

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
UNIVERSITY OF MOHAMED BOUDIAF  
FACULTY OF LETTERS AND FOREIGN LANGUAGES  
DEPARTMENT OF ENGLISH



# The Vampire/Witch Crossing the Ocean of Time: The Metamorphosis of the Gothic Art in Contemporary Literature and Cinema

A dissertation submitted in partial fulfilment of the requirements for the  
Degree of Master in Literature and Civilisation

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2018/2019

## *DEDICATION*

First, I would like to dedicate this work to my beloved parents, mom and dad, for the complete support and the unconditional love, they mean so much to me. Also to my grandpa Said who was my second father and he is no longer here, may Allah have mercy on him: “I will never forget you dear.”

I would like to express my sincere thanks of gratitude to my husband Mohamed, who was a great support to me in doing this, because without him this dissertation might not have been accomplished.

I would like to thank my sisters Hadjer and Takoua and my brother Idriss for being always there for me, you are the best friends I can ever have.

I dedicate this dissertation also to my grandma Zakia, my special cousin Mohamed, and my uncles: Morad, Redha, Abdelwahab , Chahra and Nassir.

Special thanks to my lovely friends: Sihem, Ines, Khawla, Ibtissem, Nerimane, Rima and Amani. I love you all.

*Sarah*

## ***DEDICATION***

I would like to dedicate this work to the soul of **my father** whose memory is still very much alive and whose place in my heart will never be replaceable; may *The Almighty ALLAH* grant him a place in Paradise among His beloved ones.

My deepest gratitude goes to **my mother**, who has always stood by my side in times of need, to whom I owe my life for her constant love, moral support, encouragement and blessings. In addition, I want to give special thanks to **my brothers** and **sisters** for their help by all means, and to all my amazing nieces which are Dahmane, Lodjain, Ishak, Hatem, Mohamed Assil and Moncef. Also to all my fabulous friends.

**Bohra**

## *ACKNOWLEDGMENTS*

All praise is to *The Almighty ALLAH* who grants us the strength, ability, and health to accomplish this dissertation.

First, we would like to express our heartfelt thanks and sincere gratitude to our supervisor, **Mr. Mohammed SENOUSSI**, for his unfailing support, invaluable guidance, patience, motivation, insightful comments and immense knowledge that cause this work to come to fruition. He helped us during all stages of research and writing of this dissertation, without his support it would not be possible to conduct this research. We are really thankful for all the hours he spent reading the text.

Special thanks and appreciation also go to the members of the examining jury for their precious reading and analyzing our work.

## ABSTRACT

This dissertation endeavors to highlight and explore the metamorphosis of the gothic art in contemporary literature using Meyer's *Twilight* and J.K Rowling *Harry Potter* series as focal points and guides. The figures of the vampire and witch in the gothic fiction novels witnessed many changes from the seventeenth century till now. At the very beginning, these two figures were symbols of desire, fear, horror, and disgust; however, modern novels are taking another path. In spite of terror and evil, there is also love, humor and romance. This dissertation thus pays a special attention to examine the mystery of the vampire/witch within literature and cinema. Therefore, this dissertation is divided into two chapters; the first one draws attention to how the vampire/witch images were used to be in the traditional folklore and it gives an detailed overview about their features in the ancient history, this offers a better understanding of the issue tackled in the second chapter. This latter, in its turn, tackles the metamorphosis of the gothic art in the selected corpus to broaden our understanding about the vampire/witch evolution. It uses an eclectic method, namely the archetypal and stylistic approaches.

### **Key words:**

Archetype, hero, horror and terror, romance, supernatural.

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## INTRODUCTION

Gothic literature is a genre or mode of literature and film that combines fiction, horror, death, and at times romance. Many Gothic writers focused their writing on supernatural elements such as the vampire. The vampire/witch novels gained much fame from nineteenth century till now. In early times, the figure of vampire/witch in gothic fiction and collective imagination of people induced mostly fear and desire. At the very beginning, the vampire/witch have been used just for evil purposes.

However, now there is a transition taking place in this genre as “romance” rather than traditional horror. In spite of fear, desire, and disgust, there is love, romance, and humor. Reading the vampiric/witches genres introduced a new formula. This dissertation will thus examine the mystery of vampiric/witches literature and cinema transformation and the situation changing over into its prevalent form now.

The vampire used to be the reanimated body of a dead person who is believed to come from the grave at night and suck the blood of victims asleep. This image that can applied the Bram Stoker’s *Dracula* which can be considered as an archetypal folkloric model. The vampire used to be the incarnation of evil, the devil’s advocates and the antithesis of the hero. However, the new vampire characters have radically changed from the old. In popular culture now, they become the heroes of the story that fight evil, they evoke sympathy, they are different from the old in many aspects, like age, appearance, strength, glamour, sympathy and so on.

In the modern day, the vampire/witch characters has been totally changed. They still struggle to shake their historical stereotype to avoid evil and the appearance of it in all costs.



Their motto is to ‘harm none’ and they strive to have a peaceful , tolerant, and a balanced life with nature and humanity.

For that reason, this study intends to focus on the differences between the vampire/witch literatures from the older monstrous period to the new sympathetic in modern novels and cinema. The old vampire/witch are presented to be living as evil devils and they are dangerous to human beings, but the new vampire/witch are not like them; they are so romantic and friendly to humans.

The vampire novels were part of the horror genre, because that time, people have looked at the vampire/witch as monsters. Thus, the novel *Dracula* became the archetype of the vampire novel. *Dracula* appearance is simply frightening, horrible, monstrous and disgusting with a semi-decayed nature. Furthermore, the tale is a male tale, male vampires dominated the story. The females are always helpless, terrified and insignificant. The new genre changes from vampire horror to romance action. The vampire is charming, handsome, young and humanlike; besides the story is erotic. The modern vampire does not suck the blood from his victims. He lives like normal human beings with extra abilities. Therefore, we shall see how modern vampire fiction now belongs to the urban fantasy fiction rather than horror genre.

## **1. Objectives and Significance of the Study**

This study chooses to work on Stephanie Meyer’s collection of *Twilight* and J.K Rowling Harry Potter series to present the metamorphosis of the myth that gave birth to a new type of a hero that captivates the attention of people all around the world.

In *Twilight*, the story begins as Isabella “Bella” Swan, a 17-yearold high school junior, moves from Phoenix, Arizona, to Forks, Washington, to live with her father. Bella is shy and clumsy and appears dismayed by the attention she receives from several boys at her new school. Bella is an awkward human girl who falls in love with a handsome boy named Edward , she finds herself involuntarily drawn to the mysterious Edward and eventually learns that he is a member of a vampire clan (“*Twilight*”). Edward and his family leave Forks because he believes he is endangering Bella's life. Bella goes into a depression until she develops a strong friendship with Jacob. Bella’s best friend, Jacob, is a werewolf who declares his love for her after Edward ends their relationship (“*New Moon*”). When Edward and Bella get back together, they get Jacob and his werewolf pack to help them fight an evil vampire. In the end, Bella chooses Edward's love over Jacob's friendship and agrees to marry Edward. (“*Eclipse*”). Edward and Bella eventually get married and become pregnant with a human/vampire hybrid that slowly begins to kill Bella throughout the pregnancy, causing Edward to turn Bella into a vampire after she gives birth . To summarize: A girl who is friends with a werewolf becomes a vampire after marrying a bloodsucker and popping out a human/vampire hybrid baby. Newly made vampire Bella is faced with the possible destruction her family, including her human/vampire hybrid daughter Renesmee when the Volturi declare war on the Cullen clan. The vampire overlords are convinced that Renesmee is an immortal child (aka kid that has become a vampire) and is thus in violation of their laws. The punishment for immortal children is death, not only for the child, but all those who harbor it. After an intense confrontation, the Cullens and their witnesses convince the Volturi that the child poses no danger to vampires or their secret, and they are left in peace by the Volturi. (“*Breaking Dawn*”).

*Harry Potter* is considered to be the most known work that used to *describe* the new face and character of the witch, because in other literature certainly used witches and wizards as characters but they are either evil characters, they clearly exist in an unreal world or they are not human beings . However, the world of *Harry Potter* is supposed to be the same as our world ,in which wizards and witches are mostly good , positive characters, romance ,and they are all human beings with extra capacities . For that reason, this study chooses to work on *Harry Potter* also to present the metamorphosis of the myth.

*Harry Potter* book is divided into seven series which is about a boy who has been mistreated from the day his aunt, uncle got him and who has to learn about his past and why his parents were murdered. J.K.Rowling's first novel , *The Philosopher's Stone*, is the book in which Harry find out that he's a wizard and how his life changes when he attends Hogwarts School of witchcraft and wizardry, there he makes his best friends ,and how he faces the one who killed his parents and tried to kill him (*Lord Voldemort*) and how he also defeats him. The second novel, *The Chamber of Secrets*, where he comes back , in which Ron's sister Ginny gets hold the old diary belong to adolescent Voldemort which any one can communicate with him and she starts using the diary to the extent of getting possessed. He uses her to open the secret chamber but Harry and Ron are bound to save Ginny and Hermione. The third book, *The Prisoner of Azkaban*, is a book where Harry learns about his god father, Sirius Black, who happened to be his parents best friend and he is under the misconception that he was the reason for their death. In the series of events that follow, Harry realizes that Sirius is innocent and tries to save him from the prison guards (Dementors). The fourth novel, *The Goblet of Fire*, Harry faces dangerous challenges forbidden for people under 17(Harry was 14). He faces Lord Voldemort who this time has regenerated completely and fights him. This one is the beginning or the basic line of the rest books. The fifth book, *The Order of the Phoenix*, is

about the interference of the Magic's Ministry which refuses to accept that Voldemort has returned and therefore criticises Albus Dumbledore and Harry. At the end, his godfather dies and Harry knows about the prophecy made for him. The sixth book, *The Half-Blood Prince*, Harry knows about the horcruxes Voldemort makes. Dumbledore before his death tells him about the other horcruxes and with his two friends, they decide to destroy them and fight Lord Voldemort. *The Deathly Hallows* is the last book which is about how Harry finds the horcruxes and Voldemort's death and thus it is again 'good over evil'.

In this study, our objective is to portray the evolution of the myths from their bloody past to bestseller captivating romances. We shall present first the features of the old demonic figures of the vampire/witch, then how do Meyer/Rowling use these myths and transform them. Our aim is to present how do the authors use romantic elements, figurative language, symbols, pathos and narrative techniques in general to refashion a new vampiric/witches genre.

## **2. Research Question**

This study attempts to put flesh on the bones on many questions in an attempt to crystallize the evolution of the gothic myths in the modern period, it shall endeavor to answer the following: To discuss and examine the shifting images of the vampire/witch from the old mythology to the present day crossing the ocean of time and cultures. To present how do the archetypal images and symbols in the novels and movies bring positive images to the characters of the vampire/witch unlike the Gothic ones. To find out how those images and symbols shape the heroic quality in the characters of the vampire/witch. Heroic images that change the dark, evil images of vampires/witches embodied in the characters before.

### 3. Methodology

The selected novels will be studied both thematically and stylistically. The study shall apply an eclectic method, namely, the **Archetypal Criticism** by Carl Gustav Jung, Northrop Frye, and Joseph Campbell; and the **Stylistic**. The dissertation will discuss the images in these novels then analyze archetypal images and symbols in the selected works and present those images in the characters of the vampire/witch.

Archetypal heroic journeys are taking different forms, the hero of the archetypes are described as lover, warrior, transcendent, scape goat, romantic, gothic, pro-feminist, apocalyptic, anti-hero, defiant anti-hero, unbalanced hero and the denied hero. These kinds of heroic changes are seen in vampire/witch novels. Images of the vampire/witch change from the negative to positive ones. Sigmund Freud is the initiator of contemporary psychoanalysis, along with C.G. Jung who wrote on myths and myth exploration. Both scientists have used dream analysis to the wide field of mythology. Horn points out in his study on the interconnectedness between a social group, a society and a myth that is plainly happening in several modern American television shows. According to Jung, he assumed myths to be a custom of reparation, myth offered clarifications and supervision for the existence of the individual and society. To discern the society or a culture usages Jung created the idea of the archetype. These archetypes can be predictable in a multitude of different situations and proxies in the everyday communication of a group of people, a society, or culture. According to Walker, his quotation marks are about the innards of the deepest respites of the human psyche in the world of the archetypes. Myths represent the unconscious archetypal, instinctive configurations of the mind. They symbolize these erections not in a historical and cultural vacuum but quite as they are artistically enlarged and expressed in expressions of the world

view of a certain age and culture. So, the function of myth is adept at acting as an arbitrator amid disparate impressions such as good/evil, light/dark, divine/human, etc.<sup>1</sup>

Therefore, we shall resort to this approach in order to map, trace, present and describe the metamorphosis of the vampire/witch myths.

#### **4. Plan**

This research work will be structured as follows: **Chapter One: Contextualizing the Myth: Historical Background of the Vampire/Witch Archetypes**; and **Chapter Two: The Metamorphosis of the Vampire/Witch: An Avant-Guardist Genre**

**Chapter One: Contextualizing the Myth: Historical Background of the Vampire/Witch Archetype:**

In this chapter, we shall examine the roots of the myths. This chapter will provide a basis for future analysis in chapter two. We shall examine the origin, characteristics and archetypal significance of the vampire/witch.

**Chapter Two: The Metamorphosis of the Vampire/Witch: An Avant-Guardist Genre**

We shall use *Twilight* and *Harry Potter* movies and novels as focal points and guides to present the new images of the vampire/witch that are captivating the youth, critics and cinema. This chapter aims to shed light on the features of these archetypes and how they transformed from an old demonic evil figure into a romantic young alluring boy/girlfriend. That is to say, how people's tastes and viewpoints have been changed and how the vampire/witch are used in literature/cinema as an artistic tool to reshape and refashion their taste. We shall argue in this chapter that the vampire/witch transformative nature has made

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<sup>1</sup> K. Abitha and Dr. X. John Paul , "A Study on the Popularity of Archetypal Theory: A Review" *Language in India* Vol. 16:11 (November 2016), p. 01.

them popular among literary and movie critics as well as readers. The chapter aims to demonstrate the vampire/witch ongoing cultural force.

# **CHAPTER ONE: CONTEXTUALIZING THE MYTH: HISTORICAL BACKGROUND OF THE VAMPIRE/WITCH ARCHETYPES**

At the beginning of the new millennium, the vampire and witch has come to dominate popular culture to an extraordinary extent, generating huge numbers of narratives across diverse literature and cinema guaranteeing huge profits for publishers, TV companies, film studios and the manufacturers of computer games. This observable fact has attracted the scholars enquiry within film, literary and cultural studies over the last decade and this work aims to contribute to an expanding field of criticism. Therefore, in this chapter, we shall examine the roots of the myths. This chapter will provide a basis for future analysis in chapter two. We shall examine the origin, characteristics and archetypal significance of the vampire/witch.

## **Part One: The Vampire in Ancient and Classic Imagination**

### **1. Romanticism and Gothic Art**

The rise of the Gothic is usually considered 1765 (Walpole's *Otranto*) through 1820 (Maturin's *Melmoth the Wanderer*); it's primarily been studied as a British movement, but it is also a huge movement in America and on the Continent (France, Germany, etc.). It continues well beyond then, even to contemporary times. Romanticism is sometimes characterized as the larger movement, of which the Gothic is a part, a subset, or variety. Other scholars see them as quite distinct, or even see the Gothic as the precursor that leads to the rise of Romanticism. Romanticism is probably the larger category in terms of number of authors and texts, and it's certainly privileged by critics as the genre with greater aesthetic value. Gothic is often seen as the more popular genre; it's also identified more typically with



women, while Romanticism is identified with men. Both of these factors lead to the further marginalizing of the Gothic compared to the Romantic.<sup>2</sup>

Gothic horror shares many characteristics with literary Romanticism, and is generally considered an offshoot of that wider movement. The two genres had their beginnings in 18th century England, and contributed to the rise of poetry and the novel as popular entertainment. Gothic horror and Romanticism informed and influenced one another over the century of their development, and many Romantic writers dabbled in horror or incorporated supernatural elements into their work. Gothic horror functions as an extension of the Romantic notion of literary pleasure, that literature should inspire deeply felt emotional responses. Gothic horror sought to instill a pleasing sort of terror and thrill from its emphasis on taboo subjects, such as satanism and matters of the occult, that both fascinated and repelled polite English society. The Romantic, Byronic hero equates to the brooding gothic villain in that both figures are tortured souls placed at the center of action. Romantic works such as the poetry of William Blake and Alfred, Lord Tennyson displayed a fascination with the supernatural also apparent in gothic horror. Many prominent Romantic writers rendered works of gothic horror. Lord Byron, perhaps the pre-eminent author of Romantic verse, in 1816 organized a ghost story competition between himself, Percy and Mary Shelley, and John William Polidori. This competition yielded two classic works of Gothic horror in Mary Shelley's "Frankenstein" and Polidori's "The Vampyre," which took inspiration for its titular character from Byron's unfinished "Augustus Darvell." Other English Romantics who utilized tropes from gothic horror include Samuel Coleridge, whose "Christabel" and "Rime of the Ancient Mariner"

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<sup>2</sup> Bridget M. Marshall, "Romanticism and/or/vesus the Gothic" (*for The Gothic Tradition in Literature, University of Massachusetts, Lowell*) January 22, 2015 . <http://faculty.uml.edu/bmarshall/romanticismandgothicartlit.html>

contain Gothic elements, and John Keats, whose "Isabella, or the Pot of Basil" features a ghost, a beheading and the exhumation of a corpse.<sup>3</sup>

Another key feature of romanticism and the gothic genre is the text of Edmund Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, published in 1757. The term "sublime" is a key issue within the Gothic (and other literary genres, too). The term is a contested one, long-predating the Gothic, but the concept was very much in discussion at the time the Gothic was developing. Burke's treatise is central to the emerging Gothic aesthetic. Burke's central tenant was the separation of the beautiful from the sublime, which he established as incompatible categories, and, more importantly, that the sublime was caused by terror. No passion so effectually robs the mind of all its powers of acting and reasoning as fear. For fear being an apprehension of pain or death, it operates in a manner that resembles actual pain. Whatever therefore is terrible, with regard to sight, is sublime too, whether this cause of terror be endued with greatness of dimensions or not; for it is impossible to look on anything as trifling, or contemptible, that may be dangerous.<sup>4</sup>

Indeed, Gothic horror has become a cultural phenomenon. "*Terror*," as Mark Edmundson states, "*has probably never been so hot, surely never so lucrative.*"<sup>5</sup> From Jonathan Demme's *The Silence of the Lambs* (1991), Goth rock, and Stephen King to Jeffrey Dahmer, Timothy McVeigh, and talk television, the gothic informs our cultural imagination: it is front page news and draws high ratings. Given the recent proliferation of academic texts on

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<sup>3</sup> Douglas Matus, "How Gothic Horror Related to Romanticism in England" *Language & Lit* June 13, 2017 <https://penandthepad.com/gothic-horror-related-romanticism-england-20914.html>

<sup>4</sup> Bridget M. Marshall, "Romanticism and/or/vesus the Gothic."

<sup>5</sup> Teresa A. Goddu, "Vampire Gothic," *American Literary History*, Vol. 11, No. 1 (Spring, 1999), pp. 125-141; p. 131.

gothic/horror-including the books under review here-the academy is also participating in this horror boom. Monster Theory begins with Cohen's assertion: "*We live in a time of monsters.*"<sup>6</sup>

At this juncture, it is worthy to distinguish between horror and terror. People experience "horror" when they see or read about something bad happening to someone. However, they only experience "terror" when they feel the horror is happening to them.<sup>7</sup>

## **2. The Vampire in Ancient Folklore**

At this section, we shall give an account of how the image of the vampire resonated in different cultures throughout the world. In fact, the vampire did not originate in literature despite having been prominent in that medium creating a whole new genre today. Myths and legends of these demonic villains however existed in folklore for centuries before they was captured and used as characters in cinema and literature.

As one of the most famous creatures in horror history, the vampire has seen an evolution that few creatures built of lore, legend, fiction, and film have enjoyed. Do they really exist, or are they just a figment of our imaginations? From dusk till cock's crow, the dark belongs to the vampire. But as you'll come to learn, they see much more than their preternatural vision allows and endure a palpable remnant of humanity that belies their bloodlust.<sup>8</sup> Here now, we begin our journey into the wildly exotic, erotic world of the vampire.

Throughout the centuries and amid dozens of cultures, vampires remain a centerpiece of the darker sides of lore and mythology, and our current passion for night terrors provided by legend, modern film, and literature indicates there's no sign of impending boredom in all

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<sup>6</sup> Teresa A. Goddu, "Vampire Gothic," p. 131.

<sup>7</sup> Foertsch, Jacqueline. "Introduction: The Terror! The Terror!" *Studies in the Novel* Vol.36, No.3 (Fall 2004), pp. 285-293; p. 285.

<sup>8</sup> Barb Karg, Arjean Spaitte, and Rick Sutherland . *The Everything Vampire Book: From Vlad the Impaler to the Vampire Lestat—a History of Vampires in Literature, Film, and Legend.* (Massachusetts: Adam Media, 2009), p. 11.

things bloodthirsty. Part of that fascination may be attributed to our fervent multicultural and multireligious views that there is—with little doubt and even less scientific evidence—life after death. And if there is ongoing life in the spiritual world, is it really a leap of faith to believe that there may well be life after death that exists in the underbelly of our own world? Any research of vampires or vampirism throughout history inevitably leads to what's considered to be the genesis of the bloodsucker as we know it today—Bram Stoker's seminal 1897 novel, *Dracula*. While much of the hoopla born of *Dracula* is deserved in its conception and the brilliance in which the vampiric genre has evolved, it must be noted that there exists a much richer history surrounding the legends of what are commonly referred to as revenants—individuals who return from the dead. Like the revered Greek and Egyptian gods of mythology, there are numerous legends, superstitions, and beliefs highlighting a dark contingent of vampiric creatures that tour the underworld and play to our most basic fears.<sup>9</sup>

What brings the beasts of folklore to the forefront—aside from the telling of their terrifying escapades—is the fact that it's precisely their legacy that humans have followed in real life to expunge themselves of alleged vampires by digging up and defacing corpses. Given that most vampiric folklore rarely uses the word “vampire,” does the traditional vampire evolve from these auspicious actions fueled by stories of the undead? You bet they do. Tales of vampiric revenants vary greatly depending on their country of origin, their subsequent incarnation, and which folklorist or historian is telling of their exploits. After all, the very aspect of folklore is that it's based on scant documented writings and loads of stories handed down throughout the centuries from one generation to the next. The majority of creatures now cited as vampires or vampiric in nature are typically human and/or animal

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<sup>9</sup> Barb Karg, Arjean Spaite, and Rick Sutherland . *The Everything Vampire Book: From Vlad the Impaler to the vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 20.

hybrids, zombielike beasts, and birth demons.<sup>10</sup> That said, it is time to delve into the origins of the folkloric vampire by focusing on some of the more popular bloodsuckers in mythological and folkloric history.

### **a. Greek Origins**

The first vampire may be traced to Greek mythology in the story of a young Italian man named Ambrogio and love of his life, Selena. The story includes many features of mainstream vampire tales such as passion, blood-sucking and extreme sun sensitivity. According to the myth, Ambrogio fell in love with Selena after visiting the legendary Oracle in the temple of Apollo, the sun god. He asked her to marry him, but little did he know the jealous Apollo wanted her for his own. Apollo cursed Ambrogio by causing his skin to burn whenever it was exposed to sunlight. In desperation, Ambrogio turned to Hades, the god of the underworld, and then Artemis, the goddess of the hunt, for help. After stealing Artemis's silver bow to fulfill a deal made with Hades, Artemis cursed Ambrogio so silver would burn his skin. She later took pity on him, though, and gave him super strength, immortality, and fangs to kill beasts to use their blood to write love poems to Selena. Eventually, the mortal Selena escaped Apollo's grasp and reunited with the immortal Ambrogio. Artemis told Ambrogio he could make Selena immortal by drinking her blood which would kill her body but make her spirit live on. Their combined blood could then turn anyone who drank it into a vampire.<sup>11</sup>

### **b. Slavic Vampires**

The significance of the earliest Greek myths to vampiric beings is often understated, but the Greeks gave us much of the first written reports of such unholy evil beings, with accounts dating back as far as the first century. The Slavic influence however is fundamental to the

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<sup>10</sup> Barb Karg, Arjean Spaite, and Rick Sutherland . *The Everything Vampire Book: From Vlad the Impaler to the vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 23.

<sup>11</sup> "Vampire History," *History* (September 13, 2017). <https://www.history.com/topics/folklore/vampire-history>

evolution of Greek vampire legends, and although the early Slavs were not known for creating a rich written historical records, they would certainly become the bearers of lore that would eventually creep into western Europe, and eventually into our worst nightmares. The Slavic people were instrumental in the development of the Slavic countries, including Slovakia, the Czech Republic, Belarus, Russia, Ukraine, Bosnia, Bulgaria, Croatia, Montenegro, and Serbia, and from there, vampiric legends would multiply.

Among the most common legends of Bulgarian folklore are tales of the *vampir*. Bulgarians believed that spirits of the dead embarked on a journey immediately after death that visited every place they had visited during their life on earth. Their journey lasted for 40 days and then the spirit went on to its next life. However, if the dead were not properly buried, they may find that their passage to the next world was blocked, and might return to this world as a vampire. Furthermore, Certain people were predisposed to becoming vampires. These included people who died a violent death, those excommunicated from the church, and drunkards, thieves, murderers, and witches. Tales circulated about vampires who returned to life and started their lives over again in foreign towns, even to the extent that they would marry and father children. Their only perceived abnormality was their nightly journey in search for blood. The *ustrel* also was another type of Bulgarian vampire – the spirit of a child born on a Saturday but who died before being baptized. The *ustrel* would come to life on the ninth day after burial and seek the blood of cattle or sheep. It would feast all night and return to its grave before dawn. After 10 days of feeding, the *ustrel* would become strong enough that it no longer needed to return to its grave. It would rest during the day either between the horns of a calf or ram or between the hind legs of a milch-cow and would attack the fattest animals at night.<sup>12</sup>

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<sup>12</sup> S. G. B. St. Clair and Charles A. Brophy, *Twelve Years' Study of the Eastern Question in Bulgaria* (London: Chapman and Hall, 1877), 29-33.

In addition to that, the incarnation of the vampire in Bosnia is the *lampir*, which is thought primarily to be the harbinger of epidemics. Due to the lack of medical knowledge ages ago, vampires were often the blame for disease and death. That was the case with the *lampir*. Infections were what usually triggered the emergence of a *lampir* in towns, if disease unleashed through the area it was more often than not attributed to *lampirs* if no other cause could be found. The first person affected by the infection and killed by it was branded as a vampire, and those who were died after were all considered to be victims of the original vampire, and said to be incredibly dangerous for they could further spread death to the town.

As with many demonic legends throughout Europe, the Russian vampire, known as the *uppyr*, is closely linked to behavior that runs counter to religious piousness, and anyone branded a heretic or who strays outside the teachings of the Russian Orthodox Church is viewed as a prime candidate for vampirism. Unlike the normal vampires in the folktales, *uppyr* could walk in the daylight and did not burn. There are many different beliefs in Slavic countries regarding the origin of upirs. According to one belief based on the judgments made by the Orthodox church, upirs are the creatures who committed deadly sins or who rejected to believe in Jesus Christ thus turning into damned beings. Since upirs did not believe in God, it was a very common belief among people of these ages that they serve the Devil or they were possessed. As the Devil's servants they were believed to become undead and come back to life. Since upirs did not believe in God, it was a very common belief among people of these ages that they serve the Devil or they were possessed. As the Devil's servants they were believed to become undead and come back to life.<sup>13</sup>

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<sup>13</sup> Barb Karg, Arjean Spaite, and Rick Sutherland . *The Everything Vampire Book: From Vlad the Impaler to the vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 20.

c. **The Romanian Legend**

Although Slavic legends can be generally credited with the preliminary development of vampires as the cause of every natural tragedy that could fall upon a nation in the first millennia in Eastern Europe, the Slavs also significantly influenced the legends of their non-Slavic neighbours. Of these, Romania is unquestionably the most well known and is inextricably linked to the lore of vampirism in Europe, primarily as a result of Bram Stoker's *Dracula* and the light his novel cast on the often horrific activities of Dracula's alleged real-life inspirational genesis, Romania's Vlad the Impaler. Vlad the Impaler, or Vlad III prince of Wallachia as he was properly known, was a 15th-century Romanian warrior nobleman who provided the inspiration for Bram Stoker's novel. According to Elizabeth Miller, in 1890 Stoker read a book about Wallachia. Although it did not mention Vlad III, Stoker was struck by the word "Dracula." In Wallachian language means DEVIL. It is therefore likely that Stoker chose to name his character Dracula for the word's devilish associations. The theory that Vlad III and Dracula were the same person was developed and popularized by historians. Though far from accepted by all historians, the thesis took hold of the public imagination. His patronymic, 'Dracul', means Dragon, derived from the membership of his father, Vlad II Dracul, in the Order of the Dragon. This was an order of chivalry founded by Sigismund, the King of Hungary, for the defence of Christianity in Eastern Europe against the Ottoman Empire. Although Vlad was infamous throughout Europe for his cruelty (according to certain sources), it is perhaps his favourite mode of execution that ensured his place in history. Vlad III was known after his death as Vlad Țepeș (the Impaler). Impalement was Vlad's preferred method of execution, and it is recorded that he did this on a grand scale. It is said that as he retreated from a battle against the Ottomans in 1462, he impaled and put on display some 20,000 people outside the city of Targoviste as a deterrent to the pursuing Ottoman forces. This psychological attack worked, as it is claimed that the sight was so repulsive that Mehmed



II, after seeing the scale of Vlad's carnage and the thousands of decaying bodies being picked apart by crows, turned back and retreated to Constantinople.<sup>14</sup>

#### **d. Vampire Lore in Ancient Civilisations**

Vampires are a relatively recent creation. However, most of the ancient world knew of the practice of consuming blood. It seems that this was a fascinating ritual centuries before the term "vampire" appeared. The ritual drinking of blood may sound today like a practice related to Satanists or fictional characters in fantasy novels or horror films. However, it was a part of mysterious rites related to many past civilizations. The custom of consuming blood always had a magical and mysterious meaning. It was used as a part of witchcraft, as a symbolic connection of the powers of life and death, as a religious practice, or as a form of offering to the gods. According to many history books, the oldest ancient deity who consumed blood was probably Lilith. She is also described as the first demon, or a female spirit which exemplified all of the darkest attributes of the world.<sup>15</sup>

Lilith, a prominent figure in some Jewish texts. Lilith, the queen and mother of these creatures of the dark. A combination of disturbing monster and ultimate seductress, she sucked the blood of men and caused disease, miscarriages, sterility, erotic dreams and nightmares. The basic story goes like this: Lilith was Adam's first wife, made at the same time and of the same dust as Adam. Because she saw herself on equal terms with Adam, she refused to take the submissive sexual position and cursed him when he refused to see her as an equal. So, she ran away to the Red Sea and began sleeping with demons and having 100 children a day. To bring her back to Eden, God sent three angels with a message that he

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<sup>14</sup> Marc Lallanilla, "The Real Dracula: Vlad the Impaler," *Live Science Contributor* (September 13, 2017 ) <https://www.livescience.com/40843-real-dracula-vlad-the-impaler.html>

<sup>15</sup> Natalia Klimczak, "Deities or Vampires? Hecate and other Blood-Drinking Spirits of Ancient Times," *Ancient Origins* (13 June, 2016), <https://www.ancient-origins.net/history-ancient-traditions/deities-or-vampires-hecate-and-other-blood-drinking-spirits-ancient-times-020865>

would kill her demon children if she didn't return to Adam. Lilith chose option B: she cursed the angels and was banned from Paradise forever. Now God had a man without a wife, so he borrowed Adam's rib and created Eve, which only enraged Lilith further. She declared war against mankind, promising to murder children, torment men and destroy women's hopes for families. So where does the vampire connection come into play? Lilith's goal was to seduce men in the night, steal their semen and produce more demon spawn. But she would also sometimes suck their blood to make herself stronger, killing her victims once she was done. And she's immortal because she didn't eat from the forbidden fruit of the Garden, unlike Adam and Eve.<sup>16</sup>

### **3. Vampires in Literature**

The first known work of vampire fiction hit the shelves in 1819. Called *The Vampyre: A Tale*, this short story was written by a physician named John Polidori. It was based on a story that had been told by the famous poet Lord Byron, who was Polidori's friend and travel companion. *The Vampyre* is a very simple story. With its humanlike vampire, however, the tale broke new ground. It introduced the notion that vampires could walk among people and even fit in to their social circles. In Polidori's world, anyone—a casual acquaintance, a best friend, or even a fiancé—could potentially be a bloodsucking monster. This is a complete turnaround from Slavic legends, which usually described vampires as filthy, gibbering, animalistic creatures.<sup>17</sup>

The idea for *The Vampyre* was born during a famous game. In May 1816 John Polidori was traveling with Lord Byron, who was quite well known at the time. The pair met up in Switzerland with poet Percy Shelley and his 18-year-old wife-to-be, Mary Wollstonecraft

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<sup>16</sup> Jes Greene, "Lilith: the Mother of all Vampires. Literally." *Modern Notion* (Oct 31, 2014). <http://modernnotion.com/lilith-the-mother-of-all-vampires-literally/>

<sup>17</sup> Kris Hirschmann, *Vampires in Literature* (San Diego: Reference Point Press, 2011), p. 12.

Godwin. One stormy night the foursome decided to entertain themselves by telling ghost stories. Polidori invented a yarn about a “skull-headed lady.” Lord Byron, when his turn came, told a tale about a traveling vampire and his unfortunate human companion. This story later became the basis for Polidori’s work. *The Vampyre* was not the only significant story to come out of the historic contest. Young Mary Godwin, too, produced an idea that had a lasting effect on the literary world. Godwin spun a tale about a reanimated corpse that longs for love and acceptance. She later expanded her story and published it under her married name, Mary Shelley. The work’s title was *Frankenstein*, and it went on to become one of the most famous horror novels of all time.<sup>18</sup>

Polidori’s ideas were expanded to gruesome effect in the next major work of vampire literature. *Varney the Vampire, or the Feast of Blood*, by Thomas Preskett Prest, was published in weekly installments from 1845 to 1847. The story line involves the vampire Sir Francis Varney and the troubles he visits upon the unfortunate Bannerworth family, who appear to be Varney’s direct descendents. Varney’s terrifying transformations brought an element of vampire legend back onto the scene. They also introduced the idea that vampires could change their looks or form. This concept was destined to become part of vampire lore. It would be adapted by many authors in the centuries to follow. Supernatural healing powers were yet another concept that arose in the Varney series. Although Varney can be wounded, moonlight heals him almost instantly. This fact causes endless headaches for Varney’s human opponents. The Bannerworth clan nearly kills their vampire foe countless times, only to be thwarted when Varney flees under the light of the full moon.<sup>19</sup>

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<sup>18</sup> Kris Hirschmann, *Vampires in Literature*, p. 13.

<sup>19</sup> *Ibid.*, p. 12.

The Vampire has crossed the ocean of time witnessing many transformations. The most notable example is the novel *I am Legend* published in 1954. Written by Richard Matheson, this book stands today as a classic of the vampire genre. Literary discourse at this stage turned to a biological metaphor in discussing vampirism, i.e. vampirism like an apocalyptic disease or a virus. It was the first major work to link vampirism and science. Richard Matheson's story of a world overrun by the undead, *I Am Legend*, has been named vampire novel of the century.<sup>20</sup>

While critical attention has been paid to other mythic figures in Romanticism such as *Prometheus*, *Don Juan*, and *the Wandering Jew*, the vampire has been ignored. Partly this is because his current commercial popularity is almost invariably vulgar: vampire dolls, vampire teeth, vampire cartoons, vampire costumes, and "vitamin enriched" vampire cereal (*Count Chocula*), to say nothing of a spate of vampire television shows, movies, and comic books, have made him more a subject of parody than of serious study. However, the contemporary moon-faced, sunken-eyed, cadaverous vampire licking his chops at the sight of an unprotected virgin is as far removed from his Romantic lineaments as is the Frankenstein monster with bolts through his forehead and huge stitches down his cheeks from the creature Mary Shelley created. Ironically, the vampire has also been ignored because most of the early criticism, while often perceptive, was decidedly eccentric. Here is a case of iatrogenic criticism, for the doctor/critic has often done his subject more harm than good, causing more confusion than clarification. The three prominent early critics of the vampire, all writing in the 1920S, were D. H. Lawrence, Montague Summers, and Mario Praz, and each had a profound influence on the shape of criticism to come. Lawrence's comments on Poe in *Studies in Classic American Literature* were rhapsodic about the vampire myth's ability to explain neurotic love. In *The*

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<sup>20</sup> Alison Flood, "I Am Legend is Named Vampire Novel of the Century," *The Guardian* (3 April 2012). <https://www.theguardian.com/books/2012/apr/03/i-am-legend-vampire-novel-century>

*Vampire: His Kith and Kin*, Montague Summers, a controversial Jesuit, was critically hampered by his own literal belief in vampires, which caused many problems,' not the least of which was his mistaking a popular "penny-dreadful" for a scholarly dissertation on vampires; while Praz, in *The Romantic Agony*, was overly concerned with making the vampire fit into a DeSadean interpretation of Romanticism. Although these works often sparkle with brilliant insight, they more often illuminate the critic than the vampire. The situation is now changing, as there have been in the last decade a number of book-length studies of the vampire myth, but there is still no extended appraisal of the vampire in literature.<sup>21</sup>

### **3.1.The Genesis of the Vampire in Bram Stoker's *Dracula***

Bram Stoker's novel *Dracula* appeared in 1897, one hundred years ago. Since its publication, the book has never been out of print and its title character, Count Dracula, has become an icon of terror familiar to many millions of people. All the world knows the count's name and for what he is famous. He has lost his status as a character in a work of fiction and has become instead a figure embedded in our subconscious. Perhaps because Stoker's *Dracula* evolved into such a mythic figure, subsequent writers of vampire fiction have failed to invent a character of comparable grandeur.<sup>22</sup>

One of the more unique aspects of Bram Stoker's *Dracula*, aside from the preternatural pretentiousness of his immortal fiend, is the format in which he chose to tell the tale. In *Dracula*, Stoker relied on the literary device of presenting excerpts from the journals and diaries of his key players (excluding Dracula), interspersed with other bits of crucial information such as letters, newspaper articles, phonograph recordings and the like, which gives *Dracula* the distinct advantage of portraying fictional firsthand accounts of the drama

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<sup>21</sup> James B. Twitchell,, *The Living Dead A Study of the Vampire in Romantic Literature* (Duke University Press Durham, N.C. 1981), p. 51.

<sup>22</sup> Leonard Wolf, *Blood Thirst: 100 Years of Vampire Fiction* (Oxford: Oxford University Press, 1997), p. 01.

and horror as it takes place from Transylvania to Victorian London. What follows are descriptions of the major characters in the novel, each immortal in their own right as over the decades they have been used outright or adapted as characters throughout the vampiric genres of fiction and film. While it is unlikely that Stoker could have ever dreamed of such longevity for his creations, it is certain he'd be overwhelmed in the knowing that all of them have withstood the test of time. We begin with their origins as created by Bram Stoker.

Furthermore, Mary Y. Hallab comments that vampires belong to a modern popular folklore that few will admit to believing but that has become part of a way of thinking about and ordering our vision of the world around us. The veritable cottage industry that is the production of literary criticism about *Dracula* has provided a vast array of theoretical readings of Stoker's vampire's symbolic significance within the context of Victorian-era England. As Hallab notes, *Dracula* has been read as the tyranny of patriarchy, the power of the corrupt aristocracy or the nouveau bourgeois capitalists; he represents decadent foreigners, Slavs or Jews; he is a homosexual, a social outcast, even a mother, and he is dangerously erotic. Critics have read *Dracula* through every theoretical lens imaginable, from psychoanalytic, to Marxist, to feminist, to queer, to postcolonial, and the continued persistence of scholarship about the novel points to its literary, cultural, and psychological significance.<sup>23</sup>

#### **4. The Vampire Archetype and its Features**

The vampire becomes a cultural phenomenon that is accepted by all types of people notably the youth. Bram Stoker's *Dracula* showed that vampires from the graveyard hunt the living beings and made the readers terrified before 1970. At the beginning of the 1970s Anne Rice, and Stephenie Meyer, changed the horror fiction into a well-liked paranormal romance

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<sup>23</sup> Laura Wright, "Post-Vampire: The Politics of Drinking Humans and Animals in "Buffy the Vampire Slayer, Twilight", and "True Blood"," *Journal of the Fantastic in the Arts*, Vol. 25, No. 2/3 (91) (2014), pp. 347-365, p. 340.

and then it has become one of the most popular genres in recent years. The most important one is the vampire idea that came to literature through John Polidori's *The Vampyre* and Sheridan's *Le Fanis Carmilla* and then the inspiration came to Bram Stoker in his *Dracula*. Ronald Foust in his essay *Rite of passage* talks about the vampire tale as a cosmogonic myth. Now vampires are presented as heroes rather than the villains.<sup>24</sup> Therefore, at this stage we shall present the characteristics of the vampire archetype in the cultural production, this will provide a basis for future analysis in chapter two where we attempt to examine the evolution of vampire image, how it changes, and in what way the myth has returned?

Typically, the vampire archetype in the paranormal romance adheres closely to the model of the Gothic romance hero in the Heathcliffean or Byronic mode, a criterion in the romantic genre. In the gothic romances, the hero is usually portrayed as 'dark and brooding, writhing inside with all the residual anguish of his shadowed past, world-weary and cynical, quick-tempered and prone to fits of guilt and depression. He is strong, virile, powerful, and lost.' He isolated from the rest of society and, because of this, is usually surrounded by rumours of associations with the black arts or, in contemporary romances, with illegal activity. He is autocratic, wealthy, considered dangerous and, most importantly, exudes sensuality; an eroticism that makes other men envious and suspicious of him and which intrigues and attracts women.<sup>25</sup>

Certainly, writers like Anne Stuart, who has published historical, contemporary, and romantic suspense romance novels, do not hesitate to admit a fascination with the traditional vampire archetypes. Stuart explains that for her the vampire myth resonates in her writing:

*"Deep in my heart I want more than just a man. I want a fallen angel, someone who would*

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<sup>24</sup> K. Abitha and Dr. X. John Paul, "A Study on the Popularity of Archetypal Theory: A Review" *Language in India* Vol. 16:11 (November 2016), p. 03.

<sup>25</sup> Helen T. Bailie, "Blood Ties: The Vampire Lover" *The Journal of American Culture*, 34:2 (2011) pp, 141-148; p. 141.

*rather reign in hell than serve in heaven, a creature of light and darkness, good and evil, love and hate. A creature of life and death.*”<sup>26</sup>

Reflecting this attraction to the “fallen angel,” in Stuart’s novels the hero is often portrayed not only as cold, ruthless, and indifferent, but as an outright threat to the heroine. However, since one of the conventions of the romance novel genre is that the protagonist who may initially be presented as the villain is redeemed through a woman’s love, by the end of Stuart’s novels the hero, though not necessarily tamed, has found his humanity in his love for the heroine. The vampire romances closely reflect this paradigm as, in the paranormal romances, the vampire hero with his dark nature and his ruthlessness finds salvation not through changing who he is but through the heroine accepting his essential nature.<sup>27</sup>

To put more flesh on the bones of questions concerning the vampire traits in fiction, Bram Stoker invented many of the features commonly associated with vampires. Here are some of the conventions Stoker dreamed up. Vampires cast no shadows or reflections. They dislike crucifixes, they can change into mist, have mental power over some animals, cannot enter a home unless invited, must sleep on their native soil, cannot cross running water, do not breathe or have a pulse. Interestingly, Stoker was not responsible for the idea that sunlight harms vampires. Count Dracula could function during the daytime, although some of his powers were weaker on sunny days.<sup>28</sup>

In addition to that, the vampire heroes in the paranormal romances do not originate as products of Satan or some dark force is crucial to the acceptance of the vampire as hero in this genre. According to Zangor, depictions of the modern vampire, as opposed to the older traditional vampires modelled on Bram Stoker’s *Dracula*, have “*very little of that metaphysical, anti-Christian dimension . . . his . . . evil acts [being] expressions of individual*

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<sup>26</sup> Helen T. Bailie, “Blood Ties: The Vampire Lover,” p. 141.

<sup>27</sup> *Ibid.*, p. 142.

<sup>28</sup> Kris Hirschmann, *Vampires in Literature*, p. 53.



*personality and conditions, not of any cosmic conflict between God and Satan.*”<sup>29</sup> In these romances, the evil vampire makes a free choice to embrace his darker nature, while the vampire hero not only struggles against the temptation but will sacrifice himself rather than succumb to it.

Modern authors tend to pick and choose when it comes to vampire traditions. They keep the conventions they like and abandon those they do not. For example: Like *Dracula*, the vampires of *I Am Legend* roam at night, and they drink blood. But they are far from immortal, and most of them are more like zombies than humans. Anne Rice’s vampires are virtually immortal, have supernatural powers, and cannot tolerate sunlight. But they have no problem handling crucifixes, holy water, garlic, and other traditional vampire repellents. Whitley Strieber’s vampires must drink blood, but they do not bite their victims to get it. They must cut the victims with a knife to get their blood flowing.<sup>30</sup>

The fear factor is a major feature in vampiric literature and cinema. Fear is a powerful proponent within the human psyche, one that—like a vampire—feeds off our imagination and lays patiently in wait in the dark corners of our minds like so many sordid demons trapped behind the gates of hell. Vampires thrive on fear and the power they have in controlling it through hypnosis, seduction, or any physical means necessary. Given that the vampiric creatures of lore were often insipid and hideous beasts, it is easy to see why the mere thought of them instantly elicits fear. Vampires in literature approach the aspect of fear with carefully measured words meant to evoke specific imagery and emotional reactions. Silver screen vampires have arguably given us the most nightmares in that regard. To actually see a vampire encircle its prey in a frenzied attack or enact a slow, macabre courtship, then ultimately watch as its fangs pierce through exposed skin, leaves a lasting impression both

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<sup>29</sup> Helen T. Bailie, “Blood Ties: The Vampire Lover,” p. 143.

<sup>30</sup> Barb Karg, Arjean Spaite, and Rick Sutherland, *The Everything Vampire Book: From Vlad the Impaler to the Vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 211.

literally and figuratively. Among the many swirling tales of vampirism there are several major factors that play into the terrifying grip these malfeasants have on our psyche, including, among other things, plagues and epidemics.<sup>31</sup>

#### **4.1. The Blood is the Life**

One cannot ignore that any vampire fiction has BLOOD as its primary metaphor. As the mad Renfield in Stoker's *Dracula* says, quoting the Bible, "*The blood is the life,*" a fact impressed upon any of us who have ever bled or seen someone else bleed copiously. Beyond that, as Havelock Ellis explained long ago, "*There is scarcely any natural object with so profoundly emotional an effect as blood.*"<sup>32</sup> Blood has indeed acquired a variety of social meanings. The Bible memorializes the first shedding of human blood in the story of Cain and Abel. A bond of blood, as between members of different clans, stands for close relationship, for brother or sisterhood. We say of particularly cruel people that they are bloodthirsty. There are cultures in which menstrual blood is regarded as taboo and others in which it is supposed to bring good luck. Folk tradition has it that pacts with the devil must be signed in blood. In the Catholic Christian tradition, there is the profound mystery of the salvational power of wine transubstantiated into the blood of Christ. Blood can also represent our identity. Speaking proudly of a child or a grandchild, we say, "*My blood flows in his or her veins.*"

Indeed, the symbol of blood in all realms, be it spiritual, physical, scientific, religious, supernatural, or metaphorical, has been immortalized and analyzed since the dawn of man. For starters, there are endless accounts and legends of blood rituals and sacrifices throughout history from the early pagan beliefs in eastern Europe to the ancient Mayan civilization to centuries of warriors, tribes, practitioners of magic, serial killers, and scientists done in the

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<sup>31</sup> Barb Karg, Arjean Spaite, and Rick Sutherland, *The Everything Vampire Book: From Vlad the Impaler to the Vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 216.

<sup>32</sup> Leonard Wolf, *Thirst 100 Years of Vampire Fiction*, p. 33.

name of progress, religion, or any number of causes or beliefs. Warriors, for example, have been known to ingest the blood of their enemies in order to increase their own strength. Likewise, in the modern era, the Masai warrior tribe of Kenya exsanguinate blood from the jugular of their cows and consume the blood with milk in the belief that it will give them extra strength. Many deities are also associated with blood in regard to practices and sacrifice. The Egyptian goddess *Sekhmet*, whose name translates to that of “mighty or powerful one,” is a woman bearing a lion’s head. According to legend, Sekhmet became the punisher of men, breathing fire and killing relentlessly, and nearly wiping out humanity with her bloodlust. She is closely associated with the colour red. India’s goddess Kali (literally translated to mean “black” or “the black one”) is the Hindu goddess of destruction and death and the overseer of plagues and annihilation among other things. A woman possessing four arms, Kali is often depicted as having fangs or a protruding tongue and ominously sports a garland comprised of corpses or skulls. Her legendary battle with the demonic *Raktabija*, during which she speared him and drank his blood, contributes to her vampiric reputation. Worshippers of Kali often sacrifice goats in her name. Perhaps the best-known manifestation of metaphorical blood is wine in relation to the blood of Christ. This particular aspect of blood symbolism is arguably the most relevant when it comes to vampires, given the underlying subtext of the vampire as the devil; its practice of usurping blood, which is equated to life; and its typical aversions to holy artifacts like the crucifix, holy water, churches, consecrated ground, and the Eucharist wafer, which is symbolic of Christ’s body. The blood representation that Bram Stoker used in *Dracula* is evidence that he likely intended to link its meaning to biblical sources, and many authors over the decades have followed his lead. The phrase “*the blood is the life*” is from Deuteronomy 12:23 and reads: “*Only be sure that you do not eat the blood: for the blood is the life; and you may not eat the life with the flesh.*” As a black devil and symbolic opponent of God, Dracula in many ways uses blood as revenge against God.

Time and again, in much of history, the concept of blood as life is the ultimate physical manifestation of sustaining existence. Humans cannot survive without blood coursing through their veins. Within folklore, and especially in the vampire realm, blood is inextricably linked to mortality, and thus immortality. Deprived of blood, a traditional vampire, as well as many other types, would likely starve. This fact alone accounts for their predatory nature and plays to the vampiric creatures of folklore, many of whom—like the Greek *lamia*, Indonesian *pontianak*, Indian *rakshasa*, Ashanti *obayifo*, Malaysian *langsuyar*, and Romanian *striga*—prey upon children, women, and pregnant women, perhaps out of revenge, pure survival, or in an effort to gain eternal youth and vitality. This mythology could relate to another strong symbol in the vampiric blood realm, that of menstruation, an event that would serve as a double enticement to a vampire by furthering its underlying sexual conquest. Individuals suffering an attack from a vampiric creature typically endure several fates. In many instances, enough blood is sucked by the creature as to cause its victim to perish. Still others lose a substantial amount of blood and develop a prolonged illness that eventually ends in death. At its worst, victims of vampires have enough blood drained from them that they are turned into one of the undead. In literary and cinematic traditions, the ever-present aspect of vampirism as a twisted fountain of youth is often employed by vampires in an effort to assure their victims that immortality is a gift rather than a curse.<sup>33</sup>

Finally, there is the special meaning that the vampire idea has acquired in our minds since the coming of AIDS. Because it is a blood-transmitted disease, AIDS has re-emphasized the ways in which blood, sex, and death are linked, giving an additional meaning to our reading of vampire fiction. The vampire was seen simply as a monster who could endanger a victim's life and taint his or her immortal soul. Now, in the age of AIDS, the blood exchange

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<sup>33</sup> Barb Karg, Arjean Spaite, and Rick Sutherland, *The Everything Vampire Book: From Vlad the Impaler to the Vampire Lestat—a History of Vampires in Literature, Film, and Legend*, p. 79.

between vampire and victim, still deadly, has the new and very modern implication of a death preceded by a lingering and incurable disease.<sup>34</sup>

It is worthy to add that blood sucking also has many interpretations notably from a Marxist point of view. Although, the vampire is often seen as a bringer of death, there are numerous metaphorical meanings and readings of this being. Through Marxist discourse, the vampire is portrayed as the monster of monopoly capitalism and the agent of foreign ownership. This idea of the “*Bloodsucking Capitalist*” is perceived in a negative way the Marxist community. In a xenophobic society, this idea of the vampire embodies a general fear of the unfamiliar and may also constitute a racial difference.<sup>35</sup>

## **Part Two: Novel’s Writing and Horror-Wreaking: Witches**

### **Flying From Shakespeare Till Miller**

#### **1. The History of Witchcraft**

Many historians, sociologists, anthropologists, and other researchers are very interested in the subject of practicing magic , witchcraft ,and sorcery . They have focus their efforts in studying the history of witchcraft . According to them , before the eighteenth century , people everywhere lived in a world populated by invisible supernatural forces , in which their presence sensed in the most aspects of life.

At that time ,witchcraft was considered as a way of interpreting the existence of evil , to confirm the causes of misfortune and illness , to justify natural disasters such as floods and volcanoes , to supply answers to problems that challenged reasonable explanations . Magic can causes those events and more , but at the same time it can prevent dangers .The power of

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<sup>34</sup> Leonard Wolf, *Thirst 100 Years of Vampire Fiction*, p. 34.

<sup>35</sup> Graziella Scicluna, *Vampire: Understanding the Symbolism behind the Iconic Figure* (Malta: University of Malta Faculty of Arts, 2000), p. 67.

those supernatural forces diversified from one culture to another. In some , it can become either from a set of gods or spiritual entities , both of them are able to cause good and evil deeds . Gods inflicted harm and hurt to others , when a human behaviour violated and assaulted any sacred practice ,or it could be caused by people thought to be manipulating a spiritual power through magic to cause harm .

Calamities , if not belong to divine care, it can be traced back to a witch as ,an evil human agent , working through that invisible spiritual realm for two cases , the first one to calm down gods out of acceptable magical rituals and in the second case , the witch strive to control , monitoring , banish, or even devastate those people with malicious intent.

Witchcraft also known as witchery is about the use of and belief in magical powers and skills to control people or events . It may be used for healing, seeing about the future , hurting others , or for religious reasons . The one who practices magic is called witch or wizard . The witch was the one who received his or her forces from an evil power of the devil ,or the ruler of darkness, that his intention is to dropping the true deity through destroying his kingdom on earth<sup>36</sup>. At the early beginning of the use of magic , people used to believe in the black magic (the use of supernatural powers or magic for a selfish and evil purposes). In medieval times, witchcraft was considered as the enemy of Christianity and its Bible used as a proof or evidence against magic because most of the Christians believed that magic is the work of Satan and they associated magical practice solely with evil doings. The Church thus published a book entitled *The Malleus Maleficarum (Witches' Hammer)*. This book made a great revolution in the huge literature that tackled the subject of witchcraft as one of the most influential references. Reverend Montague Summers described it as “ among the most important weightiest and wisest books of the world”, this book was the work of two monks

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<sup>36</sup>Breslaw Elaine, “Witches in the Atlantic World,” *OAH Magazine of History* Vol.17,No.4,Witchcraft (Jul,2003), p 43.

who were members of the Dominican Order of Monks and also inquisitors for the Catholic Church. They appealed to the Pope for ecclesiastical support ,the Pope endorsed the book because he was against the offenders who have abandoned themselves to devils.The book was completely ready in 1486,when King Maximillian made it legally effective , and finally in 1487, the Faculty of Theology of Cologne University gave its unanimous approval. *The Malleus Maleficarum* became known as the “Hammer of the Witches”, “Witches Hammer”,and “ Der Hexenhammer” (German). It was concerning the prosecution of witches and its purpose was to prove that witchcraft was indeed real, and it was primarily practiced by women rather than men .*Malleus Maleficarum* is divided into three sections , each of which raises a specific questions and purports to answer them through opposing arguments. Those sections deals also with the theological , clinical, and judicial aspects of witchcraft. Part one is about the “obvious truth” that witches do exist , and it seeks to prove that witchcraft or sorcery are really existed , through the emphasis on some biblical quotations and theological arguments . This part focuses on how the Devil and each if his followers ,witches, committed many evil deeds, it explains why women by their weaker nature were more likely to the lure of Satan. Part two gave bunch of details about “the methods by which the work of witchcraft are wrought and directed”. Thus , this section is about how witches cast spells and how they can prevented them . The judicial proceedings in both the church and civil courts dealing with witches are outlined in part three of *the Malleus*. This section gives full details about how to discover, prosecute and destroy witches. The presence of two witnesses was sufficient to bring the accused to trial also deals about how the judges used to torture the magicians to make them confess their guilt . Torture used as an incentive for recognition. They ordered the judges to mislead the accused ; promising mercy for confession<sup>37</sup>.

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<sup>37</sup> Conrad J.Schwarz,M.B ,“The Witches’ Hammer,” *Canadian Psychiatric Association Journal* Vol .11,

Leaders of other religions like Catholics and Protestants were very afraid from the witches powers , this lead to a wide operation to catch magicians everywhere to avoid and eliminate their evil deeds because they considered the concept of witchcrafts and magic as a master plan and trick of the Devil to overthrow Christianity . Thus, many hundred thousands of witches were legally executed .The majority of these sorcerers were poor , old , female ,and powerless people<sup>38</sup>. Women were the first one most often accused of witchcraft and to be a witch because , in the European experience , witchcraft is used to be a female act , it was one of the few offenses in the Anglo-American world in which the husband was not held accountable for the illegal deeds of his wife. Both Catholic, Protestant ,and Christianity shove off extensive evidence to clarify why women were the closest to Satan's attractiveness than men were justifying the greater oppression against women during the witch hunts .

## **2. The European Witch Tales**

European continent, like other continents, has it's own ancient folk traditions in which there is a witchcraft lore that was much older than christianity religion and it has a few relation to those religions beliefs . The European people can predicate their future through their astrologers scientists . Cunning folk (who known as skilled people in the use of magic) carried on an oral tradition recovery with herbs which was invested by magical forces . European's ordinary people were not concerned about Satan's intervention in their magical practices , unless they are provoked to think about it by the church officialls . European's witch were not always pose a threat to society , and only christianity can make the distinction between those witches who were evil and those who were useful to society .Folk in the Atlantic world believed that witches were deviant people and were seeking to damage the

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No.1,(February,1966), pp 57-58.

<sup>38</sup>Nicholas P.Spanos, "Witchcraft and Social History:An Essay Review," *Journal of the History of the Behavioral Sciences* Vol.21,No.1, January1985, p 60.



regularity of community<sup>39</sup> Before people started believe in one religion that based on belief in one god like Jewish , Christianity , and Islam which are the most dominant religions over the world .At the very beginning of times , in Europe there were those who believed in more than one god or what we called Polytheistic.And through this old belief which was prevailing there, they used to believe in the idea of that the world was dominated by two strong forces which are both visible and invisible , people concentrated in the use of supernatural ,and magic in order to understand and control their own societies .For that , this old continent was populated by alot of witches ,fairies, and all sorts of magical creatures ,they lived in world of fantasy where heroes appointed as Kings and princesses nominated as a Queens.The European witchcraft started with both folk beliefs and with classical texts and religious.

Through their tales they brought us once to the land of our dreams where no one trust his eyes but only the glow of his heart . Fairy tales or magic tales are concidred to be a folklore gener which include some superntural features like dwarfs ,talking animals , witches , gnomes , dragons, faires and so on. This term is mainly used for stories with origins in European traditions . Most of the fairy tales were under the theme of witch .According to many historians witches and wizards are appered in their myths and folktales as a creatures though to possess a supernatural and magical forces . The term of witch is mostly refers to a female while men who have a super powers that linked with witchcraft are often known as wizards .In many European tales , the witch character was known as a symbol of evil and this is what was reflected in most of the European tales and folk syories about the witch .In this genre,witches used to be the incarnation of everything related to evil ,horror, fear , and disgust .For instance, in *Rapunzed* story ,which is about how mother Gothel represented the evil and the selfish witch character when she kidnaped the baby Rapunzed from her parents and locked

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<sup>39</sup> Breslaw Elaine, “Witches in the Atlantic World,” *OAH Magazine of Historty* Vol.17,No.4,Witchcraft (Jul,2003) , pp, 44.

her in a tower , because she was an egocentric witch who wants to keep remain young and beautiful for several years .*Hansel and Gretel's* , the witch in this story portrayed as an evil and cannibalistic witch since all what she does is lure kiddies to her house thane at them. In *Snow White* , the witch queen represents the darker aspects of motherhood and sheis one of the more bad complex witch characters .Hence , the characteristics of the European witch is not drivef from one source but from a numerous folk stories .

According to many European tales and myths , the witches model were like to each other and mostly they have the same basic characteristics and features , they were seen as a badly , evil , savage , and awful character and they have a relation with the Devil's force .Witches are often discribed as an ugly old women with a curly face and they have a long nails like a claws , they weared a formal dress which is black cloak with a long hat , usually they hold with them a magic wand that they used for a sorserery deeds , and they ride through the air on a broomstick .However, through time , the image of the magicians and witches began to evolve and grow , they depicted as a good character like in J.K.Rowling novel's ,*Harry Potter*, and in Hayao Miyazaki's 1989 film *Kiki's Delivery Service* and in many more , in which they portraying witchcraft as a having a religious basis and witches character as a normal human beings with extra abilities. As Europe is a land of a large cultural and ethenic diversity , they gave much interest to their myths and traditional stories , espacially ones which explain their history , cultural beliefs, political traditions and litereary that involving supernatural beings or events.

In many European legends and myths , witches seen as evil , savage , dishonest, and tricky. In some cultures they did not accept them as a human beings because they think that witches are possessed by evil spirits and they are sent to harm ordinary people , they considered to be satanists . In Europe and during the Middle Ages,many women and few men

were accused of being witches and wizards , they were tortured and executed .While, not all of them were evil because many of their myths and legends have shown the good character of the witch and how they helped people to solve their problems through using “white magic” instead of “black magic” of evil witches . All the European legends represent the creative possibilities of this old continent . Legends of Europe are exist at the heart of our history and community because at the present time , their legends and folklore inspired many international films and they attract tourists from all over the world to identify the origins of those magical beliefs .<sup>40</sup>

### **3. Features of the Witch and the Wizard in Ancient History**

In most cultures, the stereotype of the witch was of an old women , widowed or never married ,rely on others to get their sustenance and poor , with distasteful and unpleasant personality , who was mostly at dispute with others . For this, those oppressed people became as a scapegoats in distress times<sup>41</sup> .The original archetype of the witch has become universally known, as has been known since ancient time ,in most Euro-American folklore, the traditional character of the witch is mainly styled as an ugly and old female , one of the most notable depictions of the witch as thus is in Shakespeare’s play ,*Macbeth*, in the first action of the weird sisters. In folklore cycles, witches mostly differ from the rest in some forms either by being possessed a supernatural items , or may have a physical deformity . The witch is often depicted as the antagonist who owned a strong personality against the hero who must confront her in order to reach his goal. Its rare to appoint a witch as a hero in the traditional folklore , her behaviour is often chaotic and incomprehensible, and has a special ability to understand nature and possesses knowledge of the supernatural, this knowledge is what separates her

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<sup>40</sup> “Witches and Wizards” Myth

Encyclopedia,mythology,god,story,legend,names,ancient,famous ,famous,Japanese,world,<http://mythencyclopedia.com/Wa-Z/Witches and Wizards.html>

<sup>41</sup>Breslaw Elaine, “Witches in the Atlantic World,” p 46.

from ordinary people and marked her as an evil object of terror. She plays a multi-role in western folklore, she can serve as a tricker ,malevolent, benevolent, morally ambiguous or a character that holds a key element or object to the completion of the hero's quest. Thus, she has proved to be stunning and complex cultural construct .The witch of the traditional folklore ,as an archetype and motif appears to personify the trial. Many stories portrayed sorcerers as an evil character , they often represent something much more complex , their appearance on the story is mostly accompanied by some traits such as congenital deformities, animals, spectacular things and the ability to understand supernatural objects, they have knowledge beyond what others around them possess. In Europe, there were many stories related to the witch folklore, before the witch trials that tackled the folkloric theme of witch as an evil and villain figure. However, this is not to say that the traditional folklore was only to transform the malevolent creature because, through time her character was returned into something much more.<sup>42</sup>

#### **4. The Renaissance and the Shakespearean Realm of Witches**

The Renaissance was a warm period of European culture, political, literature, and economic. It considered as a rebirth that following the Medieval Ages .Generally it started from the 14th century to the 17th century. The Renaissance encouraged the rediscovery of classical philosophy, literature, and art. It witnessed a rebirth in intellectualism and scientific thoughts, in which there were a revival of ancient times especially of Greek and Rome including several myths involving ideas about witchcraft and witches that also emerged during this period. The belief about witches during Renaissance was influenced by the old legends that spread at that time throughout some poets and minstrels. Most of the well known artists, intellectuals , thinkers, scientists ,and authors in human history appeared there were

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<sup>42</sup> Kathleen, Rich. *Folklore in American Neopagan Witchcraft* (Master of Arts Thesis, California State University, Sacramento, 2014), pp 55-56.

Leonardo De Vinci , William Shakespeare , John Milton and many others .Some of them were affected by the Renaissance beliefs in witchcrafts like the greatest playwright and poet William Shakespeare, who has a wide popularity due to his writing that displayed pagan , magic, and supernatural themes which were found in the old tales .Shakespeare as, a Renaissance bard, he wrote many poems, 154 sonnets , and a total of 37 plays revolving under the themes of histories , tragedies , comedies, and tragicomedies .

Witchcraft and witch mainly appeared in Shakespeare's works ,because he was born a year after issuing the witchcraft and conjuration Act of 1563 brought about the era of the witch trials .At the beginning of time, King of Scotland, James 6<sup>th</sup>, became fully doubtless about the reality of witchcraft and it's huge danger towards him ,which lead to trials that began in 1591 .He knew that there are a group of strong magicians conspiring against him and they want to kill him through magic , and he believed that they were in alliance with Satan .With the end of witch trials ,James published his study of *Witchcraft and Demonology* book .When he became the King of England in 1603, after the death of Queen Elizabeth , the book was published in London .It was well known that James I, has a great trance toward witches and witchcraft , and it was clear that Shakespeare ,as a Renaissance poet, was influenced by his King, and some of his writing were directed to his ruler in order to please him .Therefore, the supernatural is a recurring theme in many of Shakespeare's plays<sup>43</sup>.

Witchery and magic have appeared everywhere in Shakespeare's tragedies .In two such plays, *Hamlet* and *Macbeth*. For each one, there is a special depiction of supernatural beliefs. For *Hamlet* , their beliefs about ghost . For *Macbeth* , their beliefs about witches . According to the chronological order, Shakespeare firstly wrote *Hamlet* and used supernatural as a key element in the plot of this greatest tragedy play . Although it's appearance was not very long

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<sup>43</sup>Levin ,Carole, “*Witchcraft in Shakespeare's England*”.(Mars15,2016),p 1.  
<https://www.bl.uk/Shakespeare/articles/witchcraft-in-shakespeares-england>.

and it did not appear for much time ,but it was the main thing that attracted the attention and the imagination of the audiences due to Shakespeare’s high skills as a playwright. The emergence of supernatural power in *Hamlet* was much less than its appearance in *Macbeth*, and it takes one form as the ghost of King Hamlet, the prince Hamlet father, Hamlet consists of 22 scenes , despite that the ghost appears in only four of them ( I.1 ,I.4,I.5,III.4) and in two scenes never spoke. While , the play is made up of four thousand lines, the ghost speaks only ninety-one , this look like bit less compared to other characters especially that the ghost is considered as a key figure .The role of the ghost in *Hamlet* is very important . It first appears to the two watch men and to Hamlet’s friend , Horatio, at night in the guardsmen’s post .At the first time the ghost did not speak to Horatio, even though he calls on the ghost to speak “*what art thou usurp’st this time of night ....Speak , speak . I charge thee , speak !*”(8). But the ghost stalks away without talking . It is not till the appearance of Hamlet that the ghost does speak .In their conversation the ghost tells the prince that he was murdered by his brother , the current King of Denmark Claudius, at the beginning Hamlet did not believe the ghost ,he thinksthat maybe he saw a devil and he was afraid that it can be “*a spirit of health or goblin damned*” , and it can be accompanied either by “*airs from heaven or blasts from hell ...Be thy intents wicked or charitable*”(39) in order to know whether the ghost was telling him the truth ,or it is just a bad ghost who wants to hurt him. Hamlet decides to arrange a play about “*The Murder of Gonzago*” whose plot mirrors the ghost’s account of King Hamlet’s murder , consist “some dozen or sixteen lines” thus , he could see his uncle’s response . The most important point is that Hamlet noticed signs of remorse and guilty on the King Claudius , when the player Lucianus, as a king, “*Pours the poison in ears*” ( stage direction,III.2.256) and Hamlet moment of certainty : “*O good Horatio ,I’ll take the ghost’s word for a thousand pound .Didst perceive*” (III.2.125)<sup>44</sup>. At the end of the play, Hamlet

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<sup>44</sup>William Shakespeare, *The Tragedy of Hamlet ,Prince of Denmark* (Global Grey ebooks ,2018), pp 125.

confirmed the ghost's words and considered it as an honest ghost who wanted to teach him the truth.

Just as in *Hamlet*, supernatural and witchcraft took place in *Macbeth* too at the very beginning of actions. It is considered as a horror story in which the position of witches keeps extending throughout the story. In Shakespeare's England, witches and witchcraft were not limited to the inferior and uneducated classes. Macbeth is a cultivated and learned man. Nevertheless, he wondered about the authenticity of magic and to what extent the three witches really say the truth, he lastly accepts the potential of sorcery and witchcraft.

The supernatural power in *Macbeth* sets the tone and atmosphere for the whole of the play. Besides the presence of the three witches, there are other supernatural forces, that are represented in the dagger floating in the air that appeared to Macbeth when he tried to enter the King Duncan's bedroom at night to kill him. In addition to that, the appearance of the ghost of Banquo, at the banquet. However, all of them were not authentic, they were just a delirium to Macbeth because of his guilty conscience and his exaggerated imagination.

## **5. Arthur Miller's *The Crucible***

In the period that followed directly the end of the Second World War. The American theatre has witnessed several changes by the work of the playwright Arthur Miller. He started writing his early works during the modernist movement, that have challenged the traditional norms and literary structure. One of his greatest works, including *The Crucible*, that was published during the Postmodernism era. In fact, Miller wrote his play by the tense era of Senator Joseph MacCarthyism who was charged by the government to investigate and punish Communists and the radical leftist activity in America. The crucible was about the unwarranted persecution in response to the Red Scare, that affected the playwright personally,

in which many artists (including Miller) were accused of communist ties or at least communist sympathies . He wrote about the themes of persecution and defection , and he chose to set the play in the city of an earlier witch hunt , which is Salem , Massachusetts . A group of young girls accused many women in that town by practicing witchcraft , a crime punishable by execution , death, and torture. Before the trial of these accused women began , the girls have presented irrefutable evidence of being bewitched. They represented their experience through losing their consciousness, fallen on the floor , squeak , and they have practiced some magic.<sup>45</sup>

Witchcraft is one of the main theme in Arthur Miller ,*the Crucible*, because during 1692 a new era of magic and sorcery take a place in the town of Salem ,Massachusetts .Miller's play reveals the craze and hysteria that have been happened there between the accused people , this would make them depressed and afraid since they could not be free from the charge of witchcraft and of being a bad witches .Of course , as it known that the Salem's people did not create the belief in sorcery by themselves, but they inherited the witchcraft traditions from their ancestors who had a long bloody history in their native England and in most parts of Europe . According to the puritains of Massachusetts , witchcraft is a Satanic process to get rid the "God Kingdom".Their ancestry played a major role in practicing witchcraft since their (force fathers believed in witchcraft ,not because they were colonials , not because they were New Englanders , but because they were men of their time) . Panarolia had also appeared in the course of the play through the character Reverend Parris who has thirsty for power , this panarolia is reflected on Parris when he concludes that "there is a party in this church.Iam not blind ; there is a faction and a party ". Although Mr.Marter has already commented that witchcraft"was as real manifestation of the Devil's

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<sup>45</sup> Miller Arthur, "the Crucible," *Litigtion Vol.18,No.4(Summer 1992)* , pp.72.



*efforts to overthrow god's kingdom*'' . As Salem witchcraft trials have shown that many of puritains hated magic and they were against any form of it , this reality appeared during the seventeenth century in many different documents dealing with the religion doctrine of the puritains .At the end this trial proved to be full of mistakes in the chain of it's events . These mistakes have been identified in the statement of Mr.HenryPopkin, who stated that *“the citizens of Salem has been concerned with scorning points against one another , with establishing their own superior virtue and the depraved character of their enemies”*.Also Brattle Thomas supplied a record of the trial's mistakes : *“these confessors as they are called, do verely often contradict themselves , as inconsistently as is usual for any crazed , distempered person to do .This the Salem gentlemen do see and take notice of ;and even the judges themselves have at some times , taken these confessors in flat lies , or contradictions, even in the courts.”* This was a reason for the end of trial and the damages it caused , that remains recorded in history . Many historians have commented that the trials have ended in Salem , Massachusetts not because people stopped to believe in either the Devil or witchcraft ;but they stopped because of a legal question . After the end of this farce by the judiciary , which led to *“the conviction of 27 persons, nineteen were hanged , and one n Girles Corey ,was pressed to death by stones . In addition, about 50 had confessed ,100 were in prison waiting trial, and accusation had touched another 200”*. After the damages was done , they made several repairs , and many jurors have admitted their mistakes ,even the Judge Samuel Seoul has pleaded guilty to the several crimes that he did against the accused persons .<sup>46</sup>

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<sup>46</sup> WellsKanny,“ Witchcraft's Role in The Crucible”,(May26,1998), p 1.

## **CHAPTER TWO: THE METAMORPHOSIS OF THE VAMPIRE/WITCH: AN AVANT-GUARDIST GENRE**

As the title shows, the chapter takes its central cues from Kafka's '*Metamorphosis*'. We shall argue here that the vampire/witch transformative nature has made it popular among literary and movie critics as well as readers. The chapters aims to demonstrate the vampire/witch ongoing cultural force. Vampires/witches, we are told, are all around us. This is evidenced by the plethora of new fiction, film, and television centered on the vampire/witch. This chapter addresses a key issue involving a cultural phenomenon that seems to return from the graveyard of pop culture in ever new forms. We shall use *Twilight* and *Harry Potter* movie and novels as focal points and guides to present the new image of the vampire/witch that is captivating the youth, critics and cinema. This chapter aims to shed light on the features of these archetypes and how they are transformed from old demonic evil figures into romantic young alluring boy/girlfriends. That is to say, how people's tastes and viewpoints have been changed and how the vampire/witch is used in literature/cinema as an artistic tool to reshape and refashion their taste.

Furthermore, we shall see how Meyer/Rowling use literary techniques to create a hero out of the vampire/witch, the vampire/witch that used to be the antithesis of the hero, the old figures of bloody evil and sins. The chapter will try to present the humanized vampire/witch and their aesthetics.

## **Part One: The Dawn of the Contemporary Vampire in *Twilight***

### **1. *Twilight*: A New Genre of Vampirism**

This section reads Stephenie Meyer's *Twilight* series as contemporary developments in the Gothic genre reflecting current issues of psychology and the return of the myth in a new form. Based on Stephenie Meyer's cult classic vampire-romance novel of the same name, the film grossed more than \$350 million. The novel was published in 2005, and, in 2008, was the best-selling book of the year, reportedly selling 22 million copies. In 2009, first-time author Meyer was ranked number 26 in the *Forbes Celebrity 100*, a list of the world's most powerful celebrities, based on earnings estimates and fame.<sup>47</sup> The success of this film (and the novel) suggests that it taps into universal psychological themes, many of which may be unconscious, involving love, desire, sexuality, and womanhood, which resonate powerfully with women and men of various ages.

Meyer's *Twilight* is indeed a turning point in vampire literature. This book did not just captivate readers. It sparked the imaginations and brought a more original fare. The author has reimagined and rewrote an avant-gardist vampire type unlike classical ones in many ways. These changes moved the genre of vampire and took literature into a whole new era.

Most early vampire literature fell squarely into the horror category. With their scary story lines and monstrous characters, these works have a time-tested ability to frighten readers. Vampire horror is still alive and well in the modern age. But it is far from the only genre on the bloodsucking bandwagon. Vampires now as in Meyer's *Twilight* are stars in

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<sup>47</sup> Olivia Laing, "Stephenie Meyer - a Squeaky-Clean Vampire Queen," *The Guardian* (nov 15, 2009). <https://www.theguardian.com/books/2009/nov/15/profile-stephenie-meyer-vampire-queen>

romances and much more. With so many reading options available, today's literature truly offers a vampire for every taste.<sup>48</sup>

Long ago, Stoker's *Dracula*, when we first met him, is a loathsome, white-haired old man with bad breath and hair on the palms of his hands. He recaptures his youth and sustains his immortality by drinking the blood of his victims. In contemporary fiction, the religious content of the imagery has increasingly decreased, and the vampire, more and more frequently, is seen as a character with psychological energy rather than as a threat to the immortals. Not only have contemporary vampires been secularized, but they have also been more and more explicitly eroticized as we shall see later. The vampires, Edward, Bella and Cullens, imagined for us by Meyer are handsome, youthful, romantic, and sensuous.

We may notice that the vampire fascination is due to the gracefulness with which it is usually depicted. One thinks of the dreamlike stillness of the vampire's lovemaking. A vampire bends over his or her victim; there is a not particularly painful little bite, and the victim's face takes on a look of bliss.<sup>49</sup>

Indeed, a perusal of the popular novel section in any bookstore will affirm that the paranormal, and specifically the vampire figure, is enjoying a resurgence of interest among readers. Not to be outdone, the film and television industry is currently benefiting from this interest and producing works like the film *Twilight*, based on the book by Stephanie Meyer. In the paranormal romances, the conventions and practices of the vampire found in horror novels are appropriated and transformed by popular romance writers into the essence of women's fantasy heroes. In *Twilight*, the image of vampire as predator and, more importantly, the taking of blood or the blood exchange between the protagonists become the very elements that enhance, consolidate, and secure the Edward and Bella romantic relationship.

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<sup>48</sup> Kris Hirschmann, *Vampires in Literature*, p. 35.

<sup>49</sup> Leonard Wolf, *Blood Thirst 100 Years of Vampire Fiction*, p. 211.

Though the traditional vampire with its association with evil or its persona as an agent of the devil may seem an unlikely model for the archetypal popular romance hero, the vampire hero in *Twilight*, Edward, in fact, follows closely the paradigm of what Jane Gordon calls *the sympathetic vampire*.<sup>50</sup> Gordon differentiates between the vampire figures in horror novels as inherently evil “*whose power over [their] prey is both extraordinary and cruel,*”<sup>51</sup> and the sympathetic vampires who rather than being “super-killers” are “super-survivors.” These vampires “*must live in harmony with their world, be flexible, adaptable, and possess stamina,*” writes Gordon, adding that in this “new depiction” the sympathetic vampire “*retains its strength, but loses its terror.*”<sup>52</sup> Gordon goes on to suggest that generally women who write about the vampire avoid the horror genre as, in that particular genre, power relations reflecting the cultural male view where the female is subjugated to his will are reproduced. In contrast, according to Gordon, in women’s vampire fiction there is no hierarchy of power where either the male or female are the dominant figures but instead a partnership based on equality is formed.<sup>53</sup> In short, Meyer’s vampires are sympathetic par excellence.

It seems that many of these readers are just fine with the kinder, gentler vampires that populate today’s bookshelves. Writers like Meyer have squeezed vampires into every possible literary genre, including romance. The result is that readers of every taste and age are now getting sucked into vampire books. This interest has had a huge impact on the publishing and bookselling industries. Today bookstores stock entire aisles with vampire literature, both classic and modern. Publishing houses churn out new titles and series to meet this demand. The result has been a virtual bloodbath of vampire books. In early 2010 one Web site listed

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<sup>50</sup> Helen T. Bailie, “Blood Ties: The Vampire Lover,” p. 142.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid., p. 143.

nearly 5,000 works of vampire fiction for sale. This may seem like overkill. But to vampire fans there appears to be no such thing as too much. Readers continue to buy books about vampires, and they seem to be endlessly fascinated by them. The field of vampire literature will undoubtedly continue to thrive as long as this fascination endures.<sup>54</sup>

Furthermore, vampire romances tend to be more popular among women than men. It is no surprise, then, that romantic vampires are usually male as in Meyer's *Twilight*. They are generally attractive, sometimes stunningly so. They are suave and sophisticated. In a 2006 article, one romance editor discussed the appeal of vampire romance. Vampires, she says, "*have been alive for 600 years. They've experienced everything. Then all of a sudden they meet this great heroine, who basically is a breath of fresh air. Falling in love, trying to find that spark again in their lives—that is a great romantic fantasy. They do suck blood, but it's a very erotic process.*"<sup>55</sup>

All in all, myth cannot be separated from reality. The existence of myth in the society has been known since human beings began to establish their culture. Myth is usually associated with religion, traditional and cultural believes. Sometimes it is also established by natural phenomenon or beliefs in particular institutions. In literary works, myth has an important role in giving values to the story. By relating the events to mythical belief in society, readers come to an assumption that the story is not a product of author's fantasy, but based on factual basis. Many literary works, which adopt cultural mythology, seem to preserve the mythology as well as the society does.

However, one can see an exception in Stephenie Meyer's *Twilight*. Trough the story line, this novel seems to change the images of vampire from what people might have believed so far. People used to believe that vampire lives in darkness, feeds on human's blood, does villainous deed; and now those characteristics are changed into some heroic attitudes like avoiding human's

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<sup>54</sup> Kris Hirschmann, *Vampires in Literature*, p. 255.

<sup>55</sup> *Ibid.*, p. 262.

blood and consuming animal's blood instead. This novel is evidently trying to change the images of vampire from a negative to a positive one.<sup>56</sup>

## 2. Aesthetics of The Humanized Vampire

Throughout the twentieth century, the depiction of the vampire becomes increasingly sympathetic. Central to this shift away from fear of vampires to sympathy for them —what could be characterised as a shift from *Dracula* (1897) to *Twilight* (2005)— Williamson articulates this process: "*Dracula no longer holds centre stage in the world of vampires. The twentieth century produced a new generation of morally ambiguous, sympathetic vampires who lure audiences with the pathos of their predicament and their painful awareness of outsiderdom.*"<sup>57</sup> One may think of this latest incarnation of the vampire has links to our culture's view of the romantic persona of Lord Byron, to his status as "glamorous and rebellious outcast," and to the "idea of a public that adores a famous figure of notorious repute. Whatever the connection to the romantic poet, it is certainly true to say that the dominant vampire character of this particular cultural moment is a romanticized version: namely, Edward Cullen of the *Twilight* series of books and films (in which he is played by Robert Pattinson). Williamson interestingly quotes fans on this difference between *Dracula* and the Cullen-type of vampire, *Dracula* being generally regarded as "*a monster,*" as "*mean and nasty,*" as "*a villain*". Compare this to another fan commenting on the other kind of vampire: "*I just absolutely loved him ... the romantic type ... you know he was a soulful creature*".<sup>58</sup>

Adding to that, old vehemence is lost as the vampire becomes domesticated and intellectualized. Vampires have always walked among and alongside the human: *Dracula*

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<sup>56</sup> Yupi Almi Binulia, "Vampire's Heroic Images in Stephenie Meyer's *Twilight*: An Archetypal Criticism," *Binulia*, Andalas University, p. 05.

<sup>57</sup> William Leahy, "Exit Pursued by a Zombie": The Vampire We Desire, the Shakespeare We Reject," *Studies in Popular Culture*, Vol. 36, No. 2 (Spring 2014), pp. 29-44; p. 29.

<sup>58</sup> *Ibid.*, p. 30.

walks the London streets. And it is the vampire's very ability to integrate which is the basis of both their uncanniness and their threat to the human. The fear arises from our inability to differentiate 'us' from 'them' and from the similarities between 'us' and 'them': vampires deny us the comfort of neat binaries.<sup>59</sup> As Meyer puts it in the novel, vampires are students in high school, they are teenagers. The heroine Bella and her colleagues are mesmerized by the Cullen's charm and uncanniness:

"Who are *they* ?" .... "That's Edward and Emmett Cullen, and Rosalie and Jasper Hale. The one who left was Alice Cullen; they all live together with Dr. Cullen and his wife." She said this under her breath... *Strange, unpopular names*, I thought. The kinds of names grandparents had. ...."Which one is the boy with the reddish brown hair?" I asked. I peeked at him from the corner of my eye, and he was still staring at me, but not gawking like the other students had today — he had a slightly frustrated expression. I looked down again. "That's Edward. He's *gorgeous*, of course, but don't waste your time. He doesn't date. Apparently none of the girls here are good-looking enough for him." She sniffed, a clear case of sour grapes. I wondered when he'd turned her down.<sup>60</sup>

Indeed, Meyer's *Twilight* series, the modern-day champion of the vampire genre have captivated countless teens and more than a few adults, too. Everything changes, though, when Bella meets the stunningly attractive Edward Cullen at school. Edward and Bella get to know one another. Before long, they have fallen deeply in love. Bella soon learns the disturbing truth about her new boyfriend: He is a 104-year-old vampire, and the rest of his "family" are vampires as well. The Cullens live and walk among humans, and they do not prey on the people around them. They drink animal blood instead. But the Cullens are far from immune to the scent of human blood. They still crave this precious liquid. At first this fact creates a dilemma for Edward. Should he kiss Bella, or should he rip her neck open? These conflicting

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<sup>59</sup> Deborah Mutch, "Coming Out of the Coffin: The Vampire and Transnationalism in the *Twilight* and Sookie Stackhouse Series," *Critical Survey* Vol 23, Num 2, (2011): 75–90, p. 81.

<sup>60</sup> Stephenie Meyer, *The Twilight Collection; Twilight 1* (New York: Little, Brown And Company, 2010), p. 11-12.



desires place Bella in constant danger from her vampiric suitor, as described in this typical passage, the line between human and vampire is falling apart:

His mouth lingered on mine, cold and smooth and gentle, until I wrapped my arms around his neck and threw myself into the kiss with a little too much enthusiasm. I could feel his lips curve upward as he let go of my face and reached back to unlock my grip on him. Edward had drawn many careful lines for our physical relationship, with the intent being to keep me alive. Though I respected the need for maintaining a safe distance between my skin and his razor-sharp, venom-coated teeth, I tended to forget about trivial things like that when he was kissing me.<sup>61</sup>

### 3. The New Look of the Vampire

The modern vampire becomes more popular, and popularised which, in many instances, is what has happened to this once edgy creature of the night and its radical energies. Vampires have become everyday familiars. Sanitised and figuratively de-fanged, many twentieth- and twenty-first-century vampires are just like the boy or girl next door. Nina Auerbach comments on the metamorphosis of the vampire saying that: “*Vampires were supposed to menace women, but to me at least, they promised protection against a destiny of girdles, spike heels and approval.*”<sup>62</sup> So, Meyer gave us instead a new version of the bloody vampire turning him into a romantic lead, sexy, dangerous lover. Edward might have vampire strength and aggression but, a throwback, protective and passionate, he is dependable and wants to marry the heroine, Bella.

According to Carl Gustav Jung, the vampires are identified as having their specific activities here in person and shadow; they are described as the vegetarian vampires, meaning the good vampire, who protect themselves and their land and would not be harmful to others.

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<sup>61</sup> Stephenie Meyer, *Twilight Saga 2 New Moon*, p. 9.

<sup>62</sup> Gina Wisker, *Contemporary Women's Gothic Fiction Carnival, Hauntings and Vampire Kisses* (London, Palgrave, 2016), p. 165.

Shadows protect the humans and fall in love; they are in the water, sun, colors, good mother, soul mate, wise old man, and garden. All vampire characters in the novel *Twilight* are beautiful and also the archetypal images and symbols in the novel bring the positive imagery within the vampire characters.<sup>63</sup>

To begin with, Girls do love their vampires. They love to read about them, to watch them on screen, to fantasize about them, and to talk about them with others—whether in person as they walk through middle school and high school hallways, or virtually, as girls interact in cyberspace through social networking groups, video sites such as YouTube, online fan organizations, and blogs dedicated to their favorite vampires or vampire authors. From mythic vampires’ earlier incarnations as objects of (negative) fascination amidst horror, at least some of today’s vampires appear to have morphed into creatures of positive moral character and objects of romantic love.<sup>64</sup> It seems that while the ages of the audience may vary, adolescent women constitute the majority of *Twilight’s* readership. Why, exactly, Meyer’s series appeals to young women, though, remains up for some debate. Women may be drawn to Meyer’s depiction of the vampire because it fits the ideal, Westernized male image. The vampire look and description in the series has a potent influence on female readers. The vampire is not ugly anymore; he is an attractive male with appealing features.

Women are genetically programmed to respond to males who have the best chances of successfully fathering and rearing children. [*Twilight’s*] vampires are often depicted as tall and handsome, a combination that signals good genes and high testosterone. They are also frequently portrayed as wealthy and powerful [and] the fact that vampires are novel and dangerous only adds to their attraction. And while we cannot speak toward the science of a

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<sup>63</sup> K. Abitha and Dr. X. John Paul, “A Study on the Popularity of Archetypal Theory: A Review” *Language in India* Vol. 16:11 (November 2016), p. 06.

<sup>64</sup> Joyce Ann Mercer, “Vampires, Desire, Girls and God: *Twilight* and the Spiritualities of Adolescent Girls,” *Pastoral Psychol* 60 (2011), pp. 263–278, p. 278.

woman's genetic programming, Edward certainly seems to easily fit that description: the Cullens, are exceedingly wealthy, owning a spacious mansion and several expensive vehicles.<sup>65</sup> To count the number of times Bella refers to Edward as “*beautiful*” would be redundant; however, Bella's first remarks about the Cullens identify them as:

I stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful. They were faces you never expected to see except perhaps on the airbrushed pages of a fashion magazine. Or painted by an old master as the face of an angel. It was hard to decide who was the most beautiful— maybe the perfect blond girl, or the bronze-haired boy.<sup>66</sup>

It is significant here that Bella's description of the Cullens in the school canteen establishes an absolute equivalence between aesthetic representations of spiritual beauty that belong to an older cultural tradition, and the ‘airbrushed’ images of physical beauty promoted by contemporary Media. There is no difference between the transcendental beauty that belongs to the realm of the gods and the airbrushed beauty of a fashion model. The sacred has collapsed into the profane.<sup>67</sup>

Interestingly enough, although there is an endless variety of words synonymous with “beautiful” that Meyer could have used, she chose to paint them, men and women, in either feminine or genderless ways. They with eyes that radiate the dark and gothic as if with eyeliner. She even refers to Edward as a “*Greek god*”<sup>68</sup> and *Adonis*<sup>69</sup>: tellingly, he is associated with Aphrodite's lover more than Ares, god of war, Zeus, god of thunder, or any of the more “masculine” Greek mythological incarnations. Add to that construction the fact that Edward dresses exceedingly fashionably for a high schooler (even if it is Alice who dresses

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<sup>65</sup> G. Anatol , *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (New York: Palgrave Macmillan, 2011), p. 138.

<sup>66</sup> *Twilight Saga 1*, p. 10.

<sup>67</sup> Susan Chaplin, *The Postmillennial Vampire Power, Sacrifice and Simulation in True Blood, Twilight and Other Contemporary Narratives* (New York: Palgrave, 2017), p. 55.

<sup>68</sup> *Twilight Saga 1*, p. 116.

<sup>69</sup> *Ibid.*, p. 181.

him), possesses the maturity one might expect of an adult pushing ninety years old, and seems, from Bella's perspective, to be excessively oblivious to the throngs of young women who covet him. Furthermore, Bella speaks of Edward in the discourse of television advertising when she describes his voice as quiet and "*musical*."<sup>70</sup>

Once and again, the real draw of the *Twilight* films is Edward Cullen. Cullen is played by Robert Pattinson, an English actor who started out with a small role in a Harry Potter movie. Handsome, intense, and brooding, Pattinson gives off the ultimate bad-boy vibe. He portrays Edward Cullen and all things vampire in a way that makes many teenage girls swoon with desire. One teenager admits to this yearning in an online chat forum. "*I was ecstatic when they chose [Robert]. In my mind, he is the perfect Edward. His tousled bronze hair, those liquid topaz eyes, that perfect crooked smile. . . . I have to stop myself before I look like an overobsessed fan girl. ROB ROB ROB ROB ROB! Oops, too late,*"<sup>71</sup> she writes. Another young fan takes the obsession a step further. "*I really don't know what I would be doing with my life without Rob. 'Cause most of the stuff I think/say/type/do relates to him in some way. . . .He really is gorgeous!*"<sup>72</sup> she gushes. This attraction is partly a result of Pattinson's appearance. But moviegoers say good looks are only part of the draw. Pattinson is portraying a good-looking vampire, which makes him much more interesting than any regular highschool hunk. He is also putting a face on a much-loved literary character. Even before the *Twilight* movie came out, millions of young women already adored Edward. Pattinson's performance just gives them a little bit more to love. Since *Twilight*'s release, Pattinson has become an international sex symbol. He has appeared on several *Sexiest Man Alive* lists and

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<sup>70</sup> *Twilight Saga 2 New Moon*, p. 221

<sup>71</sup> Kris Hirschmann, *Vampires in Literature*, p. 171.

<sup>72</sup> *Ibid.*

countless magazine covers, and he elicits hysterical screams from female fans whenever he appears in person. Apparently he looks good enough.<sup>73</sup>

In short, this vampire tale is spliced with romantic fictions features which, it actually offers an opportunity to reinforce conventional romantic traditions of the tall, dark, handsome demon lover, rather than to trouble and disrupt the romantic traditions.<sup>74</sup>

Vampire narratives frequently represent the beauty and charisma of the vampire through the display of expensive brands. In Stephenie Meyer's *Twilight Saga*, Bella Swan's account of her first encounter with the Cullen family emphasises their extraordinary appearance by means of a series of images drawn from the beauty industry. One of the two girls "*had a beautiful figure, the kind you saw on the cover of the Sports Illustrated swimsuit issue, the kind that made every girl around her take a hit on her self-esteem just by being in the same room.*"<sup>75</sup> Bella's description of the beauty of this vampire family is to be understood and appreciated in terms of the '*inhuman*', commodified beauty of fashion-industry models whose faces and bodies function as an unattainable ideal: they are signifiers of 'impossible jouissance'. When Bella next sees the Cullens, the focus is less upon their appearance than on the commodities that supplement their beauty:

I saw the two Cullens and the Hale twins getting into their car. It was the shiny new Volvo. Of course. I hadn't noticed their clothes before – *I'd been too mesmerised by their faces*. Now that I looked, it was obvious that they were all dressed exceptionally well; simply, but in clothes that subtly hinted at designer origins.<sup>76</sup>

The contrast between the human Bella and the Cullens, the vampires, in terms of class and wealth could hardly be starker. Bella drives an embarrassingly noisy and unreliable 1950s Chevy truck; she is cheaply dressed and carries herself awkwardly; as she drives away from

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<sup>73</sup> Kris Hirschmann, *Vampires in Literature*, p. 172.

<sup>74</sup> Gina Wisker, *Contemporary Women's Gothic Fiction Carnival, Hauntings and Vampire Kisses*, p. 169.

<sup>75</sup> *Twilight Saga 1*, p. 9

<sup>76</sup> *Ibid.*, p. 16

this second encounter with the vampire family, she stops off at Thriftway to buy her father's dinner. The Cullens represent an ideal of beauty and wealth that Bella believes to be unattainable, but which increasingly becomes a reality for her as she is absorbed into their family. Each step that brings her closer to the Cullens is accompanied by an extravagant display of wealth on their part: they buy her an expensive, state-of-the-art sound system for her truck, and then replace the truck first with a Mercedes Guardian and then a Ferrari 430. As Michael J. Goebel observes, "*Each time she is further immersed within the Cullen family, her proof of acceptance into this world is marked by an act of overtly conspicuous consumption.*"<sup>77</sup>

Adding to that, when Bella finally becomes a vampire in the fourth part, *Breaking Dawn*, she acquires the Cullen's extraordinary wealth, of course, but she also comes to possess in abundance the 'inhuman beauty' that was associated in the first book with a compelling, yet unattainable 'airbrushed' beauty-industry ideal. She also becomes by far the most physically and psychically powerful of the Cullen vampires, a possibility that has been hinted at throughout the series by means of Bella's mystifying immunity to the vampire's various 'gifts' (notably, Edward's telepathy). Bella is transformed from a clumsy, poor, lower-middle-class teenager into an immortal who appears impossibly to embody *jouissance* in excess.<sup>78</sup>

Besides, the male vampiric bodies in the *Twilight* saga are described in many ways as a literalization and intensification of this toxic version of masculinity. Their phallic (and in *Twilight* mythology, venomous) fangs are fatally penetrative while their preternatural strength renders them capable of brutal physical violence. Bella repeatedly describes the feel of their bodies as cold, solid, and inflexible as stone. Even the series' innovation of vampiric skin

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<sup>77</sup> Susan Chaplin, *The Postmillennial Vampire Power, Sacrifice and Simulation in True Blood, Twilight and Other Contemporary Narratives*, p. 56.

<sup>78</sup> *Ibid.*

sparkling in the sunlight like diamonds emphasizes physical appeal at the cost of an adamant hardness. These characteristics seem to suggest that Edward conforms to the hyper-masculinization that cultural historian Michael Kimmel identifies as endemic to representations of supernatural masculinity in the late twentieth century. Citing the film versions of *Bram Stoker's Dracula* (1992) and *Interview with the Vampire* (1994), he writes that "*the masculinist descent to the primitive has resurfaced in another guise—the return of the monster as hyper-masculine beast.*"<sup>79</sup>

Concerning the blood place in the *Twilight* saga, the morality of the Cullen vampire clan is designated by its members' "vegetarian" status. In the context of *Twilight*, "vegetarian" means to eat animals—the very antithesis of its actual meaning—instead of humans. Edward explains that eating animals is like "*living on tofu and soymilk; we call ourselves vegetarians, our own little inside joke. It doesn't completely satiate the hunger—or rather thirst. But it keeps us strong enough to resist. Most of the time.*"<sup>80</sup> While Edward acknowledges that the use of the term "vegetarian" constitutes a kind of joke, the comparison indicates that such a diet is inherently unfulfilling; tofu and soymilk may sustain vegetarian humans, but they—like the blood of animals on which the Cullens subsist—are poor substitutes for the "real thing." Such a position situates human vegetarianism as an inferior and unsatisfying dietary option dependent upon privation, a diet that leaves the vegetarian with an insatiable craving for what has been omitted: bloody meat. Meyer's rewriting of vampire mythology strips vampires of their characteristic darkness and countercultural natures; these vampires like humans and want to be like them, so much so that they ascribe to a human dietary code and consume what most

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<sup>79</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*, p. 113.

<sup>80</sup> *Twilight Saga 1*, p. 104.

humans (at least humans in the United States) consume, a diet centered around the bodies of animals.<sup>81</sup>

Last but not least, it is worthy at this stage to try briefly to understand the mindset of the modern vampire that Edward epitomizes in Meyer's work. In the first volume of the series, Edward articulates a psychiatric self-analysis that pathologizes his desire to pursue a relationship with Bella despite the constant temptation to devour her. By calling himself a "sick, masochistic lion",<sup>82</sup> Edward reveals not only that he is suffering, but more crucially that he understands himself to be wicked and contaminated because his vampirism renders his body inherently predatory. However, his second defining term, "masochistic," is both insightful and misapplied. It is not his masochistic desire to expose himself to the temptation Bella embodies that actually causes Edward's torment. This masochism is actually his salvation. He has convinced himself that his transformation into a vampire has cost him his soul, and he has internalized this perceived loss by identifying himself as a "monster" doomed to destroy Bella. Therefore, a more accurate diagnosis of Edward's psychic suffering is Freudian melancholia. In "*Mourning and Melancholia*," Freud theorizes that loss can prompt two divergent psychic responses in human beings. Mourning the lost object (which can be a person, an idea, or an aspect of the self ) involves discovering a substitute to which the person's feelings can reconnect. A melancholic, conversely, refuses to psychically surrender what has been lost, and instead wholly internalizes that loss, directing inward the conflicting feelings of anger and love that were originally attached to the object. Though this diagnosis is no longer current in psychiatric discourse, Freud's theory can help illuminate the origin and makeup of Edward's self-loathing. For him, the lost object is his *humanity*. When Carlisle

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<sup>81</sup> Laura Wright, "Post-Vampire: The Politics of Drinking Humans and Animals in "Buffy the Vampire Slayer, Twilight", and "True Blood"," *Journal of the Fantastic in the Arts*, Vol. 25, No. 2/3 (91) (2014), pp. 347-365; p. 361.

<sup>82</sup> *Twilight Saga 1*, p. 155.



Cullen transformed his dying body into a vampire, Edward lost many of the physical characteristics of human beings—first and foremost mortality, but also the necessity to sleep and eat; he simultaneously gained strength, speed, and senses incommensurate with a human body. And, most significantly, he acquired the desire to hunt and kill people for food. Edward links this loss of his human body to the loss of any capacity to *be* human—compassionate, vulnerable, and most of all, innocent. After Bella discovers the truth about him and his family and reaffirms her interest in a relationship anyway, his perplexed question, “*You don’t care if I’m a monster? If I’m not human?*”<sup>83</sup> reveals that at this point for Edward, the categories are mutually exclusive. Edward’s immortal and supernaturally strong body, a hyperbolic manifestation of an idealized masculinity that privileges dominative power, is inextricably linked for him to a bloodlust that he understands as both the symptom and the proof of his inherent monstrosity—a conviction that his attraction to Bella will force him to reevaluate.<sup>84</sup>

#### 4. The Sentimental Vampire

About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him . . . that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.<sup>85</sup>

The figure of the vampire has been an important element of popular culture for more than a century. The movies and novels have been a home for vampire stories, and they have presented them as unusually frightening images. A recent explosion of vampire works reveals a new emphasis on addressing female issues as opposed to male issues and focusing on the romantic and erotic attraction of the vampire rather than the fear. With these lines above,

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<sup>83</sup> *Twilight 1*, p. 102.

<sup>84</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*, p. 108.

<sup>85</sup> *Twilight 1*, p. 110.

quoting Bella, Meyer destroyed the line between the gothic vampire and the modern one, she introduced a new avant-gardist type of vampirism, a sentimental discourse of vampirism.

Indeed, vampires are different. Among all the monsters, demons, and horrors in popular culture that have amused us for centuries, vampires stand out as an unusual menace, attractive and erotic in their deadliness. Monsters like the vampire have been imagined by many peoples throughout human history. The 1990s and 2000s saw new figures in association with vampires, representing different age groups and regional locations. Women novelists had great success producing series about their vampire-curious women characters. Those series created a fiction genre that drew readers as powerfully as the romance, science fiction, or detective genres. And they led to successful screen versions, such as *Twilight* (Godfrey, Mooradian, Morgan, & Hardwicke, 2008). This work is a different kind of vampire narrative. The female character, Bella, was in one way quite different from the standard male protagonist. She was not horrified by the vampire, nor did she feel intimidated by him. On the contrary; she was downright chummy with him. In fact, she was a pioneer in establishing sympathetic contact with the “*alien*” creature. Bella indeed formed a bond of love and lust with the vampire.<sup>86</sup>

In Meyer’s *Twilight*, the heroine Bella Swann muses on the effect her mysterious classmate Edward Cullen has on her: “*His fingers were ice-cold [...] But that wasn’t why I jerked my hand away so quickly. When he touched me, it stung my hand as if an electric current had passed through us*”.<sup>87</sup> These electrifying effects clearly are romantic and emotional. They call forth a physiological response in Bella that is based on changes in bodily expressions and action tendencies. These effects occur very fast and uncontrollably. Moreover, they make Bella aware that this meeting is significant to her life and wellbeing.

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<sup>86</sup> Bernard Beck, “Fearless Vampire Kissers: Bloodsuckers We Love in *Twilight*, True Blood and Others,” *Multicultural Perspectives*, 13.2 (2011), pp. 90–92; p. 91.

<sup>87</sup> *Twilight Saga 1*, p. 23.

Bella's infatuation with Edward is both exhilarating and perilous: she is obsessed with a man who may kill her any minute. She is enchanted and spell-bound by Edward: his looks, voice, smell, touch as well as his mind and talents. Sibylle Baumbach defines such a response as fascination consisting of a mixture of wonder and admiration as well as terror and trepidation.<sup>88</sup> She argues that fascination is an emotion because it triggers physical effects in the body and immobilizes it. It also suspends rational decision-making. In combining attraction and danger, fascination is a seductive pleasure.

Given that the *Twilight* saga is a vampire romance, its every page is infused with emotion. In the romance novel genre, fascination provides the grounds for the romantic choice of a partner, a process involving a number of stable elements of the generic plot structure. The generic conventions of romance shape, steer, and even dictate the emotions of characters. Lauren Berlant argues that all genres are distinguished by the affective contract they promise.<sup>89</sup> Such a contract addresses both characters in the fictional world as well as implied and real-life readers. As its name indicates, the romance novel's generic contract centers on delivering an optimistic and reassuring experience of love. Typically, it promotes an idealizing script of the good life that combines intimate relationships with morals and economics. It advances enduring affection and emotionally fulfilling intimacy in couples and families; moreover, it rewards such commitment with economic security. The meeting of the primary couple was romantic par excellence full of intense experiences, as is seen in the following excerpts:

I was consumed by the mystery Edward presented. And more than a little obsessed by Edward him-self...<sup>90</sup> About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him – and I didn't

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<sup>88</sup> Heta Pyrhönen, "Love under Threat The Emotional Valences of the Twilight Saga" *Theoretical Concepts and Selected Case Studies in Literature Transcript*, Verlag (2017), pp. 347-362, p. 350.

<sup>89</sup> Lauren Berlant, *Cruel Optimism* (Durham, NC 2011), p. 66.

<sup>90</sup> *Twilight Saga 1*, p. 36.

know how potent that part might be – that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.<sup>91</sup>

The real possibility of being killed by Edward entices Bella. He could accidentally destroy her simply by hugging her. This feature ties in with fascination in that it is a borderline experience. Danger keeps the grander scale of things in Bella's view. This element of deathly danger accounts for Bella's intensive emotional engagement. Edward resembles the Byronic hero in that his threatening nature makes him much more interesting and enticing than any conventional suitor. Besides, interestingly, the vampire Edward Cullen is only a predator when he needs to be and is, in the main, a trustworthy, romantic companion. There can be indeed twists in the vampire romance which challenge romantic fiction's promise of an eternity of love.<sup>92</sup>

Adding to that, many romance novels conclude with weddings. From a generic perspective, Bella and Edward's marriage ought to mark the pinnacle of their love. In the *Twilight* saga, however, this conventional crowning element of commitment supplies a new barrier.<sup>93</sup> Bella insists that the couple have sex during their honeymoon while she still is in her human form. Edward manages not to kill her, but his passionate love making leaves Bella badly bruised. Consequently, he wants no more sex, at least not until they both are vampires. Things deteriorate between the couple when it transpires that the newly-wed Bella is pregnant with a half-human, half-vampire child. Edward wants her to abort it, because the fetus threatens her life. Hence, even this event that consolidates the relationship in the romance novel turns into a further obstacle. By refusing abortion, Bella is ready to die for the child; also, she continues to hope that giving birth will compel Edward to metamorphose her in spite

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<sup>91</sup> *Twilight Saga 1*, p. 110.

<sup>92</sup> Gina Wisker, *Contemporary Women's Gothic Fiction Carnival, Hauntings and Vampire Kisses*, p. 163.

<sup>93</sup> Heta Pyrhönen, "Love under Threat The Emotional Valences of the *Twilight* Saga" *Theoretical Concepts and Selected Case Studies in Literature Transcript*, Verlag (2017), pp. 347-362; p. 358.

of the risks. Edward performs an emergency Caesarean section, but Bella's heart stops beating. In order not to lose her, Edward stabs her heart with his venom and bites her all over her body. One may observe that Bella's metamorphosis marks a breach with readers, for after it Bella no longer functions as a site of narrative and physical possibility for them: she becomes alien, an other.<sup>94</sup>

In *Twilight*, Bella tells Edward, "*a man and woman have to be somewhat equal.. .as in, one of them can't always be swooping in and saving the other one. They have to save each other equally*".<sup>95</sup> Bella's wish comes true after she is transformed into a vampire and becomes incredibly powerful, graceful, and beautiful. When Edward and Bella share their first vampire kiss, "*My lips no longer shaped themselves around his; they held their own*".<sup>96</sup> "*We could love together,*" Bella concludes, "*both active participants now. Finally equal.*"<sup>97</sup> These moments, so evocative of the proposal and conclusion in Charlotte Bronte's *Jane Eyre*, posit an ideal equality in marriage and, because Bella is a mother, also suggest that motherhood gives women an authority in marriage that the unmarried, childless girl does not enjoy. The inequality in their relationship dissipates when that relationship is made permanent. One could argue, of course, that Bella must conform to Edward's existence and die to her own before they become equal, but Edward himself became a vampire without being given the choice; Bella, on the other hand, makes the choice herself. And when she says, of being a vampire, "*I had found my true place in the world, the place I fit, the place I shined,*"<sup>98</sup> she is speaking as much allegorically about motherhood as she is about being a vampire. In fact, the two are so closely interconnected as to be indistinguishable. Perhaps the best way to understand the gender dynamics of the *Twilight* series is to look back at classic nineteenth-

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<sup>94</sup> Heta Pyrhönen, "Love under Threat The Emotional Valences of the Twilight Saga" *Theoretical Concepts and Selected Case Studies in Literature Transcript*, Verlag (2017), pp. 347-362; p. 358.

<sup>95</sup> *Twilight Saga 1*, p. 273.

<sup>96</sup> *Twilight Saga 4 Breaking Down*, p. 469

<sup>97</sup> *Ibid.*, p. 530

<sup>98</sup> *Ibid.*, p. 577

century romances, specifically Austen's *Pride and Prejudice*, Bronte's *Jane Eyre*, and Emily Bronte's *Wuthering Heights*, all of which have left traces in Meyer's work. Edward claims to like Mr. Darcy, and his initially hostile demeanor towards Bella is an exaggerated version of Darcy's arrogant response to Elizabeth Bennett at the Netherfield Ball. Bella and Edward are tamed, domesticated versions of Heathcliff and Cathy. Though Edward concludes that Heathcliff and Cathy are "*ghastly people who ruin each other's lives*",<sup>99</sup> he nonetheless sympathizes with Heathcliff's great passion for Cathy, while Bella admires Cathy's famous speech to Heathcliff that "*If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger*".<sup>100</sup> Edward's total emotional dependence on Bella is reminiscent of the great passions of Heathcliff and Edward's namesake Edward Rochester. "*You are the most important thing to me now*," Edward assures Bella, "*The most important thing to me ever*".<sup>101</sup> Later, he tells her, "*Bella, I can't live in a world where you don't exist*".<sup>102</sup> And, while singing her to sleep, Edward says, "*You are the only one who has ever touched my heart. It will always be yours. Sleep, my only love*".<sup>103</sup> Any of these statements could be drawn from the Brontes' visions of love, or from their inspirations in Byron and Shelley. Of course, none of this analysis ultimately explains why *Twilight* is so popular, or why girls all over the world are pledging on fan sites that they will love Edward Cullen forever, and that he has ruined them for merely mortal human boys. Neither does it explain the phenomenon of equally obsessed married women who fantasize about Edward and sport "Twilight" bumper stickers on their cars. In fact, reading of blogs and discussion groups suggests that girls find Edward's aforementioned devotion to and adoration of Bella the most attractive aspect of his

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<sup>99</sup> *Twilight Saga 3 Eclipse*, p. 17

<sup>100</sup> *Ibid.*, p. 385

<sup>101</sup> *Twilight Saga 1*, p. 154

<sup>102</sup> *Twilight Saga 2 New Moon*, p. , p. 315

<sup>103</sup> *Twilight Saga 3 Eclipse*, p. 123

personality. One poster on Facebook writes, in the simultaneously comical and poignant lingo of instant messaging, that "*I loved it because every word that was written made me feel like im in another world a fantasy where love is the most powerful thing and nothing can eva break u up it made me feel like there is nol what could stop them from loving each other and no matter Wat happens they will always b together*".<sup>104</sup>

The *Twilight* saga is not much of a romance, or rather, it is a romance more than anything else. Certainly, something (actually a lot of something) romance-y is happening at the level of description—"my personal miracle . . . Time had not made me immune to the perfection of his face";<sup>105</sup> "my mouth glued to his . . . answering every unspoken question his asked."<sup>106</sup> And in dialogue: "Before you, Bella, my life was like a moonless night . . . you shot across my sky like a meteor."<sup>107</sup> Edward, perpetual seventeen-year-old and romantic hero of the series, distinguishes himself from other Byronic protagonists in his literary lineage (Heathcliff from Bronte's *Wuthering Heights*, Mr. Darcy from Austen's *Pride and Prejudice*, Lestat de Lioncourt from Anne Rice's *The Vampire Chronicles*) by the depth and power of his self-loathing.<sup>108</sup>

In addition, it is also suggested, most clearly in *Twilight*, that everlasting love does not mean tempered feelings or boredom. The Cullen couples, Esme and Carlisle, Emmett and Rosalie, Alice and Jasper, have been together several decades when the narrative begins, but they are still passionately in love. Edward explains to Bella that they have "*rarely changing temperaments*."<sup>109</sup> Bella's very human parents, on the other hand, have tired of each other a

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<sup>104</sup> Anna Silver, "Twilight" Is Not Good For Maidens: Gender, Sexuality, And The Family In Stephenie Meyer's "Twilight",<sup>104</sup> *Studies In The Novel*, Vol. 42, No. 1/2, The Young Adult Novel (Spring & Summer 2010), pp. 121-138.

<sup>105</sup> *Twilight Saga 3 Eclipse*, p. 10

<sup>106</sup> *Ibid.*, p. 390

<sup>107</sup> *Twilight Saga 2 New Moon*, p. 318

<sup>108</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (New York: Palgrave, 2011), p. 202.

<sup>109</sup> *Twilight Saga 4 Breaking Down*, p. 101

long time ago. The image relayed is thus that even love is paranormally strong, representing a difference from mundane and easily exhausted human feelings, and what more is there to wish for?

In a nutshell, *Twilight* has proved so popular. It is a very familiar romance fulfilling fantasies of teenage girls, older readers or audiences seeking dashing, romantic heroes and eternal love. The teen story is riddled with the discomfort of Bella's identity as an outsider, neither beautiful nor sporty. This is probably a universal theme. Her enervated behaviour reminds us of the fairytale Sleeping Beauty. Bella is in stasis, waiting for something to happen to her, which it does, in the form of a sullen, arrogant, extraordinarily beautiful Edward Cullen, who resembles Darcy in *Pride and Prejudice*, with his family history, large house and his designer clothing, ultimately offering to take the girl 'away from all this'. Edward also reminds us of Superman, another romantic superhero with secrets. At times of crisis he swoops in, faster than a speeding bird, and prevents Bella from being crushed by a car. Cullen literally sweeps Bella off her feet into his strong arms and they fly through the air, soaring above trees and the oppressive small-mindedness of the endless expanse of small town Forks, eventually into his home, and his powerful vampire family, who find ways to accept and protect her. The love story, dressed up with vampires and werewolves, is every teenage girl's romantic fictional fantasy come true. *Twilight* offers eternal love, rescuing the reader from herself, as does romance more generally. Even for the most ridiculously fantastic events, suspension of disbelief adds to its popularity. Writing for the conservative Clare Boothe Luce Policy Institute, Miriam Grossman comments on *Twilight*'s chaste romance: "*a girl should be encouraged to wait until her own Edward Cullen comes along, a man who has waited for her as she has for him.*"<sup>110</sup>

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<sup>110</sup> Gina Wisker, *Contemporary Women's Gothic Fiction Carnival, Hauntings and Vampire Kisses* (London, Palgrave, 2016), p. 192.



#### 4.1. The Sexology of the Modern Vampire

When critics such as Judith Halberstam read and decipher vampiric desire, they remind us that the nature of the “vampire is not lesbian, homosexual, or heterosexual; the vampire represents the production of sexuality itself”.<sup>111</sup> Therein, a vampire such as Edward Cullen seems to represent a queer agency in vampiric literature, not because of any sexual preference, but because his relationship to sexuality. Psychologists and psychoanalysts from Sigmund Freud to Camille Paglia generally agree on one thing concerning the idea of the Westernized vampire: since even before Bram Stoker’s 1897 *Dracula*, “the attack of the vampire is [symbolic] of rape”; the draining of the blood, since Dracula slaked his own thirst, was a “sexual matter . . . a perversion of heterosexual activity” where drinking it “symbolizes sexual intercourse” and such pleasure was forbidden, “evil” and “erotic.”<sup>112</sup>

Freud, not unlike Mina Harker in *Dracula*, thought that humanity had always found consorting with the dead (or undead) to be “unclean,” and cannibalism was outright repulsive. However, Freud also felt that consuming one’s prey, which is essentially what Bella is to Edward—a “snack,” as another vampire puts it—makes her a *possession* and not merely a foodstuff. Interestingly, Bella’s friend, Mike Newton, who aspires to be more than just her male comrade, intuits in a moment of jealousy that Edward looks at her “like [she’s] something to eat.”<sup>113</sup> However, instead of devouring her and symbolically consummating the sexual act, Edward suggests that it is Bella who possesses *him*, making that fate of being consumed, either literally or figuratively—according to Freud at least—highly improbable. Edward is thus “queered” by his rhetorical construction of the dynamic. Not unlike falling in love with the best cheeseburger in the world or a very rare slice of Kobe beef, Edward’s love

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<sup>111</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (New York: Palgrave, 2011), p. 113.

<sup>112</sup> Ibid.

<sup>113</sup> *Twilight Saga 1 Twilight*, p. 124

for Bella empowers him to withstand his mixed cravings for both the satisfaction of sexual desire and sustenance.<sup>114</sup>

Gregory Waller has suggested that no matter what monstrous form the vampire typically takes in literature, Meyer casts Edward as a “*seductive siren*” to Bella and a “romantic hero” to Meyer’s audience. When James, the antagonist of the first novel, bites into Bella’s hand, Edward forces himself to taste her blood to remove James’ venom and stop the transformation; Bella asks why he stopped it. This is a perfectly reasonable question from a perfectly willing candidate for transformation. Edward replies, “*I can’t do it, Bella. I won’t do that to you*”.<sup>115</sup> Edward claims that he does not want to infect her with what Martin Wood has called the “disease” of vampirism.<sup>116</sup>

As a matter of fact, the tremendous success of the novels has surprised some critics, especially those feminist media and literary critics who argue that the series perpetuates outdated and troubling gender norms. Edward, these critics claim, is frequently controlling and domineering, saving the hapless Bella time and again from danger; Bella suffers from low self-esteem and seemingly has no close friends except for Edward, his family, and Jacob, a suitor-turned-werewolf; and, at the end of the series, she foregoes college in order to marry Edward and bear, at great risk to her own life, a half-human and half-vampire child. Numerous blogs and groups such as *Feminist Mormon Housewives* and the *Facebook group Twilightmoms* have also analyzed the gender dynamics of the series, even from inside the sometimes rabid fan community. Chelsea, writing on *Feminist Mormon Housewives*, posts, “*I find the message to young girls disturbing. That love is an irresistible force that precludes making any rational decisions. That it’s OK (even noble) to sacrifice your personal safety if you ‘really’ love someone.*” Claims such as these reveal the concern that many critics and

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<sup>114</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*, p. 115.

<sup>115</sup> *Twilight Saga 1*, p. 274

<sup>116</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*, p. 117.

readers feel about the books' tremendous popularity and the messages that they impart to girls about romance and women's roles in sexual relationships. Do the books promote retrograde ideas about female submission to male authority? Are the books particularly troubling in the genre of young adult (YA) literature, whose readers might not yet have developed the critical apparatus of the adult reader? The criticisms leveled against the series in the press indicate that it deserves a more in-depth discussion than it has yet received. The novels' gender ideology is ultimately and unapologetically patriarchal.<sup>117</sup>

Part of what makes the *Twilight* series so popular and so unusual is Edward and Bella's old-fashioned courtship, in which only kisses are exchanged before the wedding. Later on, the series becomes more explicitly about the values of abstinence before marriage. For Edward and Meyer, marriage is the only moral arena for sexual desire. The novel's validation of abstinence has been much-commented on. Meyer, an observant Mormon who does not watch R-rated movies, told Time magazine that "*I do think that because I'm a very religious person, it does tend to come out somewhat in the books, although always unconsciously*".<sup>118</sup>

Despite Bella's father, Charlie, concerns that Bella will become pregnant out of wedlock, Edward is the perfect suitor for an old-fashioned father. Just as he exercises self-control over his desire to drink Bella's blood (clearly analogous to sexual desire in this and other vampire lore), he refuses to give in to Bella's persistent desire for sexual contact. Again, Meyer hearkens to the past for her model of male/female relationships. Edward's arguments in favor of chastity are quite similar to Mormon concepts of sexuality and sin. Edward, for instance, compares the commandment against committing murder to extramarital sex, arguing

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<sup>117</sup> Anna Silver, "Twilight" is not Good for Maidens: Gender, Sexuality, and the Family In Stephenie Meyer's "Twilight",<sup>117</sup> *Studies In The Novel*, Vol. 42, No. 1/2, The Young Adult Novel (Spring & Summer 2010), pp. 121-138; p.131.

<sup>118</sup> Ibid., p.132.

that "*The same principle applies,*" and adding, "*this is the one area in which I'm just as spotless as you are. Can't I leave one rule unbroken?*"<sup>119</sup>

And, of course, his refusal to have sexual intercourse with Bella is tied to his fear of harming her, literally endangering her life. Edward frequently points out the dangers of sexual desire:

That's certainly a problem. But that's not what I was thinking of. It's just that you are so soft, so fragile. I have to mind my actions every moment that we're together so that I don't hurt you. I could kill you quite easily, Bella, simply by accident." His voice had become just a soft murmur. He moved his icy palm to rest it against my cheek. "If I was too hasty... if for one second I wasn't paying enough attention, I could reach out, meaning to touch your face, and crush your skull by mistake. You don't realize how incredibly *breakable* you are. I can never, never afford to lose any kind of control when I'm with you."<sup>120</sup>

Most gruesomely, Rosalie, a Cullen member, is made a vampire after she is gang raped by her fiancé? And his friends and left for dead; once she has been turned into a vampire, she exacts a bloody, methodical revenge. What is important here is that Edward, not Bella, is the one who persists in saying no. Bella, not Edward, is shy of marriage. In fact, Meyer lets the reader savor Bella's appreciative gaze as she dwells on Edward's chiseled body. According to Christine Seifert, who labels *Twilight* "*abstinence porn,*" "*Bella is not in control of her body, as abstinence proponents would argue; instead, she is absolutely dependent on Edward's ability to save her life, her virginity, and her humanity*".<sup>121</sup> Similarly, Sarah Seltzer writes that "*even while inverting the positions, Meyer doesn't change the game. Purity is still the goal. Man, or vampires, are still dangerous and threatening while females are still breakable and*

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<sup>119</sup> *Twilight Saga 3 Eclipse*, p. 286

<sup>120</sup> *Twilight Saga 1*, p. 177

<sup>121</sup> Anna Silver, "Twilight" is not Good for Maidens: Gender, Sexuality, and the Family In Stephenie Meyer's "Twilight", *Studies In The Novel*, Vol. 42, No. 1/2, The Young Adult Novel (Spring & Summer 2010), pp. 121-138; p.136.

*fragile*".<sup>122</sup> Premarital sex in *Twilight* is risky, life-threatening, and brutal for everyone involved, both men and women. The most obvious case of men being harmed by premarital sex is the case of Rosalie's fiancé and his friends, but Edward's brother Jasper is another example. Jasper is turned into a vampire after encountering "*the three most beautiful women I had ever seen*",<sup>123</sup> whose angelic faces and appreciation for his "lovely" smell cloud his awareness of danger. The only context in which sex is safe (and, in Edward and Bella's case, barely so) is marriage. Meyer's avowal of abstinence is not to every contemporary reader's taste, but she is clear on one point: abstinence is the model for both boys and girls. Love and lust, for both sexes, should be intertwined and should be made permanent by marriage.

However, Stephen Marche suggested a rather simple solution to the apparent problem of Edward's reluctance to transform Bella. He claimed that Edward appears to be gay, and this identity fascinates young women:

Edward . . . is a sweet, screwed-up high school kid, and at the beginning of his relationship with Bella, she is attracted to him because he is strange, beautiful, and seemingly repulsed by her. This exact scenario happened several times in my high school between straight girls and gay guys who either hadn't figured out they were gay or were still in the closet. *Twilight's* fantasy is that the gorgeous gay guy can be your boyfriend, and for the slightly awkward teenage girls who consume the books and movies, that's the clincher. Vampire fiction for young women is the equivalent of lesbian porn for men: Both create an atmosphere of sexual abandon that is nonthreatening.<sup>124</sup>

The argument is slightly reductive to say the least. We ourselves acknowledge that while Edward's behavior may be queer for a vampire, he is not marked as disinterested in Bella sexually; on the contrary, his interests lie in a monogamous, stable relationship that

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<sup>122</sup> Anna Silver, "Twilight" is not Good for Maidens: Gender, Sexuality, and the Family In Stephenie Meyer's "Twilight," *Studies In The Novel*, Vol. 42, No. 1/2, The Young Adult Novel (Spring & Summer 2010), pp. 121-138; p.136.

<sup>123</sup> *Twilight Saga 3 Eclipse*, p. 183

<sup>124</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (New York: Palgrave, 2011), p. 50.

creates a sensitive, considerate, and patient character—the heteronormative female’s idealized mate. In essence, he possesses all the vampire’s traditional strengths and none of his shortcomings. What young, twenty-first century woman could resist that? Elements of Marche’s claims do not go unsubstantiated, however. The construction of a mysterious and unattainable “other,” which Edward is to both vampires and humans alike, appeals to all sorts of fantasies of romantic or sexual desire. Given a history so imbued with blood and sexuality, why would a mythology as old and manifold as the vampire legend not also explore the complications that might occur if desire subverted need and a vampire and a human found love where their conditions ostensibly inhibited any sort of meaningful relationship between them? And as David Denby, a reviewer for the *New Yorker*, aptly points out: “teen-age girls don’t want intercourse; they want romance.”<sup>125</sup> Therein, it appears that Meyer constructs in *Twilight*, which Denby colorfully describes as “an abstinence fable that’s sexier than sex,” a partnership in which Edward and Bella must maintain boundaries by preventing physical intimacy, regardless of the forces—whether these be social conventions or biological drives—propelling them toward it.

Adding to that, the *Twilight* series does far more than urge abstinence; it passes damaging ideas to naïve young people using a vampire archetype. Some messages convey that men are the saviors of women through forced obedience, marriage between teen girls and old men (Edward lived for many generations as an immortal vampire) is better and healthy; sexual violence is natural; women enjoy being dominated by violent men; you are not a full woman until you experience maternity then you know better; abortion is wrong even if it is meant to save the mother’s life; arranged marriage is something acceptable (Bella’s baby is meant to marry Jacob).

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<sup>125</sup> G. Anatol, *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (New York: Palgrave, 2011), p. 51.

## **Part Two: J. K. Rowling's Contemporary Wizard and the Break of Old Archetypes**

### **1. Harry Potter as an Archetypal Hero**

As it is traded, the hero is the person who always seeks to spread good and happiness among people and be as the best example between them. A hero is someone who inspires people to do well. Heroes can also teach humanity nobility and courage through effort and struggle. In the world of fiction, hero's term refers to the main character or the protagonist of the story, who faces many hardships and tribulations in his life but always strives to sacrifice himself in order to protect his family, friends, and large public because courage, braveness and self-sacrifice should be the qualities of a good hero. Thus, why fiction tells many stories about the hero's character, and they succeeded in making the readers enjoy reading them.

One of the best phenomenal fiction story that has resonated significantly about hero is *Harry Potter*. *Harry Potter* is the hero figure, a young man is willing to sacrifice himself for the sake of world peace. It is a fantasy novel, written by J.K. Rowling, its about a young wizard who lost his parents when they tried to protect him from Lord Voldemort attacks, thus he was born as an orphan. Harry was survived because of his parents power against Lord Voldemort aggression<sup>126</sup>. He gets the prediction as the only person who can destroy and fight the Dark Wizard, Lord Voldemort, because of his scar that he got it through the confrontation that brought together his mother and Voldemort, this scar market Harry as the strongest wizard that he can defeat Voldemort power as it mentioned in *The Prisoner of Azkaban*.

Of all the unusual things about Harry, this scar was the most extraordinary of all. It was not, as the Dursleys had pretended for ten years, a souvenir of the car crash that had killed Harry's parents, because Lily and James Potter

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<sup>126</sup> Firda, Amalia. "Archetypal Hero As Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Hopyalogy". University of Malang, p.6.

had not died in a car crash .They had been murdered , murdered by the most feared Dark Wizard for a hundred years, Lord Voldemort .Harry has escaped from the same attack with nothing more than a scar on his forehead , where Voldemort's curse ,instead of killing him ,had rebounded upon its originator, Barely alive , Voldemort had fled (6).

According to that , Harry had dropped the power of Lord Voldemort who became a piece of soul ,when Harry prowess has been acknowledged by the Dark Wizard , he decided to kill him<sup>127</sup> . Through the seven series of *Harry Potter* , Harry was marked as the greatest wizard and the archetypal hero of all time .In the first book ,*Harry Potter and the Sorcerer's Stone*, his braveness prompted him to face Voldemort power for the sake of his parents who have died and to save the wizarding world, Harry said :“*I'm going out of here tonight and I'm going to try and get to the Stone first*”(207) ,and he succeeded in saving the sorcerer's stone from Voldemort's death eaters<sup>128</sup> .The second book, *Harry Potter and the Chamber of Secrets*, in which Harry stood in the face of Voldemort again and he could save Ron's sister Jenny from Voldemort horcrux and because of Harry's challenge to Voldemort last year and his success in taking the stone before him , Harry become known as the greatest hero in the motif of all mythology “*Dobby learned toward Harry , his eyes wide as headlights . “Dobby heard tell ,” he said hoarsely, “ that Harry Potter met the Dark Lord for a second time, just weeks ago ... that Harry Potter escaped yet again ”*(15). The incident that Harry defeated Voldemort in taking the stone before him , made Harry to be a famous hero for his prowess . The nobleness of Harry Potter has been heard among people and in all parts of the world of wizardry<sup>129</sup> . In the third book , Harry realizes that his godfather , Sirius Black, is innocent of murdered his parents and he tries to save him from the prison guards .The fourth book, *Harry Potter and the Goblet of Fire*, is known as the beginning and the basic lines of the rest books

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<sup>127</sup> Rowling,J .K ,*Harry Potter and the Prisoner of Azkaban*,(London :Bloomsbury,1999),p.6.

<sup>128</sup> Rowling,J.K ,*Harry Potter and the Philosopher's Stone*'' ,( London : Bloomsbury, 1997),p.207.

<sup>129</sup> Rowling , J.K, *Harry Potter and the Chamber of Secrets*,( London : Bloomsbury , 1998),p.15.



,in which he able to win Triwizard tournament ,thus demonstrating his courage that tasted on this task. “*The first task is desinged to test your daring ,*” he told Harry ,Cedric,Fleur,and Victor , “ *so we are not going to be telling you what it is Courage in the face of the unknown is an important quality in a wizard ...very important...*”(201)

The task are to impose the Triwizard Champion against a dragon and Harry managed to beat the dragon<sup>130</sup> .In the fifth book, *The Order of the Phoenix* , he succeeded to save the prophecy in the mystery departement and he became aware about the prophecy that was made for him. With the sixth book ,*The Half-Blood Prince* , Harry knew about the hocrux that Voldemort made before ,he found them and he succeeded in destroying them .And after the incident in the ministry of magic Harry has got a new nickname ,which is the “Chosen One”<sup>131</sup> .

“ And now , “said Slughorn ,shifting massively in his seat with the air of a compare introducing his star act .“Harry Potter !Where to begin ? I feel I barely scratched the surface when we met over the ‘summer!’” He contemplated Harry for a moment as through he was a particularly large and succulent of pheasant ,then said ” “The Chosen One , they ’ re calling you now !” (145)

With the last book, *The Deathly Hallows*, Harry faced Lord Voldemort and he managed to defeat him .Thus , goodness overcame evil.

“The sun rose steadily over Hogwarts , and the Great Hall blazed with life anf light. Harry was an indispensable part of the mingled outpourings of jubilation and mourning ,of grief and celebration .They wanted him there with them ,their leader and symbol ,their savior and their guide, and that he had not slept ,that he craved the company of only a few of them, seemes to occur to no one .He must speak to the bereaved ,claps their hands, witness their tears ,recieve

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<sup>130</sup> Rowling , J.K, *Harry Potter and the Goblet of Fire*,(London : Bloomsbury, 2000),p.201.

<sup>131</sup> Rowling, J.K, *Harry Potter and the Half-Blood Prince*,( London : Bloomsburly,2005),p.145.

their thanks , hear the news now creeping in from every quarter as the morning drew on ;that the imperiused up and down the country had come back to themselves ,that Death Eaters were feeling or else being captured , that the innocent of Azkaban were being released at that very moment ,and that Kingsley Shacklebolt had been named temporary Minister of Magic....”(744-745) .

At the end of the battle between good and evil that gathered Harry and Lord Voldemort ,it was crowned with the triumph of good as usual ,the Dark Wizard ,Lord Voldemort dead.So Harry succeeded in protecting the world of magic .<sup>132</sup>

The adventures of *Harry Potter* is very interesting and enjoyable , it was for readers as a new world because of the evolution and development of the hero personality . *Harry Potter* as a fiction story that can take one to the pattern of heroic journey because Harry broke the old archetype and challenged the traditional hero’s character and it is about the series that attract so many people of different ages ,gender and ethnic backgrounds .Harry’s heroic journey influenced on many people because it follows the systems and the structures that can be summed up in legends and myths throughout centuries .

The typical hero journey has been planted inside everyone since childhood . According to *Collins English Dictionary* , an “*Archetype*” is something that is considered to be perfect or typical example of a particular kind of person or thing , because it has all their most important characteristics” and it is “ one of the inherited mental images postulated by Jung as the content of the collective unconscious”. An archetype attains into the deepest aspect of psyche and the collective unconscious to resonate as a story , image, or lesson to humanity. Archetypes are the bases for the character from which any personality grows . Archetypal Criticism seeks to search for all similar qualities , patterns, points, images and symbols in literature over the years, these archetypes can be repeated characters , plots ,setting or themes.

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<sup>132</sup> Rowling , J.K, *Harry Potter and the Deathly Hallows*,( London : Bloomsbury,2007),pp.744-745.

As has been mentioned before that Carl Jung related archetypes come from the collective unconscious , a shared set of psychic instincts that one can inherited with birth and come from personal unconscious .However, Frye was different from what Jung said and he believed that archetypes can be found in literature and by reading it becomes part of life ;and its not something we all just know instinctively<sup>133</sup>

According to Northrop Frye , archetypes are related to myths .Therefore, to study archetypes , myths should be studied firstly .In *Harry Potter* , archetypes can be recognized easily after a particular criteria declared in Frye's *Anatomy of Criticism* .For him, in literature there are three organizations of myths and archetypal symbols .The first one known as undisplaced myth ,which concentrated either on gods or demons , includes two different worlds of total metaphorical identification , one can be desirable, unlike the other one which is undesirable .The second myth is called romantic , in which *Harry Potter* can be belongs to . It seeks to “*suggest implicit mythical patterns*”(139) in a world linked with human experiences. And the third one is associated with realism which focus more on the content and representation rather than on the form of the story.Frye also divided the myths into several genres : “*the romantic,the tragic, the the comic and the iron or satiric*”(162) and of course *Harry Potter* should be discussed in the context of the myth of romance as a romantic hero

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In “*Harry Potter and the Secrets of Children's Literature*” Maria Nikolajeva stated that in fact some characters in literature are somehow boring and easy to understand but in J.K.Rowling's series ;*Harry Potter* is seen as a complex story and this complexity made the hero,Potter, as a great and very exciting figure. She claims that the circumstances surrounding

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<sup>133</sup> Johanna , Sorensen, “*Archetypes and Stereotypes in J.K.Rowling's Harrt Potter Series*” , BA thesis,4.

<sup>134</sup> Frey, Northrop , *Anatomy of Criticism : Four Essays* ,(New Jersey : Princeton University Press,1957),pp.139-162.

Harry's childhood makes him a perfect archetypal hero "The Harry Potter figure has all the necessary components of the romantic hero. There are mystical circumstances around his birth , he is dislocated and oppressed and suddenly given unlimited power. his innocence and intrinsic benevolence make him superior to the evil, adult, forces"(226). In this regard, it is said that the romantic heroes are characterized by their dislike and distrust to the human being , but in *Harry Potter* series , Harry was surrounded by many friends who encouraged him to complete his heroic journey to fight against the evil force of Voldemort. Although he was despised by his relatives , he gets to know what his task is and obtains a chance to know himself better .Since, *Harry Potter*, can be within the content of romance , because there are a real conflict assumes between a hero or protagonist and his antagonist or enemy, in which Frye claimed that in romance "everything is focused on a conflict between the hero and his enemy"(187) and thus the hero and the villain are characterized by totally different traits. For Frye "the enemy is associated with winter, darkness, confusion, sterility, moribund life and old age ,and the hero with spring ,dawn order, fertility , vigor and youth "(187-188).Thus the hero is always characterized by positive features that further improve his character ,unlike the villain who possess opposite qualities like Lord Voldemort in *Harry potter* series ,and the hero ,Harry, was distinguished by noble virtue as courage ,strength, self-sacrifice, reliable and his quest to keep peace and happiness among people and eliminate evil , despite he was a young wizard , all the above traits and his heroic journey allowed him to develop his personality and make him an archetypal hero over the years<sup>135</sup>.

## **2. Lord Voldemort as the Misunderstood Tragic Hero**

Literary fairy tales are never devoid of evil people who always had violent conflicts and struggles with the heroes of the stories. They have their own spot in the world of literature ,

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<sup>135</sup>Nikolajeva, Maria, "Harry Potter and the Secrets of Children's Literature,(New York :Routledge,2009),pp.187-188-226.

they were under the severe name ;villain. Most of the European and the American plots can not have a presence without these bad characters . One of the best example of the bad guys is ,Lord Voldemort, who described as the greatest antagonist in the *Harry Potter* series which was written by J.k.Rowling . He is one of the most known and dangerous villain over the world , he is the worst wizard at ever .*Harry Potter and the Half-Blood Prince*, that was published by Bloomsbury in the United Kingdom ,US and in other English speaking countries . It is known as the best book that can analyse Lord Voldemort's personality .This serie tell the readers about the secret behind the Dark Wizard, Lord Voldemort, and how his childhood affected his character in life and about his evil deeds for instance ,he has committed outrageous crimes against others and has struggled to destroy the wizards who did not follow him, firstly after he leading the world of magic and destroying muggles ( ordinary people who do not have magical's power ).He was supported by "Death Eaters"who were helping him to implement his plans .When Harry was at the age of 16 years old , he made a journey with the headmasrer of Hogwarts ;Professor Dumbledore, in order to seek in Lord Voldemort's past and to find all the horcux that he made to be immortal wizard . Dumbeldore had a purposeful intention behind that journey, to facilitate Harry's mission to overcame Lord Voldemort . Their journey start by visiting Voldemort's old house and the orphanage where he grew up after the death of his parents . At the end of their journey , Harry Potter became aware about the secret of Voldemort's life and the reason why Voldemort became the dark wizard .

From that journey Harry learned through Mrs, Cole that Tom Marvolo Riddle is the real name of Lord Voldemort ,his name given to him by his mother when Riddle was born. "*And then she told me he was to be named Tom , for his father , and Marvolo ,for her father .... and she said the boy's surname was to be Riddle*"(266).

After the death of his mother, Merope, Riddle lived in an orphanage away from the tenderness of his parents, this was a clear reason for his strange and bad behavior. In this regard, Mrs. Cole provided an explanation of Riddle's behaviour to the professor Dumbledore. *"He scares the other children"* *"You mean he is a bully?"* asked Dumbledore *"I think he must be"*, said Mrs. Cole, *frowning slightly, but it's very hard to catch him at it. There have been incidents... Nasty things*" (267).

She also added that Riddle was punished anyone who beat him up, for instance, he killed Billy's rabbit, in addition he liked to make his friends afraid of him. She said: *"On the summer outing, we take them out, you know, once a year, to the countryside or to the seaside, well, Anny Benso and Dennis Bishop were never quite right afterwards, and all we ever got out of them was that they'd gone into a cave with Tom Riddle. He swore they'd just gone exploring, but something happened in there, I'm sure of it, and, well, there have been a lot of things, funny things..."* (268). After this incident, his two friends had changed completely were not on what they are now, for sure, once again Riddle did something to intimidate them. Not only killing Billy's rabbit and making his friends afraid of him, but also Dumbledore discovered that Riddle was stealing things from his friends in the orphanage.

*Riddle took off the lid and tipped the content onto his bed without looking at them. Harry, who had expected something much more exciting, saw a mess of small, everyday objects: a yo-yo, a silver tin, and a tarnished mouth organ among them* (273).

All the above Riddle's deeds such as making his friend afraid, steal their objects and harm them, all of these contributed to the formation of bad character to Riddle. After Riddle entered to Hogwarts University and graduated from it, he decided to enter the world of dark magic and work on it. Tom Riddle was one of the strongest wizards through centuries, the wizard who committed a thousand terrible crimes before his mysterious disappearance,

espacially after he murdered and grabbed the two treasures of Hepzibah Smith. However, after Riddle was back , he was not Tom Riddle but Lord Voldemort .*“They do not call me ‘Tom’ anymore, he said , ‘these days , I am known as –’*(442).

Lord Voldemort was the antagonist character in J.K.R series , he plays a main role in the story and he discribed as the figure that had bad character and personality due to bad actions that make people suffer, sustain and afraid .Some of his crimes by the Minister of Magic ,Cornelius Fudge : *“Amelia Bones, Head of the Department of Lagical Law Enforcement. We think He-Who-Must-Not-Be-Named ,may have murdred her in person , because she was a very gifted witch and all the evidence was that she put up a real fight”*(13).

Amelia Bones was one of the strongest wizard/witch after the professor Dumbledore and she was very active in the anti-Voldemort movement .Lord Voldemort killed her because she sensed somehow his presence or otherwise became threat and real obstacle to his plans ,she works against him and since she was the most powerful witch of her age , thus he had to kill her by himself in case his associated fail , as happened many time before.Another example , that discribed Voldemort as a killer and sadist wizard , when he killed Emmeline Vance , member of the original *“Order of Phoenix”*, that seeks to oppose the Dark Wizard and his Death Eaters .In addition, he was the killer of a girl in Hagwarts , when he was still studying there and he needed a victime to be sacrificed to enter the Chamber of Secrets , so he chooses that girl and kill her .

Rigidly controlled by Riddle , they were never detected in open wrong doing , although their seven years at Hagwarts were marked by a nilber of nasty incidents to which they were never satisfactorly linked , the most serious of which was ,of course,the opening of the Chalber of Secrets , which resulted in the death of a girl .As you know , Hagrid was wrongly accused of that crime (362).

Lord Voldemort was well known for his love to kill everyone stands against him and his bad plans , he also killed many people only for his benefit like what he did with the girl just to fulfill his purpose .Thus, the nature of Riddle is a figure that does anything to fulfill and satisfy his desire by doing the nasty things , he killed even his father and his grandparents by his hands because through his uncle Morfin , he learned the fact behind his parents , his mother was a witch whereas his father was muggle .Therefore, Riddle was disappointed as he know that his father left his mother and he was non-wizard .So he took the revenge from his father by making the incident happened through his uncle. Lord Voldemort was the antagonist of the hero ,Harry,he always trying to abolish him .Firstly because Harry reminded Voldemort about his weakness and forced him to face the truth that he was a half-blood whereas he wanted to deny it ,secondly Harry was the biggest obstacle that could destroy his power , particularly after he knew that it was predicted that Harry is the only one who can defeat him. As Dumbledore said in his dialogue with Harry's uncle Vernon . *“Now , as you already now , the wizarding community is currently in a state of open warfare .Harry ,whom Lord Voldemort already attempted to kill on a number of occasions , is in even greater danger now than the day when I left him upon your doorstep fifteen years ago”* .

According to Dumbledore , the Dark Lord was really the most evil wizard for hundreds and hundreds of years .He poses a significant risk to everyone especially ,Harry Potter, because Voldemort always make several dangerous plans to kill Harry even he is a boy because of Sybill Trelawney's first prophecy<sup>136</sup>.

To ensure the success of his bad plans , as it mentioned in *“The Order of Phoenix”* , the Dark Wizard ordered his followers ,Death Eaters, to steal the prophecy that described the way to kill Harry in the Minister of Magic .

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<sup>136</sup>Rowling, J.K, Harry Potter and the Half-Blood Prince ,pp.13-362-266-267-268-273-591-271.



The one with the power to vanquish the Dark Lord approaches .Born to those who have thrice defied him , born as the seventh month dies .And the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not . And either must die at the hand of the other, for neither can live while the other survives .The one with the power to vanquish the Dark Lord will be born as the seventh month dies...’’(841).

According to the dialogue that took place between Dumbledore and Harry , it means that there is only one person who can defeat Lord Voldemort , this boy was born at the end of July ,who would be born to parents who had defied the Dark Lord three times.And for no doubt is you because ‘‘*He gave you the scar that has proved both blessing and curse*’’(842). In this case , Lord Voldemort himself saw you as his equal<sup>137</sup>.

Lord Voldemort devoted his life to exploring the dark art , he was a selfish wizard who wanted to elevate himself into a position of control and respect , he was against relationships founded in love ,he liked to give pain and hurt others like he did with Harry’s friends , he do not care even for his followers, for instance, he threatened Malfoy to kill his family if he did not carry out what he was told ,even though he was one of his followers .Malfoy said :‘‘*I have got to do it ! He’ll kill me !He’ll kill my whole family !*’’(591).So Riddle’s desire to hurt other people and make them suffer and pain had been seen since he was child , this was illustrated on his expression ‘‘*I can make bad things happen to people who annoy me , I can make them hurt if I want to*’’(271). Lord Voldemort character was influenced by his past ,and his ambition to be the boss of the world of magic made him such an evil and a killer figure .

### **3. Good Versus Evil in J. K. Rowling’s Series**

As well known, novels and fictional stories often dealt with good and evil characters, characters which fight each other, this fight between good and evil makes the story more

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<sup>137</sup>Rowling, J.K, *Harry Potter and the Order of Phoenix*, (London :Bloomsbury,2003) ,pp. 841-842.

interesting and exciting . The battle between good and evil is a common and traditional pattern often found in children's fantasy where the villain seeks to destroy the world and eliminate all what is good , in contrast, the hero works hard to revoke their evil power and saves the world through many heroic acts .The Harry Potter books are written for children's , but the author J.K.Rowling can captivate the attention of the adults too, because of her high skill of writing and for her uses to the features of fantasy , gothic, magic, and horror literature.

The Harry Potter novels is about an orphan boy who loses his parents in a cruel way , when a powerful evil wizard called Lord Voldemort , killed them when they tried to save their son who survived , since the killing curse , “Avada Kedavra”, overturned against Voldemort due to his frequent and indiscriminate usage of it ; However, Voldemort does not die from the killing curse , but he loses his physical body and magical power .The survival of the infant Harry against the onslaught of the evil Lord Voldemort is referred to the power of his mother's love and her willingness to sacrifice her life on the altar of this love. Interestingly, a part of Voldemort's power in addition to the scar are transformed to Harry .This event led to Voldemort's first downfall and to the end of the First Wizarding War and to the beginning of the conflict between evil and justice, dark against light , Lord Voldemort versus Harry Potter as a Second Wizarding War in which there where a real struggle between two opposite sides good and evil. The Harry Potter books are not just novels , they are modern fairy tales with new spiritual themes . They described the battle between good and evil and the ultimate triumph of good as an ongoing theme throughout the series .In fact , Harry has fight Voldemort multiple times , but in every time he managed to escape from him , but the final battle ,where one of them must be die ,took place in J. K. Rowling's final book . In all the series ,Harry's mission was to kill Lord Voldemort and destroy his evil power , which seeks

to topple the Ministry of Magic and subjugate muggle-borns, with the goal of conquering the entire wizarding world.<sup>138</sup>

Harry had several reasons to kill Voldemort and destroy his evil powers. Firstly, Harry discovers that he is not only a wizard, but also is the chosen one who must take down the evil villain of the wizarding world, Lord Voldemort. As it is mentioned in Harry's fifth book that

The one with the power to vanquish the Dark Lord approaches ... Born to those who have thrice defied him, born as the seventh month dies ... And the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not ... And either must die at the hand of the other for neither can live while the other survives ..the one with the power to vanquish the Dark Lord will be born as the seventh month dies (741).

In which the prophecy is about the one who can defeat Voldemort, the darkest wizard of all times and since Voldemort's ultimate goal was to become immortal, that is why he puts a sixth horcrux. When Voldemort learned that there are two boys who can meet the requirements of the prophecy either Harry or Neville Longbottom. However, when the Dark Lord made sure that Harry is the boy who can eliminate his power, because Harry was a half-blood like him, unlike pure-blooded Neville. Thus, he tries to kill Harry but he unintentionally made Harry as the seventh horcrux, thus the scar and the connection to Voldemort's mind helped him a lot to know about his evil plans, this has exacerbated the conflict between good and evil<sup>139</sup>.

According to the dialogue that runs between Albus Dumbledore and Harry the second reason for this battle is the death of Harry's parents

But, sir," said Harry, making valiant efforts not to sound argumentative, "it all comes to the same thing, doesn't it? I've got to try and kill him, or—"Got to?" said Dumbledore. "Of course you've got to! But not because of

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<sup>138</sup> Birgit, Baltzar, "Power and Evil in J.K. Rowling's Harry Potter Novels", Pro Gradu Thesis, University of Tampere, 69.

<sup>139</sup> Rowling, J.K., *Harry Potter and the Order of the Phoenix*, p.841.

the prophecy! Because you, yourself, will never rest until you've tried! We both know it! Imagine, please, just for a moment, that you had never heard that prophecy! How would you feel about Voldemort now? Think!" Harry watched Dumbledore striding up and down in front of him, and thought. He thought of his mother, his father, and Sirius. He thought of Cedric Diggory. He thought of all the terrible deeds he knew Lord Voldemort had done. A flame seemed to leap inside his chest, searing his throat. "I'd want him finished," said Harry quietly. "And I'd want to do it." "Of course you would!" cried Dumbledore. "You see, the prophecy does not mean you have to do anything! But the prophecy caused Lord Voldemort to mark you as his equal. ... In other words, you are free to choose your way, quite free to turn your back on the prophecy! But Voldemort continues to set store by the prophecy. He will continue to hunt you . . . which makes it certain, really, that -"That one of us is going to end up killing the other," said Harry. "Yes." It was, he thought, the difference between being dragged into the arena to face a battle to the death and walking into the arena with your head held high.''(478-9)

In this discussion , Dumbledore states that the prophecy is not the only motive that prompted Harry to kill Voldemort, but he himself has an inner need to do it as a revenge to the death of his parents, James and Lily Potter, so Harry's great power was driven from his love to his parents and his friends, that motivated him to follow through with his plans ,thus he has a good personal motive for finishing off the Dark Lord However one could argue that Voldemort was more eager to kill Harry , because he was afraid of Harry's ability to eliminate his malicious and evil deeds. On the other hand if the prophecy did not made and Voldemort did not kill Harry's parents , Harry as a typical hero seeks to keep good and happiness , he has a need to kill the villain Voldemort to save people from his oppression and to get rid of evil for the greater good of the wizarding world <sup>140</sup>. Despite the fact that a part of Voldemort's soul embedded itself into the only living soul ,Harry himself,as he said to Dumbledore “ *Voldemort put a bit of himself in me ?*”(244), through which Harry was a vessel for a part of

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<sup>140</sup> Rowling, J.K ,*Harry Potter and the Half-Blood Prince*,pp.478-479.

Voldemort's soul. Thus, he had in him a part of the ultimate evil and a voice which would have seduced him into joining the dark side<sup>141</sup>.

So the question becomes : Is Harry really Voldemort ,or is Voldemort the shadow of Harry which Harry must own and turn him towards good ? through the course of the books the readers can understand that the hero and the Dark Lord are connected tightly to each other ,especially after Harry's possession to a piece of Voldemort 's soul and due to him Harry becomes the good character and the typical hero of the wizard world and both of them are considered as the reflection of each other and Harry's ability to own Voldemort as his shadow helped him to achieve his goal to go toward true goodness . According to Carl Jung in his book *Aion :Researches into the Phenomenology of the Self*. He explains his famous archetype theory through classified humans' archetypes into three kinds : anima , animus, and the shadow which have the most frequent and the most disturbing influence on the ego. For Jung “ the most accessible of these , and the easiest to experience , is the shadow”(Jung 8) which refers to the unconscious aspects of the personality. Moreover , the shadow “is a moral problem that challenges the whole ego personality, for no one can become conscious of the shadow without considerable moral effort”(Jung 8) , for him in order to become conscious about the shadow , the ego must identify firstly the hidden dark aspects of the personality . These findings obtained by Jung's archetype theory challenge the common assumptions of evil is just evil, and good is only good , but in reality, the evil and the dark side can be found in any personality , because the shadow is always connected with the ego , but differed from it in other ways. Thus, to some extent the readers can think that Voldemort is like the shadow of Harry<sup>142</sup>.

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<sup>141</sup> Rowling, J.K. ,*Harry Potter and the Chamber of Secrets*,p.244.

<sup>142</sup> Jung,C.G. ,*Aion : Researches into the phenomenology of the Self* ,(New York :Bollingen Fondation Inc,1957),p.8.

Furthermore, Harry can not be good character without the Dark Lord who is the bad guy who make the good guy good. Voldemort is the one who makes Harry as a typical good wizard as has been mentioned in J. K. Rowling's first book, *Harry Potter and the Sorcerer's Stone*, when Harry is at the sorting, he asked the sorting hat not to put him in Slytherin and he remained chanting "not slytherin, not slytherin" (91). By focusing in Harry's thoughts and choice that makes or destroys oneself, Rowling wants to show readers that Harry refused to be like Voldemort who is his shadow archetype and thus, Harry's mission was to own this shadow in order to turn the ultimate good. With Harry's beliefs and understanding of love, friendship, truth, choice, and the meaning of magic Harry easily achieves braveness, morality, and the will to defeat Voldemort and fulfill his destiny with saving Hogwarts and the wizard world from Voldemort's powers. The end of the story declares the final victory of good over evil force.<sup>143</sup>

#### **4. Harry's Characteristics**

The idea of heroism during the twentieth century taught people how easily humans fall victim to corruption, evil and greed, thus appointed them as cynical and distrustful heroes. In the last decades, many numbers of traditional heroes has started to decrease dramatically in both realist and postmodern fiction and drama, because they lacked qualities which would described them as a heroic. Instead of presenting a noble behaviour, outstanding courage and being a good model of heroism that based on responsibility, humility, and kindness, they seemed as if they were never interested in highlighting these noble traits and thus they failed to present the good image of the ideal and typical hero that people seek to imitate him.

However, the figure and the characteristics of the hero started to be different in the literature of the late twentieth century in which the characters who completely with

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<sup>143</sup> Rowling, J.K. *Harry Potter and the Sorcerer's Stone*, p.91.

stereotypical notions of heroic have populated the screens of film theatre and most of the novels that have successfully reinstated the image of the hero in literature belong to non realist popular fiction , especially when Rowling employed in her novel Harry Potter , a young boy character with all the features of a typical hero .

Fictional heroism in the Harry Potter series has contributed to the growing popularity of Rowling plainly, despite its ambivalent and multiform heroism. It is justified to say , the Harry Potter books have reintroduced the literary hero to the public recognition , and at the same time they have obviously revived the tradition of heroic romance which lies on the ancient heritage of myth with new form . With the end of the twentieth and the beginning of the twenty-first centuries, Rowling has really succeeded in presenting the ideal hero image to the entire world through giving him a new characteristics and a stereotypical notions of a courageous , valiant and somewhat simplistic masculinity. Thus , the Harry Potter series has invited a reassessment of the concept of heroism . One of the most distinctive features of Rowling's visions of heroism is that they prosper on sympathy and compassion rather than merely resulting from physical strength, dominance or any kind of superior power<sup>144</sup>.

The author in her books dares to portray a hero who is, above all, kind by giving him virtuous and noble qualities. She used Harry as an example of the main characters that successfully brings Harry Potter series to its peak of the story. According to Forster (1974) , there are two categories of character ; round character and flat character''(46). Harry is included as the round character, because the author presented him with more sides and he goes through a sort of changes and development throughout the course of the book. Also she portrays him in greater details and indicts how Harry goes through great innovation in his intelligence , thoughts, emotions and character.

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<sup>144</sup> Katrin Berndt,Lena Steveker, *Heroism in Harry Potter Series*, (London : Routledge,22 april 2016),p.1.

Thus, Harry has a capacity to change; learn and become enlightened. Rowling really succeeded in making her hero perfect, because she was able to transform the witch literature from the old monstrous period where the old witch are presented to be living as evil, devils, and they form a kind of dangerous to human beings, into the new sympathetic modern period where the new figure of the witch like Harry are so romantic and friendly to humans<sup>145</sup>. Rowling seems to intentionally make Harry as ordinary as possible by giving him many good traits and some flaws too as any teenager or as any human beings, such as : a-braveness, courage and selfless : Harry's bravery beyond doubt. It was quite clear in Dumbledore's words:

But if it is," he said fiercely, now looking straight into Dumbledore's blue eyes gleaming in the wandlight, "I'll make sure I take as many Death Eaters with me as I can, and Voldemort too if I can, and Voldemort too if I can manage it." "Spoken both like your mother and father's son and Sirius's true godson" said Dumbledore, with an approving pat on Harry's back."(77).

According to that, Dumbledore was very proud of Harry's pride and courage, he likening him to his parents and Sirius's braveness who have been proud of Harry too. Also he talks about Harry's power and challenge to the Death Eaters, because of the prophecy. When Harry remembers the death of his parents, and godfather, he realizes that someday he would die too, but he bravely said before his death, he must take off as many Death Eaters and do his best to kill Voldemort as well.

As another example of Harry's braveness is when Dumbledore asked Harry to accompany him in a quest to explore the mystery behind the horcruxes which were made by Voldemort to be immortal. Harry before Dumbledore completed his speech, agrees to

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<sup>145</sup> Forster, E.M., *Aspect of the Novel and Related Writings*, (London : Edward Arnold Ltd, 1974), p.46.



accompany him without thinking , although he knew the seriousness of the journey , but he did not care about it ,because he was interested to know more about Voldemort.

I do not know,I have suspicious that may be entirely wrong.”Dumbledore hesitated , than said, “Harry, I promised you that you could come with me , and I stand by that promise , but it would be very wrong of me not to warn you that this will be exceedingly dangerous.” “I’m coming”, said Harry , almost before Dumbledore had finished speaking (547).

One of the most prominent confrontation that proved his courage and love to defend others is his conflict against his teacher,Professor Severus Snape, who is responsible for Dumbledore’s death. Harry as an eyewitness to the incident did not remain idle, he immediately casts a spell against Snape to avenge him “But Snape parried the curse ”(602). Although Harry certainly lost the battle , but he did not give up and fought with all his power . He bravely challenged Snape to kill him<sup>146</sup>.

Harry was loyal to those he called friends. It seems after eleven years without no family or friends. He really appreciated the people who cared , loved and supported him without expecting anything in return . Thus, he returned that through being loyal to them. Most of his loyalty is shown in the mission . According to the headmaster of Hogwarts ,Dumbledore, Harry Potter is a loyal boy who kept secrets and did not reveal it to anyone . Its loyalty appears when Dumbledore tells Harry about the prophecy which contains about both Harry and Voldemort he said that “ *and either must die at the hand of the other for neither can live while the other survives*”(841), in which he asked him to keep it a secret , and really Harry was a faithful one and did not dare to tell anybody about the prophecy<sup>147</sup>.

As another description of Harry’s loyalty is obviously declared in his conversation with , Rufus Scrimgeour, who finds out about the mission and he wanted Harry to inside

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<sup>146</sup> Rowling, J.K, *Harry Potter and the Half-Blood Prince*, pp.77-547-602.

<sup>147</sup> \_\_\_\_\_, *Harry Potter and the Order of Phoenix*,p.841.

information on Dumbledore and be the Mynistry's new poster boy , but Harry refeuses to tell him anything , because it was a secret and he must be faithful to Dumbeldore, he said “ *well where I went with Dumbledore and what we di dis mu business. He did not want people to know*”(648), in which Harry admits his loyalty from his own speech , this makes Scrimgeour call Harry as “ *Dumbledore's man through and through*” (648)<sup>148</sup>.

Harry managed to keep the secret of the mission and was not even revealed to Ron's parents, Mr and Mrs. Weasley. Although they concern , because their son ,Ron takes part in the mission , sot hey think they have all the right to know what is going on. However , Harry did not break his confidence to Dumbeldore and he did not tell them “ *Well , Dumbeldore left me ... stuff to do* ”,mumbled Harry. “*Ronand Hermione know about it , and they want to come too*”. “ *What sort of stuff* ?” “ *I'm sorry , I can 't*”(88)<sup>149</sup>.

Friendship and its main components : loyalty, support,trust,honest play an important role in Harry Potter series. According to Kimmel and Weiner in their book , “ *Adolescence : A developmental Transition,*” “*friendships are special relationships between people who care for each other and share important parts of their lives*”(292). Harry was very lucky to have friends hike Rone and Hermione who gave him an advantage. They were seen as the backbone of Harry during the course of the story , they both give each other strength and support to do things<sup>150</sup> .

After the death of Dumbeldore , Harry took on the responsibility of searching of the horcruxes to carry out the mission of his professor , but with time he was distracted whether to choose continuing the horcrux mission or finding the Hallows and go to his birthplace and Gringotts. In this case when Rone and Hermione knew that Harry was confused and unable to

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<sup>148</sup> Rowling, J.K, *Harry Potter and the Half-Blood Prince* ,pp.648.

<sup>149</sup> Rowling , J.K, *Harry Potter and the Deathly Hallows*, p.88.

<sup>150</sup> Kimmel ,D.C,Weiner,*Adolescence : A developmental Transition*,( New Jersey :Lawrence Erlbaum Associates,1985),p.292.

make a decision , they helped and remind him about the mission Dumbledore has left ; to find and destroy horcruxes although Harry insists that he wants to find the Hallows too. Harry had many other friends who had always supported and helped him to reach his goal like Dobby and Dumbledore , although both of them have died, but they had a real impact to get back Harry's determination , because after the death of Dobby's death Harry starts to show that he is resolved to complete the mission. Dobby sacrificed himself to save Harry and his friends from the Death Eaters "*Dobby is free elf , and Dobby has come to save Harry potter and his friends*".(474). They managed to escape from Voldemort's followers , but the moment before they escape , one of the Death Eatres named Bellatrix killed Dobby by stabbed him with a knife. Harry grieved much for the death of Dobby , because he considered him as his real friend not as a house-elf. Thus, Harry wanted to avenge him and kill Voldemort and his followers as soon as possible through destroying the horcruxes . Harry pomised himself to carry on the mission , although its dangerous:

Harry kept quiet. He did not want to express the doubts and uncertainties about Dumbledore that had riddled him for months now. He had made his choice while he dug Dobby's grave , he had decided to continue along the winding, dangerous path indicated for him by Albus Dumbledore, to accept that he had not been told everything that he wanted to know , but simply to trust . He had no desire to doubt again (563).

As much as equal to Dobby, Dumbledore is like another motive for Harry to complete his horcruxes middion too. Although Dumbledore was Harry's teacher at Hogwarts school of witchcraft and wizardry , but he was a close friend to him. As has Scrimgeour stated in his speech when Rone asked him if he is close friend to Dumbledore "*Me ? Not –not really...It was always Harry who...*" (124)<sup>151</sup>. Dumbledore was always seen as a guied to Harry by providing him with essential information about the world of wizardry , they frequently share a

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<sup>151</sup> Rowling , J.K, *Harry Potter and the Deathly Hallows*, p.474-563-124.

secrets to each other. He is the one who told Harry about the prophecy and its content, even that, nobody know about the content of the prophecy, expect both of them who share the secret.

No, they do not ,” interrupted Dumbledore. “There are only two people in the whole world who know the full contents of the prophecy made about you and Lord Voldemort, and they are both standing in this smelly, spidery broom shed. It is true, however, that many have guessed, correctly, that Voldemort sent his Death Eaters to steal a prophecy, and that the prophecy concerned you.<sup>152</sup>

After his death Harry claimed that losing him is hard , because he was a source of security for him, he was always beside Harry to help and protect him from the villain Voldemort. Harry’s severe grief over Dumbledore shows that Harry feels the advantage of friendship that he has with Dumbledore. Although Sumbledore’s brother , Aberforth, asked Harry to give up this difficult mission , because for him a boy at the age of eleven years old is completely unable to pass the task. However, Harry insists to carry on the mission to overthrow Voldemort and thus have avenges to all his friends “ *No , it isn’t.*” said Harry . *‘Your brother knew how to finish You-Know-Who and he passed the knowledge on to me. I’m going to keep going until I succeed – or I die. Don’t think I don’t know how this might end. I’ve known it for years.’* (568)<sup>153</sup>.

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<sup>152</sup> Rowling, J.K, *Harry Potter and the Half-Blood Prince* ,pp.78.

<sup>153</sup> Rowling , J.K, *Harry Potter and the Deathly Hallows*, p.568.

## GENERAL CONCLUSION

In a nutshell, we may say that the vampire/witch novels gained much more fame from nineteenth century until now. With the late of the eighteenth and the beginning of the nineteenth centuries, a new literary trend called Romanticism took place in English literature as a sharp break against the Enlightenment. However, as time passed people started to deny solving their problems only with math, reason and logic, they began to use their emotions and started to put their feeling in the first place. During that artistic trend, themes started to be more pure and romantic based on some imaginary topics such as terror, horror and awe. It characterized as a wider movement, of which Gothic Literature is a part and offshoot that shared many features with literary Romanticism, especially those related to the world of imagination in which gothic writers focused on the use of two main elements of Gothic Literature, which are terror and horror.

In literature, both of them are seen as genres of fiction whose purpose is to create feelings of dread, fear, repulsion and to strike scare and disgust into the reader through employing some supernatural powers like monsters, ghosts, fairies, vampires and witches.

In the traditional folklore cycle of most cultures, the stereotype of the vampire/witch was of an evil character who served as a trickster and the main antagonist to the hero of the story. However, the image of the vampire/witch in ancient folklore did not prevent them from changing to better, because there was a real transition in this genre as a romance rather than traditional horror. In spite of fear, disgust, terror and desire, there is a love, romance and humor. The new vampire/witch character have radically changed from the old one, they take the role of heroes during the course of the novel and they fight evil everywhere to achieve fame and peace on earth.

For that reason, we attempted to crystallize in this dissertation the difference between the vampire/witch character of the older monstrous period and the new sympathetic one of the contemporary novels , and how they challenged the dark and evil images embodied in the characters before to become more romantic , glamour and friendly to human beings.

Moreover, we tried to apply archetypal theory on the selected novels, *Twilight* and *Harry Potter's* series. Furthermore, we clarified how the authors succeeded in changing and transforming the archetype, because through their intelligence, nobility, strength, courage and sympathy. In short, our aim was to present the metamorphosis of the myth that gave birth to a new type of heroes that captivated the attention of people all around the world.

First, the vampire was a symbol of evil in gothic literature which represented death, horror and fear. The vampire used to be a monster who came out from graves to suck the blood of innocents. However the new version of vampire has totally changed from the old one. The vampire character witnessed a radical transformation where we can see it simply in films and novels such as *Twilight*. The vampire character became humanistic either emotionally or physically. When we focus on emotions, the character became more careful on human's life, avoiding cruelty and evil, crying, falling in love. Moreover, the vampire character is portrayed in a beautiful image, handsome and attractive.

Recently, the vampire has come to dominate popular culture through literature and cinema, which attracted the scholars for new literary and cultural studies. In this research, we tried therefore to look for the roots of the vampire, we traced the story back and examined the vampire in Slavic, Romanian and ancient civilizations myths and folklore. We also explained the symbolism of blood as a key feature in vampire stories, for a vampire BLOOD is the only thing that makes him alive, this primary metaphor has indeed

acquired a variety of social meanings, we gave examples one of them is about folk traditions and in what they use blood, so the symbol of blood is really spiritual and religious.

To be more precise, we go back to the great transformation of vampire from ancient to New. Who can imagine that the grave monster has turned to many new forms! A new fictional art came to captivate the youth, cinema and critics.

We tried to analyse and study the developments in the new gothic works using the archetypal theory to shed light on the new genre of vampirism in *Twilight* which moved the genre of vampire and took literature into a whole new era. The great success the novel achieved is up to the universal themes it manipulated such as sexuality, womanhood, love, desire. Consequently, the vampire becomes very sympathetic, from fear of monsters to sympathy for them and that was the shift from *Dracula* to *Twilight*. The new look of vampire became too much familiar and normal.

Besides, *Harry Potter* is a fantasy story certainly contained a lot of meaning and wisdom. After reading it the reader can understand that being a hero is something not easy. Nevertheless, the passion, age, appearance, strength, determination, ambition and the unyielding courage will make it happen. Thus, J.K. Rowling as one of the most celebrated authors of our time, who contributed in the dawn of the contemporary horror novels and succeeded in making the younger generation like Harry Potter able to change the world for better and defeat evil for hundred years.

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## المخلص

تسعى هذه الأطروحة إلى تسليط الضوء على تحول الفن القوطي في الأدب المعاصر واستكشافه من خلال دراسة سلسلة روايات ماير (الشفق) و ج.ك. رولينق (هاري بوتر) . شهدت شخصيات الساحرة ومصاص الدماء في روايات الخيال القوطي العديد من التغيرات بداية من القرن السابع عشر إلى حد الآن. في البداية كانتا هاتان الشخصيتان يرمزان للشهوة، الاشمئزاز، الخوف والرعب. لكن، الروايات المعاصرة أخذت منحى جديد فبدلا من الذعر والشر أصبح هناك حب، فكاهاة، ورومانسية. يولي هذا العمل إذن اهتماما خاصا لدراسة غموض شخصية مصاص الدماء والساحرة في الأدب والسينما. تحقيقا لهذه الغاية، تنقسم هذه الأطروحة إلى فصلين، الفصل الأول يلفت انتباه المرء إلى كيف كانت صورة الساحرة ومصاص الدماء موجودة في الفلكلور التقليدي، وكذلك يقدم نظرة عامة وتفاصيل عن معالمها في التاريخ القديم مما يوفر فهما أفضل للقضايا المتناولة في الفصل الثاني. هذا الأخير، بدوره يعالج فكرة تحول أدب الفن القوطي في الروايات المختارة من اجل توسيع فهمنا لتطور شخصية مصاص الدماء و الساحر. الدراسة تستعمل منهجيات مختلفة منها الأسلوبية و الرمزية التصويرية.

**الكلمات المفتاحية:** الرمز ، بطل، رعب وخوف، الرومانسية، قوى خارقة للطبيعة.