horrifying, as it usually has something in common with Carmilla's need to feed - "*Shy and strange was the look with which she quickly hid her face in my neck and hair, with tumultuous sighs...*"³⁷

³⁷ Le Fanu, *In a Glass Darkly*, 273

4.0 *Dracula* by Bram Stoker

4.1 The Attributes of the Vampire

Count Dracula, the vampire in Bram Stoker's *Dracula*, is the most detailed of the three vampires this work is concerned with. The novel is the longest of the three works of fiction, and thus gives the most space to work with the vampiric folklore, which is heavily represented in *Dracula*.

Dracula's appearance is the most telling of all three. Whereas Lord Ruthven could pass as a crude gentleman with no love of the sun and Carmilla as a beautiful young woman, *Dracula*'s features are distinguishably different from those of a normal person:

...was fixed and rather cruel-looking, with peculiarly sharp white teeth; those protruded over the lips [...] For the rest, his ears were pale and at the tops extremely pointed [...] Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point.³⁸

In addition to these visual distinguishers, there is another difference between *Dracula* and the other two vampires. Both Lord Ruthven and Carmilla are overall pleasing to the eye, while Count *Dracula*, on the other hand, is not at all. As for his stature, he is described as a tall thin man, while concerning his looks, he resembles a rather ungraciously aged old man, who was never pleasing to look at to begin with.

His face was a strong - a very strong - aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in

³⁸ Bram Stoker, *Dracula*, (Herfordshire, Woodsworth Editions Limited, 1993), 17

its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking...³⁹

Count Dracula's looks often change depending on his mood and on whether or not he has fed. As for the mood, his eyes turn to red and glow like embers if he is either agitated, angry or if he has just drunk blood. Regular feeding from a good source also results in him getting younger and stronger. Lord Ruthven also exhibited a physical change after feeding, but only in his liveliness and only temporarily, whereas Dracula seems to maintain the effect for much longer and the physical changes are more apparent.

Dracula also has some boundaries, set very strongly, that appear in vampiric lore. He is affected by holy symbols, such as the crucifix ("*...and his hand touched the string of beads which held the crucifix. It made an instant change in him...*")⁴⁰ - holy water, or wafer ("*...holding towards him the envelope which contained the Sacred Wafer. The Count suddenly stopped, just as poor Lucy had done outside the tomb, and cowered back.*").⁴¹ Another boundary of his is water, as he cannot survive being in a body of moving water, be it river or sea. He can move freely on a ship or a boat, but should he be thrown overboard, he would perish.

A very iconic part of the lore is drawn out nicely in *Dracula*, as this vampire can move freely and as he wishes only during the night. During the day, he needs to stay inside his coffin or inside some other sanctuary he had devised for himself ("*As I looked, the eyes saw the sinking sun, and the look of hate in them turned to triumph*").⁴² If he has no sanctuary prepared, he is bound to whatever form he has and cannot do anything about it until the sun sets ("*The sun that rose on our sorrow this morning guards us in its course. Until it sets tonight, that monster must retain whatever form he now has.*").⁴³ His powers also wane during the dusk and dawn considerably, as the day and night

³⁹ Stoker, *Dracula*, 17

⁴⁰ Stoker, *Dracula*, 23

⁴¹ Stoker, *Dracula*, 235

⁴² Stoker, *Dracula*, 314

⁴³ Stoker, *Dracula*, 243

change their places (*“Do it before the dawn, for I feel that then I can speak, and speak freely.”*).⁴⁴

Three other traits define Dracula, ones that neither Carmilla nor Lord Ruthven exhibit. Dracula is repelled by garlic, another very iconic part of vampiric lore. He cannot go where he was not invited - specifically over a threshold - (*“I wouldn’t ask Him to come in at first, though I knew He wanted to...”*)⁴⁵ - which is why he enters and leaves his own castle by a window (*“...I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss...”*)⁴⁶ - and does not make any reflection in a mirror (*“...I could see him over my shoulder. But there was no reflection of him in the mirror!”*).⁴⁷ That particular lore may be caused by the fact that mirrors were made of polished silver during the nineteenth century, and silver was considered a pure metal, repelling evil.

All three vampires have the supernatural power, in some form, of mind control. Dracula possesses the most powerful form of such practice, as he can make people fall asleep (*“I must have been asleep, for certainly if I had been fully awake I must have noticed the approach...”*)⁴⁸ or even freeze at his behest (*“...the eyes fell upon me, with all their blaze of basilisk horror. The sight seemed to paralyse me...”*).⁴⁹ Dracula also exhibits a hypnotic control over his victims, compelling them to do his bidding, for example open a window for him to feed freely upon them. He does not need to influence them directly with his eyes in this case, as he has planted seeds of his influence beforehand. Then there are the Szgany Gypsies, who aid Dracula with his plans, but whether they are under his mind control or whether they serve him for their own purposes is unknown.

Dracula is also associated with mist, being able to control the weather up to some degree (especially mist and fog - *“...masses of sea-fog came drifting*

⁴⁴ Stoker, *Dracula*, 259

⁴⁵ Stoker, *Dracula*, 232

⁴⁶ Stoker, *Dracula*, 30

⁴⁷ Stoker, *Dracula*, 23

⁴⁸ Stoker, *Dracula*, 14

⁴⁹ Stoker, *Dracula*, 45

*inland - white, wet clouds, which swept by in ghostly fashion... ”*⁵⁰) and to travel as an apparition made of thin smoke or of speckles of dust (“...*a whole myriad of little specks seemed to come blowing in through the broken window, and wheeling and circling round like the pillar of dust... ”*).⁵¹

The Count displays a strong connection to animals as well, especially those animals that were thought repulsive and evil during the nineteenth century - rodents, wolves, bats, insects - wolves being the most often mentioned, because they have similar teeth and appear the most violent and vicious. The howling of wolves always precedes some dramatic action connected with Dracula, be it the first arrival to his castle, his arrival to London, his final descent on a victim or the final fight. “*Close at hand came the howling of many wolves. It was almost as if the sound sprang up at the raising of his hand... ”*⁵²

Similarly to Carmilla, Dracula can change his form into one of an animal. His forms consist of a wolf, a great dog or a bat. Again, as with the control of the beasts, the Count assumes his animal form preceding some dramatic event in the plot.

Similarly to Carmilla and Lord Ruthven, Dracula exhibits exceptional physical strength (“*With one sweep of his powerful arm, the Count threw the door shut... ”*).⁵³ He also follows strange habits, for example not eating anything of substance or expressing malign and devilish joy over his cunning tricks (“...*and with a smile that Judas in hell might be proud of. ”*)⁵⁴

In accordance to feeding, Dracula specifically uses the jugular vein as his entry point while sucking blood. He leaves a bite mark behind, and uses the same entry point repeatedly to suck blood from his victim. When he comes to feed, his victims feel a strong sensation of horror (“*Ah, not if you were like me - if sleep was to you a presage of horror! ”*).⁵⁵ His victims also experience a

⁵⁰ Stoker, Dracula, 65

⁵¹ Stoker, Dracula, 119

⁵² Stoker, Dracula, 43

⁵³ Stoker, Dracula, 43

⁵⁴ Stoker, Dracula, 43

⁵⁵ Stoker, Dracula, 104

draining effect, but this time rather than its source being emotional, it is caused by the severe loss of blood.

What is completely unique to Dracula in comparison to Carmilla and Lord Ruthven is the fact that he can create other nearly immortal vampires out of his victims. He achieves this through the Baptism by blood, which he inflicts on female victims he wishes to change. Though he does not limit his victims to females only, he does not inflict the Baptism on men.

The Baptism is performed only on a victim the Count has already fed from. The vampiric affliction is transferred through Dracula's blood, which the victim is forced to swallow. The victim is then afflicted by the first stages of vampirism. Dracula still can go and feed off of the infected victim, and he also gains a peculiar connection to the victim, as well as much stronger grip on their minds. However, the connection is not one-sided: the victim can connect with Dracula too, to feel him and sense what he does.

Vampirism progresses slowly while the victim is still alive, making her susceptible to the same things as a fully developed vampire is. The victim also changes physically over time, the gums draw back, the complexion grows pale and the teeth begin to sharpen slowly. Once the afflicted victim dies, the corpse then turns into an "undead" vampire, who then continues in the work of her master, spreading havoc and suffering.

Finally, when killed through a peculiar process, the body of a vampire returns to its natural form. The older vampires turn to dust ("*...the whole body crumbled into dust...*"),⁵⁶ younger ones turn into corpses again ("*There in the coffin lay no longer the foul Thing that we had so dreaded [...] but Lucy as we had seen her in her life...*").⁵⁷ Just before this happens, a quickly passing moment of relief can be seen on a face of the vampire, as the soul, that has been plagued by the dark curse, is finally set free and the vile beast is destroyed ("*I shall be glad as long as I live that even in that moment of final dissolution there was in the face a look of peace...*").⁵⁸

⁵⁶ Stoker, *Dracula*, 314

⁵⁷ Stoker, *Dracula*, 180

⁵⁸ Stoker, *Dracula*, 314

4.2 The Story

Being the longest of the three, the story in *Dracula* will get much more attention than the others. Stoker tries to make the story and everything in it seem real and goes into great detail to achieve such realism. The environment is meaningfully crafted and viewed through the eyes of several narrators, whose personal thoughts are used masterfully in creating a flow for the story. Just like the other two stories, *Dracula* relies on mystery, tension and horror heavily, but what it possesses above them are moral messages and the bravery of the international set of heroes, Dracula's antagonists.

4.2.1 Overall Course of the Story

The story runs its course in three main areas - Dracula's castle in Transylvania, Whitby and London. A few other locations also appear, but are not as significant as the last aforementioned two.

The location of Dracula's castle is not precisely stated, although in correspondence with realism the places in the vicinity reflect their real world location quite well. The castle alone bears a great deal of symbolic and storytelling significance. As for symbols, the castle can be interpreted as a looming presence of the power of the past,⁵⁹ especially if viewed through the eyes of an Englishman. The effect is intensified by a careful preparation for this effect, starting with Jonathan's travel to the "barbaric" East ("*It seems to me that the further East you go the more unpunctual are the trains.*"),⁶⁰ gradually increasing as he leaves the civilised areas and gets to travel through stunningly beautiful lands untouched by advanced civilisation and affected by strongly rooted superstition.

Then, after a rather wild ride in a horse-pulled cart, Jonathan is transferred to the castle. It is only a ruin, nevertheless still magnificent and dominating.

⁵⁹ Carol A. Senf, *Dracula*, The Jewel of Seven Stars, and Stoker's "Burden of the Past," in *Bram Stoker's Dracula Sucking Through the Century, 1897-1997*, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997), 77-79

⁶⁰ Stoker, *Dracula*, 4

Even at the end of the story, when Dracula is finally destroyed, the castle remains - the past cannot be simply erased, it will forever be there, quietly standing and living through memories. Even though it might seem defeated, it still affects people, whether they wish it or not.

In the summer of this year we made a journey to Transylvania and went over the old ground which was, and is, to us so full of vivid and terrible memories. It was almost impossible to believe that the things which we had seen with our own eyes and heard with our own ears were living truths. Every trace of all that had been was blotted out. The castle stood as before, reared high above a waste of desolation.⁶¹

This emerging of the castle functions both as a symbol (like the past it is hidden in shadows, unknown to most, but still fastly standing in its place and, when discovered, inspiring awe and causing chills) and as a foreshadowing of what lies hidden in its forgotten halls. When Jonathan first encounters the castle, it is dark and he cannot see much of it, cannot comprehend it as a whole, just like with the Count himself.

The castle itself functions as a great instigator of tension, due to it being a problem to solve as Jonathan slowly realizes that he is imprisoned among its walls. Jonathan's perplexity slowly turns into fear as he realizes that the castle is home to unspeakable horrors. The realization comes in pieces at first, an oddity here and there, but as time progresses, Jonathan is terrorized over the realization that something is horribly wrong with the Count, and this terror is extremely startling, because Jonathan Harker is portrayed as a rational, civilized man with a cool head through the beginning of the story, which makes his feelings believable. Jonathan experiences several intense events, along with vain hopes that he might manage to flee from his prison, both eventually leading to an effort to destroy the Count, albeit unsuccessfully.

Then the narrative moves away from Jonathan and no news is heard from him for a long time. This abrupt cut in perspective works nicely in keeping the

⁶¹ Stoker, *Dracula*, 315

reader on edge, wondering what might have happened in the castle. The story moves to Whitby and London, to Doctor Seward, Mina and Lucy. The situation in the town is in a sharp contrast to what happens in the castle, as Whitby is sleepy and everything seems normal.

Not everything is, as we get to know later. Again, foreshadowing and personal view through the characters is the favourite method of creating an uneasy feeling in the reader. At first, it is only little details. Mina frets over Jonathan (whose fate is unknown even to the reader). The town church and a surrounding graveyard are often mentioned and described to a great detail, drawing the reader's attention. The outer world is a bleak, grey place (except for the emerald grass - a single ray of brightness). Then there are more telling signs - especially Renfield's zoophagous case and Lucy's scandalous desire to marry and love more than one man.

The story often changes the narrator, revealing various details from different perspectives, but also from different levels of trustworthiness (Dr. Seward, as a rational man and a scientist, is surely much more reliable than a weak emotional woman - Lucy). Due to this switching of perspective and "genres" of narration (diaries, letters, newspaper articles, telegrams as well as omniscient exposition...), the reader is forced to piece the events together like a detective, to think about the story and to wonder, and that is a powerful tool in creating tension. Yet the reader usually knows more than the characters who are often witless to the dangers surrounding them.

Another tool is an everlasting feeling of creeping, ungrasped danger. The events suddenly begin to move fast forward again. The mysterious ghost ship arrives. A great dog darts from below its deck and disappears. Renfield's case gets weirder day by day. There are problems with the behaviour of wolves at the local zoo. Lucy starts to walk in her sleep again, as she did when she was little.

During one such venture she finds her way to the frequently mentioned church, where a strange figure, quickly disappearing like a mist in the wind, is seen looming over Lucy. From that moment forward, Lucy's health begins to diminish. No one can figure out what happened. At this moment a new

character appears, a wise old man, Dr. Van Helsing, who is of Dutch background like the author.

He hints at the truth and slowly unravels it. As he does, the narrators are struck with disbelief, since the truth is so different from what they are used to. This sharp contrast between everyday reality (a modern world of science and reason) and the reality of the danger (a dark world of monsters, the supernatural and vice) serves as yet another effective factor of astonishment and shock.

All of this, the hints, the looming danger, the horror, unfolds into a quick succession of events. Once all the men form a hunting group together and once Mina is infected, time is of the essence. The tension is vividly drawn out and characters react to it. Short periods of respite and rapid actions exchange places in a quick pace, up until the climax, the hunt for the Count underneath his castle.

The final chase includes wolves, Gypsies, a dramatically setting sun (emphasizing the passing of the time, which makes the victory of the heroes more unlikely with every moment passed) and a fight of winchester guns against knives. In the end, civilization and virtue win, but at a bitter cost - one of the hunters dies. In spite of the victory, the castle still stands, silent and threatening.

4.2.2 Purity and Wickedness

The favourite theme of Vampiric novels is drawn out to the extreme in *Dracula*, and, similarly to both *The Vampyre* and *Carmilla* it concerns immoral sexuality to a great degree. Especially female sexuality, the realization of which is seen as something dangerous and wrong so strongly, ends up being demonized.⁶² This danger and wickedness of female sexuality appears in both of the other mentioned works as well, and *Dracula* even bears a trace of *Carmilla* - the three vampire women who reside in Dracula's castle.⁶³

⁶² Jacqueline LeBlanc, "It is not good to note this down": *Dracula* and the Erotic Technologies of Censorship in Bram Stoker's *Dracula* Sucking Through the Century, 1897-1997, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997), 252

⁶³ Patrick McGrath, "Preface: Bram Stoker and His Vampire," in Bram Stoker's *Dracula* Sucking Through the Century, 1897-1997, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997), 43

These she-vampires are portrayed as vile seductresses, possessing irresistible beauty and being sexually active, wanting. Stoker uses the word 'voluptuous' very often when writing about them, especially while mentioning their lips (though surely not referring to their lips alone). However, when we turn to their behaviour, the she-vampires are no longer perfect - they are the representation of wickedness of an awakened woman, rather than an innocent passive woman.

The she-vampires are so beautiful and wanting that even the strongest and purest of men (the main male characters) are tempted by them. The she-vampires actively seek to seduce men, they are active sexually. Their ultimate goal is to enjoy themselves and kill the victims, draining all blood from their bodies. They also exhibit animal behaviour, especially licking their lips ("*...and as she arched her neck she actually licked her lips like an animal...*")⁶⁴ and snarling ("*...she drew back with an angry snarl, such as a cat gives when taken unawares...*").⁶⁵ By tying these animalistic behaviours to the sexually aggressive she-vampires, Stoker further seals the notion of danger that is a woman free of sexual restraint, not to mention the ultimate goal of such behaviour.

On the other side to these she-vampires stand the two female characters - Lucy and Mina. Both of them are exemplary pure in their behaviour, are sweet and gentle, dutiful and considerate.

However, since they are women, and therefore the weaker sex, their sweet purity is prone to spoiling. There is also some difference between them - Lucy is highly sexualized, being valued for her beauty and sweetness. She also carries a foundation for wickedness, as she expresses a desire to have more than one man. Thus, when Dracula arrives, Lucy's purity is inevitably spoilt and lost to the wicked beast.

Mina, on the other hand, is valued more for her intelligence and resourcefulness, both of which are directed towards the goal of being useful to her husband. She is a paragon of what a good victorian woman should be,

⁶⁴ Stoker, *Dracula*, 33

⁶⁵ Stoker, *Dracula*, 175

which results, even though the Count has forced himself on her through the Baptism, in the men being able to save her purity and let her remain as spotless as freshly fallen snow.

The main pillar of what is good and pure is represented in the male heroes, who, except for the wise sagely figure of Van Helsing, are all exemplary strong, young and righteous men. They are astonishing paragons of what a Victorian man should be like. That is why, even though tempted by the she-vampires who play at their own weaknesses, the men never fall from grace, especially not moral grace.

All of these paragon characters stand together against one wicked monster. The she-vampires do not count as much as Dracula himself does, because they are only symptoms of his consummate evil. Four great men, a wise sagely man of indomitable will and an exemplary woman all working together are needed to destroy one monster. This should give the reader the idea of how monstrous and wicked the Count actually is, and what a threat he poses to humanity as a whole.

Dracula represents everything that is wrong, wicked and evil in the world. Similarly to Lord Ruthven, Dracula enjoys hurting people and causing sorrow, but he never does so without a purpose. That differentiates him from both Carmilla and Lord Ruthven. They do plan things, but lack a final goal, to which all their actions are headed, whereas Dracula has a master plan, one which he carefully sticks to and plays his game to gain more power.

To achieve what he desires, Dracula shuns no tactic. He does not refrain from framing, lying, manipulating or murdering. Not even children are safe, especially from the she-vampires in his service, who, unlike Carmilla, seem unable to feed from women and prefer men and children to satisfy their needs.

The most terrifying aspect of Dracula's machinations is the fact that no one has any idea what is happening under the surface of everyday reality. It is hard to accept even for the main characters, who have sensed that something indeed was wrong, but could not clearly categorize it in any way.

Along with all his bad qualities, his barbaric signs (atavism) and his evil nature, rejoicing in suffering and pain, Dracula's evil can be also seen and

confirmed in the way he enacts his detailed plan. He never attacks his adversaries directly, but rather always lurks in the shadows and uses someone else as his tool, be it she-vampires or animals over which he rules. In contrast, the good and moral heroes take action into their own hands and stand for themselves.

In addition to this, Dracula insidiously uses affections of the heroes against them, as he, in an unguarded moment, sneaks out of the shadows and corrupts their women through the Baptism by blood. The Baptism itself is hideous and wicked, carried out by forcing someone to swallow Dracula's blood. If focused on the notion that women, on whom the Baptism is performed, become spoilt upon forsaking their purity (they become sexually active and aggressive, thus deny the men their rightful position as sovereigns over everything), and the idea that blood signifies semen in Victorian symbolism,⁶⁶ the Baptism becomes even more disgusting, especially while enacted before the eyes of a paralyzed husband, a peak of wickedness spoiling the purity.

Even though Dracula and every woman he turns over to wickedness stand at the deepest depths of evil, there is yet hope for redemption of the soul - when such a monster perishes, the soul of its host is released and may find peace again. Through the relentless effort of the paragons of Western society, good wins in the end.

All things considered, one can safely assume that *Dracula* is an enactment of a male fantasy (regarding women and their sexuality), but also a cautionary tale, warning against the realization of such fantasies, and bidding readers to stay on the course of unstained morality, because if they stray away, coming back into light will not be so easy and what happens while they stray might cause great grief.

⁶⁶ Asparia Stephanou, A 'Ghastly Operation': Transfusing Blood, Science and the Supernatural in Vampire Texts in Gothic Studies, Manchester: Manchester University Press, 2013, Vol. 15, No. 2, 58

Conclusion

The figure and the plotline of the Vampire theme have both changed and transformed in some manner throughout the nineteenth century, but the vital core remains the same. No matter what is added, what message the story tries to convey, the conflict between purity and wickedness is always laid down in these novels. However, only the core of this is true. The execution of this theme varies as well through these three works of fiction - in *The Vampyre* the seducer brings ruin to all, not only the innocent. Lord Ruthven does hunt for innocent women, so often used as a symbol of purity, but they are not the only ones brought down by him. Everyone, regardless of their gender, their manners, their status or their soul, who comes into contact with Lord Ruthven, ends up in ruin, if not dead. *Carmilla* and *Dracula*, on the other hand, both follow the pattern of preying on (yet) pure women only, even though there is a slight difference between them. *Carmilla* will choose any girl, while *Dracula* tends to go after those who have, in some way, invited him or wronged him.

There is also another difference to the theme of purity and wickedness between Lord Ruthven and the other two vampires. *Carmilla* and *Dracula* both elevate a danger of female sexuality onto a figurative pedestal, while *The Vampyre* does not. Lord Ruthven even refuses to go after women who are sexually awakened, since those are already wicked and thus do not offer any pleasure in bringing them down, as there is nothing pure enough to stain. Even though Polidori predated the Victorian moralists, the theme of purity and the spoiling of it is elevated in the plot.

The only characteristic the three vampires indisputably share is their supernatural nature. All of them have different backgrounds, which fall under the varying details described earlier, but all of them reside on the other side of mundane. All three also have aristocratic backgrounds.

Other than this substance of a supernatural seducer, the vampiric figures and elements of the stories spun around them vary, depending on the desired message the story should carry.

Nonetheless the theme of vampire, however adapted, became wildly popular during the time these three works of fiction were created, and have stayed popular up to today. The influence of vampires can be seen in Wilde's *The Picture of Dorian Grey*, although the seducer does not feed physically on his victims, the theme is very similar, as the seducer represents the wicked and those involved with him are brought to ruin. Not to speak about countless vampire novels that appeared in the twentieth century, even though the genre got wider and fluctuated to unexpected areas, for example romance, much favoured in the early twenty-first century.

Summary

Náplní této bakalářské práce je analyzovat a porovnat postavu upíra a příběhové elementy ve třech gotických dílech napsaných anglickými autory během devatenáctého století - *The Vampyre* od Johna Williama Polidoriho, *Carmilla* od Josepha Sheridana Le Fanu a *Dracula* od Brama Stokera.

Úvodní kapitola má za účel zběžně seznámit s kontextem hlavních děl. Krátce představuje život každého z autorů, následně stručně charakterizuje literární styly romantismu a gotiky a nakonec poukazuje na tradici upírského folklóru.

Druhá kapitola rozebírá dílo *The Vampyre* od Johna Polidoriho, které bylo po určitý čas připisováno básníkovi Byronovi. Upír z tohoto příběhu, Lord Ruthven, je od druhých dvou poněkud odlišný, jako jediný se zaměřuje i na jiné oběti než pouze ty, ze kterých chce vysát krev anebo je k něčemu využít. Toto dílo je také nejkratší, takže je nejméně detailně zpracováno a gotické prvky v něm jsou zastoupeny v mírné podobě.

Třetí kapitola se zabývá dílem *Carmilla* od Josepha Le Fanu. Toto dílo jako jediné z děl zastoupených v této bakalářské práci představuje postavu upíra jako ženu. Její vztah ke zvolené oběti je odlišný, vybírá si totiž dva typy - oběť, ze které se živí, jichž je mnoho a jsou obyčejné, a poté oběť, ke které si buduje jakési emocionální pouto. Žije vedle ní, omotává si oběť kolem prstu "láskyplným" chováním a přitom jí sají krev. Carmilla je nakonec zničena muži, kteří se snaží její oběť zachránit, ale oběť, neustále očarovaná Carmillou, nakonec stejně zemře.

Čtvrtá kapitola se věnuje dílu *Dracula* od Brama Stokera. *Dracula* je z těchto tří děl nejdelší a jeho příběh je nejvíce propracovaný. Zároveň už se řadí do viktoriánské gotiky, ve které romantické prvky ustupují, ačkoliv nejsou úplně vypuštěny. Konkrétně v tomto díle je prostředí příběhu zpracováno převážně realisticky, se zapojením moderní techniky tehdejší doby, aby bylo dosaženo co nejsilnějšího pocitu realističnosti. Díky tomu pak gotické a mysteriózní prvky příběhu získávají na autenticitě. Hrabě Drákula je též ze zmiňovaných upírů nejnebezpečnější, jelikož jeho magické upírské síly jsou

mnohem mocnější než u druhých dvou upírů. Jeho hrozivost spočívá mimo jiné i v tom, že postupuje podle pečlivě vymyšleného plánu, který ho zavede až do Londýna, a po dlouhou dobu mu nikdo není schopen účinně odporovat.

V závěru je shrnuto, v čem jsou si díla podobná a v čem se liší. Odlišnosti je možno nalézt v konkrétním zpracování jednotlivých příběhů a v konkrétním vykreslení jednotlivých postav. Ovšem jádro obojího je stejné - ve všech třech příbězích se vyskytuje postava upíra jakožto nadpřirozeného démonického svůdníka, který ničí životy všech, s nimiž přijde do styku. Všechny tři příběhy mají též v jádru stejnou tematiku - zásadní je vždy otázka a konflikt čistoty a zkaženosti lidské duše.

Sources

Primary Sources

LE FANU, Joseph Sheridan, "Carmilla" in *In a Glass Darkly*, Robert Tracy (ed.) (Oxford, Oxford University Press, 1993)

POLIDORI, John William, "The Vampyre" in *Three Gothic Novels*, E. F. Bleiber (ed.) (New York, Dover Publications, Inc., 1966)

STOKER, Bram, *Dracula*, (Hertfordshire, Woodsworth Editions Limited, 1993)

Secondary Sources

BERRETT, Charlotte, Introduction to the Victorian Gothic, at <http://writersinspire.org/content/introduction-victorian-gothic>, accessed on Thursday, November 16, 2017

DAVIS, Michael, Gothic's Enigmatic Signifier The Case of J. Sheridan Le Fanu's 'Carmilla,' in *Gothic Studies 6/2* (Birmingham, University of Birmingham, 2004)

LEBLANC, Jacqueline, "It is not good to note this down": Dracula and the Erotic Technologies of Censorship in *Bram Stoker's Dracula Sucking Through the Century, 1897-1997*, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997)

MATUS, Douglas, How Gothic Horror Related To Romanticism, at <https://penandthepad.com/gothic-horror-related-romanticism-england-20914.html>, accessed on Thursday, November 16, 2017

MCGRATH, Patrick, Preface: Bram Stoker and His Vampire, in *Bram Stoker's Dracula Sucking Through the Century, 1897-1997*, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997)

ROSETTI, W. M. (ed.), *The Diary of John William Polidori*, (London, Elhin Mathews, 1911)

SENF, Carol A., Dracula, the Jewel of Seven Stars, and Stoker's "Burden of the Past" in *Bram Stoker's Dracula Sucking Through the Century, 1897-1997*, C. M. Davison (ed.), (Toronto, Dundurn Press, 1997)

STEPHANOU, Asparia, A Ghastly Operation: Transfusing Blood, Science and the Supernatural in Vampire Texts, in *Gothic Studies*, Manchester, Manchester University Press, 2013, Vol. 15, No. 2

TWITCHELL, James B., *The Living Dead: A Study of the Vampire in Romantic Literature*, (Durham, Duke University Press, 1981)