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Ambiguity, Rejection, and Engulfment:

The Uncanny, Abjection, and Human Monster in Carmilla and Lestat.

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"There's no reality except the one contained within us. That's why so many people live an unreal life. They take images outside them for reality and never allow the world within them to assert itself."

Hermann Hesse

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Introduction

The mythological figure of the vampire is older than the Gothic stories from the end of the eighteenth century. Its origin comes from remote lands, such as Babylon and some African tribes which beliefs made its rise possible. Centuries later, the spread of strange illnesses, which developed peculiar symptoms in the victims, caused people from different countries in Europe to believe that such diseases were originated by vampires. Consequently, the most popular belief about the origin of vampires is related to the fact that they were mortals who were infected by those who died because of some of the illnesses. Those infected people in turn died too, and then, they were reborn as vampires; therefore, they got up from their graves in order to drink the blood from mortals so as to survive. Then, these mortals had the possibility of the rebirth as vampires or die due to their lack of blood.

Several tales about experiences, which had as the main protagonist the vampire, were studied by scholars who wanted to find a logical answer to these stories. One of the most important writers about vampires and other supernatural creatures was the French abbot Dom Augustin Calmet, whose book *The Phantom World* (1751) was a sort of guide for understanding the supernatural. The importance of this book is that it was a source of inspiration for some of the most important Gothic writers from the end of eighteenth century and the beginning of the nineteenth century as well, giving origin to the popular vampire character in literature, such as Carmilla, Geraldine, and the Count Dracula, among others. Then, the vampire of literature has evolved in accordance to the different social changes of each period. In this sense, the vampires of the contemporary novelist, Anne Rice, develop other characteristics, such as moral sense. These stories are narrated by the vampire characters, who express their thoughts about their

condition, instead of the victim's point of view about the dreadful events. Such is the case of Lestat, who is one of the most powerful and thoughtful vampires from *The Vampire Chronicles.*

Although, the literary vampire has evolved, some particular features are shared by many characters, besides the typical vampiric demeanors. Such is the case of Carmilla and Lestat, which origins are separated by a century. These vampire characters, from Le Fanu's *Carmilla* (1872) and Anne Rice's *The Vampire Lestat* (1985) and *The Tale of the Body Thief* (1995), have peculiar characteristics which are not shared by other vampire characters. Therefore, in order to clarify this comparison, they can be analyzed through: *the uncanny*, by Sigmund Freud, *the abjection*, by Julia Kristeva, as well as Foucault's *Human Monster*. Consequently, it can be claimed that Carmilla and Lestat represent the abject, the uncanny, and the abnormality through their behaviors. Although, these approaches are supposed to be used to analyze human beings, Carmilla and Lestat still develop some human features.

The *uncanny*, *abjection*, and *human monster* characteristics present in Carmilla and Lestat demonstrate that there is another aspect in common, and this is related to the reading process. The fact that Lestat shares these similarities with Carmilla causes the reader to see the reflection of Carmilla in Lestat himself. Therefore, in order to explain this connection, an *intertextual* and *semiotic* analysis are needed. Intertextuality is used to demonstrate that the actions performed by Lestat evoke the reader to think of a resemblance between he and Carmilla's actions. Moreover, Semiotics is used, as well, to illustrate the main forces present in Carmilla and Lestat throughout the novels, so as to clarify their connection.

Regarding the novels in which these vampire characters appear, they were written in different periods of time and the authors come from different countries, as well. *Carmilla* was published more than two decades before the popular Bram Stoker's *Dracula*, and it can be

considered as the first vampire female character in a Gothic novel. The actions carried out by Carmilla bring into light an unusual behavior, besides the dreadful fact of her abnormality. Throughout the story, Carmilla's victims are only women, and the narrator of the story, Laura, is the last of them. She tells about Carmilla's fondness of her, which is more profound than a mere friendship love. On the other hand, Lestat's story starts in France, at the end of the eighteenth century. In *The Vampire Lestat* (1985), the narrator of the story is Lestat himself and tells about his last years as a mortal and his rebirth as a vampire. Then, in *The Tale of the Body Thief* (1992), Lestat lives in the twentieth century United States and he tells about what has been to be a vampire for more than two centuries, as well as some peculiar events in the current years, which are caused by his desire of becoming a mortal again.

These three novels had gone out of the literary patterns of the decades in which they were written. *Carmilla* presents more than the Gothic elements in the story. The character of Carmilla is not just the typical vampire, as well. *The Vampire Chronicles*, especially *The Vampire Lestat* and *The Tale of the Body Thief* are not only fictional and horror novels, but also a reflection about the real cruelness and dreadfulness present in the human being. These novels bring controversial topics into light, such as lesbianism, in the case of Carmilla, incest in the case of Lestat, and heresy in both.

Finally, a different perspective about the literary vampire is intended to be presented in this work. The focus of attention is not their thirst for blood or the horror of their victims, but the main forces which allow them to act the way they do, which is not evident on the surface of the reading process. Consequently, Intertextuality and Semiotics are useful tools to analyse the characters' behavior.

Chapter 1: The Method to Compare

1.1. Semiotics

1.1.1. The concept

Semiotics belongs to the field of science, although unlike the rest of the formal sciences, semiotics "reserves a theoretical distance for itself which allows to think about the theoretical discourses it [semiotics] belongs to, so as to draw the scientific basis of the dialectical materialism"[1] (Personal translation, Kristeva, 1969/1983, p. 25). Moreover, the main difference about semiotics and the other sciences, such as mathematics, is that semiotics "is, as well, the output of the theory of the model which is: a theory that, in the abstract, can tackle what is not related to representation"[2] (p. 38); in other words, semiotics deals with what is beyond any representation, such as words, because it allows the reader to see further than the meaning the story is telling. In this sense, semiotics lets the reader establish connections with other texts and social issues, among others.

Semiotics has the peculiarity of re-modeling itself, it is "a constant critique about itself, that is self-criticism"[3] (p. 39), for that reason, semiotics is always analizing itself as well as the models it uses in order to study a particular object. These characteristics are developed because "semiotics is a kind of thinking in which science is alive (it is conscious) because it is a theory"[4] (p. 39).

[1] Se reserva también una distancia teórica que le permite pensar los discursos teóricos de que forma parte, para extraer también con ello el fundamento científico del materialismo dialéctico.
[2] Es también la producción de la teoría del modelado que es: una teoría que, en principio, puede abordar lo que no es del orden de la representación.
[3] Una crítica constante que remite a sí misma, es decir que se autocritica.
[4] La semiótica es así un tipo de pensamiento en que la ciencia se vive (es consciente) por el hecho de que es una teoría.

Consequently, semiotics focuses on studying literary texts, music, and painting among other art forms.

1.1.2. The Origin

Pre-Socratic philosophers, such as Aristotle and his pupil Plato, studied the relation between the objects and the words used to name them. They seeked for the origin of this connection, "whether a direct inherent relationship links words and the objects they designate or whether the relationship is only socially determined and consensual" (Stam, Burgoyne, and Flitterman-Lewis, 1992, para. 1).

In *Cratylus*, a Plato's dialogue, Hermogenes tells Socrates about Cratylus' opinion related to the origin of names, by pointing out that Cratylus argues that "they are natural and not conventional" and that "there is a truth or correctness in them" (Plato, 360 B.C.E, para. 3). Regarding this, Hermogenes claims "I cannot convince myself that there is any principle of correctness in names other than convention and agreement," (para. 5) argueing that if anyone changes the name of something, it would still be correct, "for there is no name given to anything by nature; all is convention and habit of the users" (para. 5). Finally, after a deep analysis of the topic and examples given by any of the present philosophers, Socrates states:

> I believe that the primeval givers of names were undoubtedly like too many of our modern philosophers . . . they imagine that the world is going round and round and moving in all directions; and this appearance, which arises out of their own internal condition, they suppose to be a reality of nature; they think that there is nothing stable or permanent, but only flux and motion, and that the world is always full of every sort of motion and change. (para. 444)

In addition, Aristotle explains in *On Interpretation* that “spoken words are ‘symbols or signs of affections or impressions of the soul,’ while ‘written words are the signs of words spoken.’” (Stam et al., 1992, para. 1)

The term *semiotike* was used by John Locke by the end of the seventeenth century, in *Essay Concerning Human Understanding* (1690). He refered to semiotics as “the doctrine of signs,” explaining that it is “the business whereof is to consider the nature of signs the mind makes use of for the understanding of things, or conveying its knowledge to others” (Stam et al., 1992, para. 4).

In 1916, a compilation of the lectures by the Genevan linguist Ferdinand de Saussure was published and the term *semiology* was thoroughly developed through different studies. Saussure has been considered the father of Linguistics (Brooks, n.d.) due to his analysis about the evolution of language. Through this book, his *Model of the Linguistic Sign* (1916) was explained. This model is composed of two elements called *concept* or *signified* and *sound-image* or *signifier* which cannot work separately, although they “are mutually related within the whole that is the sign” (The Chicago School of Media Theory, 2011). Moreover, it is important to point out that Saussure argued that “the linguistic sign is arbitrary in that the signifier and the signified are not inherently bound in the relation in which they find themselves,” since the factors of their relationship “are thus found not within it but without” (The Chicago School, 2011).

On the other hand, the American philosopher Ch. S. Peirce developed a theory about the sign regarding a philosophical field unlike Ferdinand de Saussure’s researches. Peirce organized the signs in three categories, *icon*, *index*, and *symbol*. The *icon* sign is related to the similarity with the object; according to Peirce, the *index* sign is characterized by the “virtue of being in a real relation to it [the object]” (Stam et al., 1992, para. 11); finally, the *symbol* which “involves

an entirely conventional link between sign and interpretant" (para. 11), and its meaning must be learned previously in order to understand the symbol properly.

1.1.3. The text

The text is defined as "a translinguistic instrument that redistribute the order of language, relating a communicative speech, which refers to the direct information with different kinds of previous or synchronic statements"[5] (p. 147). The text can be seen as a product or result which is fulfilled by the written language; therefore, in order to analize it, not only linguistic patterns are needed, because logics among others are also required. Consequently, the text is perceived as "a permutation of texts, an intertextuality: in the space of a text, several statements, which take to other texts, meet and neutralize"[6] (p. 147), thus a text is more than written symbols, because these symbols – language – represent ideas and feelings which can be influenced by other texts. For that reason, a text can mutate into other texts, but the ideas and the meaning are quite similar.

Finally, it is important to point out the relevance of the *ideologeme*, which according to Kristeva is "that intertextual function which can be read in a 'materialized' way in the different writing levels of each text, and it is extended throughout its way, giving it its historical and social coordinates"[7] (p. 148). In other words, "it is the unit of meaning through which the 'social space' constructs the ideological values of its signs" (Schleiner, 1994, p. 194).

1.1.4. The novel

Kristeva claims that:

[5] Un instrumento translinguístico que redistribuye el orden de la lengua, poniendo en relación un habla comunicativa que apunta a la información directa, con diferentes tipos de enunciados anteriores o sincrónicos.
[6] Una permutación de textos, una intertextualidad: en el espacio de un texto varios enunciados, tomados a otros textos, se cruzan y se neutralizan.
[7] Esa función intertextual que se puede leer 'materializada' en los diferentes niveles de la estructura de cada texto, y que se extiende a todo lo largo de su trayecto dándole sus coordenadas históricas y sociales.

> Every literary work that depends on the semiotical practice of the sign (all the 'literature' until the epistemological nature of the nineteenth and twentieth centuries) stays as an ideologeme, finished in its beginning, closed. The novel is one of the characteristic manifestations of that ambivalent ideologeme . . . which is the sign[8] (p. 155).

Moreover, Kristeva points out that "seen as a text, the novel is a semiotical practice in which the features of several statements could be read, in a synthesized way[9]" (Personal Translation, Kristeva, 1974, p. 17). Therefore, the novel is seen as a continuation of texts which are intertwined; thus, the complexity of the novel is bigger than a simple text. In this sense, two type of analyses are required in order to study the novel: *the suprasegmental analysis* and *the intertextual analysis* (p. 155).

From another point of view, according to M. H. Abrams (1957) "The term is now applied to a great variety of writing which have in common only the attribute of being an extended piece of prose fiction" (p 56). This kind of writing is distinguished by its round characters and various particular events throughout the story.

Furthermore, the novel *Pamela; or Virtue Rewarded* (1790) by Samuel Richardson is considered "the first fully-developed novel" (Keep, McLaughlin, & Parmar, 2000, para. 1). Thus, Abrams claims that the modern concept of novel "emerged in England in the early eighteenth century" (p 57). In this sense, Kristeva argues that "every tale that goes beyond the epic poetry or

[8] Toda obra literaria que depende de la práctica semiótica del signo (toda la 'literatura' hasta el corte epistemológico de los siglos XIX-XX) está como ideologema, terminada en sus comienzos, cerrada. La novela es una de las manifestaciones características de ese ideologema ambivalente . . . que es el signo.

[9] Visto como texto, la novela es una práctica semiótica en la que se podrían leer, sintetizados, los rasgos de múltiples enunciados.

folktale could have been called novel, as long as it was long enough, without giving it an accurate and satisfactory definition"[10] (Kristeva, 1970/1974, p. 19).

In addition, based on *the theoretical analysis of literature,* Kristeva points out that it defines the novel as:

> Those narrative texts, which appearance coincide with the emergence of the bourgoise in the political and economical scene in Europe (sixteenth century) . . . and from this principle . . . it sees the pecularity of the novel . . . in the fact that several tales are 'organically synthesized' through the main character.[11] (p. 20)

Finally, according to novelists and specialists in this subject, "the novel constitutes a process of mutation,"[12] and most important, "it does not exist a finished form as in the other literary genres: 'the novel appears as something that becomes, as a process"[13] (p. 22). These characeristics of the novel lead to the fact that "the text of the novel can be, undoubtedly, object of several readings"[14] (p. 23). In relation to these 'readings', there are two significant types: *lineal* and *transformational.* Regarding the *lineal reading,* it "consists of reading the sequence of narrative syntagms as an epic series, establishing, strictly speaking, structural dichotomies"[15] (p. 24). On the contrary, *the transformational reading* "means to read the text as the course of a series of transformational operations"[16] (p. 24), and it would lead to two important steps. In the first, "each segment is read from the total of the text and it contains the general function of the

[10] Todo relato que supere el marco de la epopeya o del cuento popular ha podido ser llamado novela mientras fuera suficientemente largo, sin que fuera dada a sus particularidades una definición precisa y satisfactoria.
[11] Aquellos textos narrativos cuya aparición coincide con la aparición de la burguesía en la escena política y económica en Europa (siglo XVI), y, partiendo de este postulado . . . ve la particularidad de la novela . . . en el hecho de que múltiples relatos son 'orgánicamente sintetizados' a través del personaje principal.
[12] La novela constituye un proceso de mutación.
[13] No existe una forma acabada como en los otros géneros literarios: 'la novela aparece como algo que deviene, como un proceso.'
[14] El texto de la novela puede ser, sin duda, objeto de múltiples lecturas.
[15] Consiste en leer la sucesión de los sintagmas narrativos como una serie épica, estableciendo, en rigor, dicotomías estructurales.
[16] Consistiría en leer el texto como la trayectoria de una serie de operaciones transformacionales.

text"[17] (p. 24); and, in the second, "a level which is earlier than the final form under the text is definitely presented, can be acceded, that is to say, at the level of its generation as an infinity of structural possibilities"[18] (p. 24).

Besides, the novel has evolved throughout centuries, and in relation to its early origin, "the novel form evolved from collections of stories composed and presented together in the fourteenth century" ("Genres," n.d.). According to the origin of its English name, Abrams points out that "the English name for the form, however, is derived from the Italian novella (meaning 'a little new thing'), which was a short prose tale" (p 57).

This literary form has used different techniques, and in Abrams' words "there has been constant experimentation in techniques, especially in the manipulation of the time sequence, in point of view, and in the use of symbolism" (p 58). Consequently, there are different kinds of novels, and they can be identified according to "the basis of differences in subject matter, mode of presentation, or purpose" (Abrams, 1957, p 59). The most significant sub-genres are the *picaresque, historical, regional, roman a these, manners,* and *gothic/horror novel.*

1.1.5. The Character

The character is the creation of an author. They are essential for the development of the story because the plot is performed by them, through the especific actions they carry out in the novel. As Edgar V. Roberts (1969) points out "we may define character in literature as the author's creation, through the medium of words, of a personality who takes on actions, thoughts, expressions, and attitudes unique and appropiate to that personality and consistent with it" (pp. 11-12).

[17] Cada segmento es leído a partir de la totalidad del texto y contiene la función general del texto.
[18] Se accede a un nivel anterior a la forma acabada bajo la que el texto se presenta en definitiva, es decir, al nivel de su generación como una infinidad de posibilidades estructurales.

A character acts in relation to their motivation, and based on that they can be categorized into *flat* and *round*. In this sense, James G. Taaffe (1967) claims that "the actions of a 'flat' character are always predictable" (p 30) due to their fixed actions. On the other hand, a *round* character is not simple and handles with several events throughout the story, so, in this sense, M. H. Abrams (1957) argues that "a round character is a complex and fully realized individual, and therefore is as difficult to describe with any adequacy as most people are in real life" (p 68). Thus, this elaborated kind of character let the reader wonder what he could do next, because as Taafe claims "a 'round' character . . . is capable of surprising us with his actions" (p 30); consequently, the reader can expect more from him. According to Taafe, "the reader has the impression that there is more to him than he is being told" (p 30).

The main character is called *protagonist*, and he is essential for the course of the story. Sometimes, he must confront another important character called *antagonist*. As oponents, "the relation between them is one of conflict" (M. H. Abrams, 1957, p 68). Although, there is another kind of conflict in a story, and it is related to the especific aim of a character which can be difficult to achieve because of different events. What is more, a character can also face another kind of conflict, such as hesitation; to be in doubt of what should or should not do, as Abrams claims, "the conflict of opposing tendencies within a single individual's mind" (p 68).

Furthermore, according to Robert Higbie (1984) *protagonists* can be classified into positive and negative, so, in this sense, "the positive protagonist accepts control and clearly opposes the rebellious villain" (chap. 2, p. 35). Nevertheless, the negative protagonist acts motivated by rebelliousness, thus he "tends to merge with the rebellious villain or become like him" (Higbie, 1984, p. 35).

Moreover, the villain is a complex character in the novel genre and, as Higbie points out, "even if there is one main villain, he is often not as simply evil as in romance" (chap. 3, p 46), because the *negative object* is difficult to refuse, and the character may be easily drawn to it. Consequently, as Higbie claims, "when such characters are purely evil, they become harder to reject" (chap. 3, p 46).

To conclude, it is important to take into consideration that the reader is able to deduce only from what a character does, what the other characters comment on him, and what he says about himself. Although, to infer something related to what a character has said about himself, one should take into account the context, as Higbie asserts "what a particular character says about himself may frequently be accepted at face value for truth, but just as often it may be only a reflection of his intellectual and emotional state at a given moment" (p 12). In relation to this fact, Anne Ubersfeld (1989) points out that:

> not only a collection of information which let [the reader] infer the character's temperament or *psyque* should be seen in their speech , but rather an ob-servation . . . about the whole unit of their distinctive features, their relationship with other characters, and, defeniteley, *their situation of word* allows to understand a speech for the rest undetermined [19](Personal Translation, pp. 99-100).

So, in this sense**,** regarding the interpretation or inference the reader may have about a specific character, these conjectures will be influenced by what the other characters say about this particular character; therefore "our current reading will not only be a simple reading about a text,

[19] No sólo deberíamos ver una suma de informaciones que permiten descifrar su carácter o su *psique*, sino que sería preciso observar, en sentido inverso, que el conjunto de sus rasgos distintivos, sus relaciones con los otros personajes y, en definitiva, su *situación de palabra* permite entender un discurso, por lo demás, indeterminado.

but a reading about a text plus a metatext"[20] (p. 87). Consequently, what Ubersfeld suggests in order to see beyond the other characters' speech is "the suppression of the metatext"[21] (p. 87) which seems difficult to achieve, although "it would let us discover the textual layers it was hiding"[22] (p. 87).

Finally, Ubersfeld emphasizes that "the character must not be confused with the psychologizing or even psychoanalytic speech that can be done about him," because, **"**these speeches present the character as a 'thing' . . . as a being that has to be discovered by an unmasking practice through words"[23] (p. 89). Therefore, Ubersfeld suggests that the reader should leave aside all these speeches and comments about the character, in order to see it as an independent being who deserves to be thoroughly analysed, as she claims "[the character] must be considered as the point in which nearly independent operations meet"[24] (p. 89).

1.1.6. Semiotics and the Narrative

An analysis on the novel *Sarrasine* by Honoré de Balzac was made by the French semiologist Roland Barthes and published in his essay *S/Z* in 1970. Through this study, Barthes formulated five codes, in order to explain how the reader infers the meaning of a narrative text. This explanation is possible because "all narratives share structural features that each narrative weaves together in different ways" (Felluga, 2002, chap. I, para. 1). Those five codes are the *hermeneutic code,* the *semic code*, the *symbolic code,* the *proairetic code,* and the *referential* or *cultural code.* The first code, *hermeneutic*, is about the enigmas in a story which are solved

[20] Nuestra actual lectura no será la lectura simple de un texto sino la lectura de un texto + un metatexto.
[21] La supresión del metatexto.
[22] Nos permitirá descubrir las capas textuales que él ocultaba.
[23] Al personaje . . . no se le debe confundir con el discurso psicologizante o hasta psicoanalítico que sobre él se pueda construir . . . estos discursos se exponen a presentar al personaje como una 'cosa' . . . como un ser que hay que descubrir por medio de una práctica de desenmascaramiento a través de las palabras.
[24] [al personaje] habrá que considerarlo como el punto en que se dan cita funcionamientos relativamente independientes.

throughout the tale; although, “narratives often frustrate the early revelation of truths, offering the reader what Barthes terms ‘snares’ (deliberate evasions of the truth), ‘equivocations’ (mixtures of truth and snare), ‘partial answers,’ ‘suspended answers,’ and ‘jammings’ (acknowledgments of insolubility)” (Felluga, 2002, chap. II, para. 2). The *semic* code is related to everything in the text that can help the reader to reveal the features of a character or characters in the story by suggesting “a particular, often additional meaning by way of connotation” (para. 5). The *symbolic* code is quite similar to the *semic* code, although, “the easiest way to think of the symbolic code is as a ‘deeper’ structural principle that organizes semantic meanings, usually by way of antitheses or by way of mediations . . . between antithetical terms” (para. 6). In this sense, John Novak (n.d.) claims that this code “refers to the symbolic antitheses which are prevalent in classical literature: for example, references to life and death . . . youth and age” (p. 27). In relation to the *proairetic* code it is related to “suspense is thus created by action rather than by a reader's or a viewer's wish to have mysteries explained” (Felluga, 2002, chap. II, para. 3); in other words, it is related to certain events that call the attention of the reader and make her ask herself what could happen next, therefore, the plot of the story is developed through these events or actions. Finally, the *referential* or *cultural code* is a link to the real world regarding any historical event or facts related to the popular knowledge.

Along with Barthes studies on the different steps a reader follows in the intellectual process of interpreting a narrative text, another semiotician was interested about signification and the multiple meanings a narrative text may present: Algirdas Greimas, who was inspired by the studies on the folktale made by Propp and the researches on the myth by Lévy-Strauss, among others; therefore, in 1966, Greimas exposed his *actantial model*, which can “theoretically be used

to analyze any real or thematized action, but particularly those depicted in literary texts" (Hebert, 2005, p. 63).

The *actantial model* is composed of six *actants* which are divided into three axes: *desire, power*, and *transmission*. The *axis of desire* is composed by two *actants*: *subject* and *object*, the *axis of power* is composed by *helper* and *opponent*, and the third axis, *transmission*, is composed by the other two *actants* called *sender* and *receiver*. In regard to the *actants*, the *subject* is focused on the *object*; this link between them is called *junction*, and in order to accomplish this goal, the *helper* assists the *subject* unlike the *opponent*, whose aim is to hamper the *subject's* mission which has been established by the *sender*. Finally, the *receiver* is the one who obtains the *object*. It is important to highlight that the idea of *actant* "is derived by broadening or generalizing the concept of the character . . . and an actant may correspond to an anthropomorphic being, a concrete [or] inanimate element . . . [and it may be] individual or collective" (p. 65). In addition, according to Anne Ubersfeld (1989) "the helper can, in certain phases of the process, become suddenly an oponent . . . [or] helper and opponent at the same time"[25] (Personal Translation, p. 51).

To conclude, an example explained by Alexander C. Loney (2010) about the well-known fairytale *The Little Red Riding Hood* (p. 112), is presented in order to clarify Greimas' *actantial model.*

Subject: The little red riding hood.

Sender: Mother

Object: Food

Receiver: Grandmother

[25] El ayudante puede, en ciertas etapas del proceso, convertirse de repente en oponente . . .[o] en ayudante y oponente a un tiempo.

Helper: Woodcutter

Opponent: Wolf

In regard to Greimas' *actantial model,* Anne Ubersfeld proposes three *actantial triangles* which represent the different relations that can be developed by the *actants* throughout the story. These triangles are: the *active triangle,* in which the three *actants*, *subject*, *object,* and *opponent*, give the direction to the arrows which compose the triangle; consequently, "the arrow of desire directs the group of the triangle and it determines the *sense* of the opponent's function"[26] (p. 60). An example for this triangle is presented by Ubersfeld, using Snow White fairytale, thus, "Snow White's stepmother opposes to Snow White, not to Snow White's desire for the prince" (p. 60)[27]; therefore, the direction of the arrow for the desire of the *opponent* goes to the subject, and the arrow for desire of the *subject* points toward the *object*. Although, the direction of the arrows are not always directed as explained in the previous example; sometimes "the opponent opposes to the subject's desire towards the object" (p. 61)[28]. In relation to the *psychological triangle,* the arrow of desire for the *receiver* goes toward the *subject* and the *object*; such is the case in *The Odyssey*, because of "the avenger God of Troy (*deux absconditus* who restores the balance between the victorious and the defeated)"[29] (p. 62). Finally, in the *ideological triangle,* the arrow of desire for the *subject* points toward the *object* and the second receiver, as well as the arrow for the *object.* In this sense, "this triangle does not explain the origin of the action, but the sense of its outcome,"[30] (p. 62) as it is demonstrated in *Hamlet*, because, as Ubersfeld explains "it will be

[26] La flecha del deseo orienta al conjunto del modelo y determina el *sentido* . . . de la función del oponente.
[27] La madrastra de Blanca Nieves se opone a la persona de Blanca Nieves, no a su deseo por el Príncipe.
[28] El oponente se opone al deseo del sujeto hacia el objeto.
[29] El Dios vengador de Troya (el *deus absconditus* que restablece el equilibrio entre vencedores y vencidos).
[30] Este triángulo explica no el origen de la acción sino el sentido del desenlace de la misma.

necessary to show, as well, the reason for an action that leaves Denmark in hands of Fortimbras, which consequently, makes him - the 'legit' king – the receiver of all the action"[31] (p. 63).

On the other hand, Anne Ubersfeld explains the difference between the terms *actor*, *actant*, and *character*. She claims that "[the actor] would be the (anthropomorphic) unit which shows, in the tale, the notion (or the force) that comprises the term actant"[32] (p. 78); thus, as explained by Ubersfeld, the term *actor* can be understood as the main characteristic or feature of a character, in other words, a category, such as a queen, a witch or a vampire, among others. Concerning the *actant*, Ubersfeld points out that "the actant is an element of a syntactic structure which can be shared by several texts"[33] (p. 78), because the *actants*, according to Greimas' theory, which was previously explained, are elements present in every narrative, and they are useful to the reader when understanding the plot of a story. Finally, in order to clarify the difference between these concepts, Ubersfeld claims that "neither the actor nor the actant are characters"[34] (p. 78); therefore, "the actor is an abstract element which allows [the reader] see the relationship between characters, the identity of 'actoral function'"[35] (p. 80).

To conclude, it is important to define the concept of *role* which, according to Ubersfeld, may be confused with the concept of *actor*. Although, what makes the difference between these two concepts is that "a character can perform a role that may not be originally for her; in a sentimental novel, the young hero may perform the role of the orphan heroine's father"[36] (p. 81).

[31] Será preciso mostrar también cuál es el sentido de una acción que pone a Dinamarca en manos de Fortimbras, que hace, en consecuencia, de este rey 'legítimo' el destinatario de toda la acción.
[32] [el actor] sería la unidad (antropomórfica) que pone de manifiesto, en el relato, la noción (o la fuerza) que abarca el término de actante.
[33] El actante es un elemento de una estructura sintáctica que puede ser común a varios textos.
[34] Ni el actor ni el actante son personjes.
[35] El actor es, pues, un *elemento abastracto* que permite ver las relaciones entre personajes, la identidad de 'función actorial.'
[36] Un personaje puede desempeñar un rol para el que no está conformado; en una novela sentimental, el joven galán puede representar el *rol de padre* de la heroína huérfana.

1.2. Intertextuality

This term first appeared in Julia Kristeva's *Revolution and Poetic Language* (1974). From a lexicological point of view *intertextuality* is "derived from the Latin *intertexto*, meaning to intermingle while weaving" (Keep, McLaughlin, and Parmar, 2000, para. 1). Kristeva developed the concept of *intertextuality* when studying the works of the Russian semiotician Mikhail Bakhtin, and in relation to this process Kristeva claims:

> Whence the concept of intertextuality, which does not figure as such in the work of Bakhtin but which, it seemed to me, one could deduce from his work. All this is by way of showing you, with as much intellectual honesty as possible, the source of the concept of intertextuality, while at the same time underscoring the difference between this concept and that, for example, of dialogism. (Smaller, 1985, para. 2)

Keep et al. (2000) point out that *intertextuality* "subverts the concept of the text as self-sufficient, hermetic totality, foregrounding, in its stead, the fact that all literary production takes place in the presence of other texts; they are, in effect, palimpsests" (para. 2), due to the the fact that in order to create a text, other texts have been used as inspiration or support.

In addition, Kristeva argues that *intertextuality* "points to a dynamics involving a destruction of the creative identity and reconstitution of a new plurality – assumes at the same time that the one who reads, the reader, participates in the same dynamics" (Smaller, 1985, para. 2); therefore, a different and deeper way of reading emerges when applying *intertextuality.*

Gerard Genette (1989) defines *intertextuality* "as a copresent relation between two or more texts, in other words . . . as the effective presence of one text on other text"[37] (Personal translation, p. 10). In this sense, Genette points out an important characteristic about his

[37] Como una relación de copresencia entre dos o más textos, es decir . . . como la presencia efectiva de un texto en otro.

perspective on intertextuality, because he argues that "its more explicit and literal form is the traditional practice of *the quote*"[38] (p. 10). He even mentions *plagiarism* which is described by him as "a less explicit and less canonical way"[39] (p. 10). Finally, the third way, according to Genette, in which *intertextuality* is developed is *allusion*, defined as a "a less explicit and literal form . . . a statement which complete understanding needs the perception of its relation with other statement, "a less explicit and literal form . . . a statement which total understanding needs the perception of its relationship with another statement, to which it necessarily refers this or that part of its inflections, which in turn cannot be perceived in any other way"[40] (p. 10). Furthermore, Genette introduces the idea of *intertext* developed by Michael Riffaterre regarding his studies on *intertextuality*, "intertext is the reader's perception about the reactions between a work and previous or following works,"[41] thus, Genette claims that Riffaterre "identifies intertextuality (as I do in relation to transtextuality) with literariness"[42] (p. 11).

Moreover, Kristeva (in Moi, 1986) analyses the works of Bakhtin from another point of view, distinguishing two concepts, *horizontal axis* and *vertical axis*, in the process of reading a text. So in this sense, Kristeva claims that:

> Yet, what appears as a lack of rigour is in fact an insight first introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absortion and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double.* (p. 37)

[38] Su forma más explicita y literal es la práctica tradicional de *la cita.*
[39] Una forma menos explicita y menos canónica.
[40] Forma menos explícita y literal . . . un enunciado cuya plena comprensión supone la percepción de su relación con otro enunciado al que remite necesariamente tal o cual de sus inflexiones, no perceptible de otro modo.
[41] Intertexto es la percepción, por el lector, de reacciones entre una obra y otras que la han precedido o seguido
[42] [llega] a identificar la intertextualidad (como yo la transtextualidad) con la literariedad.

Consequently, *intertextuality* demonstrates the fact that in the process of reading a text, the reader must apply a more developed and flexible reading; therefore, Kristeva (n.d.) points out that:

> this kind of writing, whose formal aspects I try to stress along with its intrapsychic aspect . . . can be accounted for only by a reader who enjoys the complexity of the text and who places himself or herself on both levels at once. (para. 2)

Finally, Kristeva agrees with Bakhtin that *the novel* is one of the main literary genres by which the concept of *intertextuality* can be applied, as well as poetry because "intertextuality is perhaps the most global concept possible for signifying the modern experience of writing, including the classic genres, poetic and novelistic" (para. 4).

1.3. Hypertextuality

Gerard Genette (1989) defines *hypertextuality* as "every relation that connects a text B (which I will call *hypertext)* with a previous text A (which I will call *hypotext*) in which it is grafted in a form alike the comment"[43] (p. 14). Thereupon, Genette clarifies the relationship between the *hypertext* and the *hypotext* by arguing that it may occur that "B does not tell about A at all, but it would not exist without A"[44] (p. 14). Regarding this fact, Genette explains it by using as example *The Odyssey* as the *hypotext*, *Ulysses* and *The Aeneid* as its *hypertexts* (pp. 14-15).

In addition, Genette compares *hypertextuality* with *bricolage*, due to the link between one text – *hypotext* – and others which are influenced by it, known as *hypertexts*; therefore, he claims that "the art of 'making the new using the old' has the advantage of producing more complex and

[43] Toda relación que une un texto B (que llamaré *hipertexto)* a un texto anterior A (al que llamaré *hipotexto*) en el que se injerta de una manera que no es la del comentario.
[44] B no hable en absoluto de A, pero que no podría existir sin A.

fruitful objects than the *ex profeso* products"[45] (p. 494). Moreover, Genette points out the concept of *palimpsests*, by using it as an allegory:

> This duplicity of the object, regarding the textual relations, can be represented through the old image of the *palimpsest*, where one can observe on the surface of the same scroll, how a text is superimposed on another text that is not completely hidden, and it allows the other text to be because of its transparency[46]. (p. 495)

Finally, in relation to this process of using previous texts in order to produce others with an evident influence of the prior ones, Genette points out that "humankind, incessantly discovering new meaning, not always can create new senses, and sometimes it needs to endow old meanings with new significance"[47] (p. 497); consequently, *hypertextuality* is an important process that gives rise to a new cycle, thus, "the specific merit of constantly bestowing a new meaning upon old works belongs to hypertextuality"[48] (p. 497). Moreover, literature is an infinite source for writers, thus, they can transform other texts in order to produce a new piece of work or become inspired by previous texts when creating their own, because "there is not literary work that, in some reading and depending on the reading, does not evoke another literary work, and, in this sense, every work is hypertextual"[49] (p. 19). Hence, this process of *hypertextuality* leads to a

[45] El arte de 'hacer lo nuevo con lo viejo' tiene la ventaja de producir objetos más complejos y más sabrosos que los productos 'hechos *ex profeso*'
[46] Esta duplicidad de objeto, en el orden de las relaciones textuales, puede representarse mediante la vieja imagen del palimpsesto, en la que se ve, sobre el mismo pergamino, cómo un texto se superpone a otro al que no se oculta del todo sino que lo deja ver por transparencia.
[47] La humanidad, que descubre sin cesar nuevos sentidos, no siempre puede inventar nuevas formas, y a veces necesita investir de sentidos nuevos formas antiguas.
[48] A la hipertextualidad le corresponde el mérito específico de relanzar constantemente las obras antiguas en un nuevo circuito de sentido.
[49] No hay obra literaria que, en algún y según las lecturas, no evoque otra, y, en este sentido, todas las obras son hipertextuales.

"totality, in which all the authors are not more than one, and in which all the books are a vast Book, one endless Book"[50] (p. 497).

1.3.1. Hypertext

This term is explained by Genette (1989) as "every text which comes from a previous text by simple transformation . . . or by indirect transformation, in other words, *imitation*"[51] (p. 17); therefore, *ambiguity* is a visible characteristic which "just comes from the fact that, at the same time, a hypertext can be read in itself and through its relation with the hypotext"[52] (p. 494).

Furthermore, *hypertext* is seen by Genette as something ludic, due to the different posibilities it may originate, "hypertext is an indefinable blend regarding detail; a blend of seriousness and play (of lucid and ludic), of intellectual production and amusement [53] (p. 496).

Chapter 2: The Context to Compare

2.1. The Gothic or Horror Novel

By the end of the eighteenth century and during the Romantic Period, a new kind of novel was born, the Gothic Novel, which particular style was "a reaction against the rigidity and formality of other forms of Romantic literature" (De Vore, Domenic, Kwan, and Reidy, n.d. para. 4). This kind of novel is considered "a type of imitation of medievalism" (The Norton Anthology of English Literature [Norton], 2011, The Gothic, para. 1) due to the settings where the stories take place. Some of the main elements a Gothic Novel presents to the reader are: old castles, which main characteristic is the constant presence of spirits, ghosts, or a being with supernatural

[50] Totalidad, en la que todos los autores no son más que uno, y en la que todos los libros son un vasto Libro, un sólo Libro infinito.
[51] Todo texto derivado de un texto anterior por transformación simple . . . o por transformación indirecta, diremos *imitación*.
[52] Deriva precisamente del hecho de que un hipertexto puede a la vez leerse en sí mismo, y en su relación con el hipotexto.
[53] El hiperexto es una mezcla indefinible, e imprevisible en el detalle, de seriedad y de juego (de lúcido y lúdico), de producción intelectual y de divertimiento.

features; “ruined buildings which are sinister or which [arise] a pleasing melancholy, dungeons, underground passages, crypts, and catacombs which, in modern houses, become spooky basements or attics, labyrinths, dark corridors, and winding stairs” (The Gothic Experience Web [Gothic Experience], 2002, para. 2). Consequently, these settings “not only evoke the atmosphere of horror and dread, but also portray the deterioration of its [the story’s] world.” (De Vore et al., n.d., para. 6).

The first Gothic novel was *The Castle of Otranto: A Gothic Story*, by Horace Walpole, and it was published in 1765. The elements, writing style, and plot of this story, such as “mysterious deaths, supernatural happenings, a moaning ancestral portrait, [and] a damsel in distress” (Norton, 2011, The Gothic, para. 3), among others, make it the icon or prototype of the genre. Besides, the novels *The Romance of the Forest* (1791) and *The Mysteries of Udolpho* (1794) by Ann Radcliffe confirmed her as “the Queen of Terror” (Norton, para. 4). It is important to highlight that Horace Walpole was considered to be “the inventor of the formula,” (Norton, The Gothic: Texts, para. 2) regarding the Gothic novel and the elements mentioned above. As a result, he was an influece for Ann Radcliffe and other contemporary authors.

In the Gothic Novel, the hero, “whose true identity is revealed by the end of the novel,” (Gothic Experience, 2002, para. 2) received the name of *Byronic hero* because Lord Byron wrote a narrative poem called *Manfred* which comprised all the characteristics of a gothic hero, who was clearly influenced by the French Revolution. For that reason, the prototype of *Byronic hero* was a result of the new point of view people were developing due to the social and intellectual emancipation in France. In fact, “British people during this period felt compelled to rethink the nature of heroism” (Norton, 2011, Introduction, para. 5). Therefore, authors found a way of conceiving a new hero whose features were deeply connected with the elements of the Gothic

Novel; thus, they "pondered the powers of fascination exerted by these figures whose self-assertion and love of power could appear both demonic and heroic, and who managed both to incite beholders' hatred and horror and to prompt their intense identifications" (Norton, para. 5).

In this sense, *Frankenstein, or the Modern Prometheus* (1818), by Mary Shelley, was one of the heroes that represented those characteristics and he "is the single most important product of this Gothic tradition, but it considerably transcends its sources" (Norton, 2011, The Gothic, para. 5). *Frankenstein* was beyond the Gothic elements, because "numerous thematic resonances relate to science, poetry, psychology, alienation, politics, education, family relationships, and much else" (Norton, para. 5) are present in the story.

A year after *Frankenstein* was published, another *Byronic hero* was born, Lord Ruthven in *The Vampyre: A Tale* (1819) by John Polidori who was the doctor of Lord Byron and travelled with him around Europe. This experience inspired Polidori to create the story. The character of Lord Ruthven is described in the story as "dreadfully vicious," besides, he had "irresistible powers of seduction [that] rendered his licencious habits more dangerous to society" (p. 7). At the end of the story, Lord Ruthven dies, but then he returns to life under the identity of the Earl of Marsden and marries Aubrey's sister, who finally dies, because she "has glutted the thirst of a vampyre" (p. 14), the Earl of Marsden or Lord Ruthven. Consequently, as in every Gothic Novel, the identity of the hero is completely developed at the end of the story, he had supernatural powers, and "horrifying (or terrifying) events or the threat of such" (Gothic Experience, 2002, para. 2) happened throughout the story.

Finally, Gothic Novels continued existing throughout the nineteenth century and some titles such as, *Carmilla* (1872) by Sheridan Le Fanu and *Dracula* (1897) by Bram Stoker, are known as "the Victorian Gothic classics." (Norton, 2011, The Romantic Period: The Satanic and

Byronic Hero, para. 1) Later, the American writer Edgar Allan Poe gave it a new vision, actually, “his work shows the close connection between Gothic fiction and detective fiction, which grows out of the Gothic, and the continuing overlap between Gothic fiction and science fiction” (Gothic Experience, 2002, para. 1).

During the twentieth century, “a commercially successful, mass Gothic novel, often called Modern Gothic or Gothic Romance is particularly written for women by women” (Gothic Experience, History, para. 13). In the decade of the ‘60s, one of the main representatives of this genre was the American writer Phyllis A. Whitney, “an author the New York Times once called the "Queen of the American Gothics” (Phyllips A. Whitney Web site [Whitney], 2010, para. 1). The journalist Lucida Fleeson refered to her as “a Mistress Supreme of the gothic formula” (Whitney, para. 2); although, as Fleeson claims “the gothic formula has been changed a little by Ms. Whitney to modern settings and almost modern women” (Whitney, para. 3). Apart from Phillips A. Whitney, another contemporary American writer, Anne Rice, started to write a series of novels called *The Vampire Chronicles*, which first book was published in 1976. Her characters belong to the supernatural species of one of the most representative figures of the genre during the ninenteenth century, the vampire. This first book of the chronicles, *Interview with a Vampire*, “changed the landscape of the Gothic genre, particularly with consideration to vampire fiction,” because she gave another perspective, “instead of placing the vampire in a secondary or antagonistic role to the living characters, the vampires in The Vampire Chronicles are the protagonists in the story” (Benefiel 261 in Bohn, 2007, pp. 19-20).

2.2. The Vampire

2.2.1. Mythology - Origin

"There is no figure so terrible, no figure so dreaded and abhorred, yet dight with such fearful fascination, as the vampire" (Summers, 2005, p. 5), due to their particular and recognizable features.

The origin of Vampires belongs to prehistoric times, when people did not have the answer for what happened with human beings after death (p. 8). In due course, there were answers to this significant question which were related to understand death as "merely a passage to another world" (p. 9); therefore, this process let human beings "enjoy extended powers over the forces with which [they] waged such ceaseless war for the mastery during his period on earth" (p. 9).

In relation to death, there were particular beliefs which are strongly related to the well-known characteristic of Vampires. For instance, "according to the traditions of Babylon, the restless spirit of the dead could return from the grave seeking to drain the living of their life force" (Vorsino, 2008, p. 49). Therefore, this Babylonian belief has remained in the Vampire mythology, because blood has been seen as their elixir of life and due to this fact people have been afraid of this mythological creature.

In this sense, one of the most important and influent legends is the Hebrew story about *Lilith*, the first female Vampire. Although this legend is "absent from the Hebrew Bible, save for one brief reference in the book of Isaiah" (Ebert, n. d., para. 2). According to the story of the origin of Lilith, Adam claimed to God that he wanted a "proper mate" (Graves & Patai, 2005, p. 65); consequently, God created Lilith, "the first woman, just as He had formed Adam, except that He used filth and sediment instead of pure dust" (p. 65). Lilith did not stay by the side of Adam as his mate for an extended period of time due to an important quarrel with him. Adam tried to

force Lilith to obey him and Lilith finally left him (p. 65). Consequently, "Adam complained to God: 'I have been deserted by my helpmeet.' God at one sent the angels Senoy, Sansenoy, and Semangelof to fetch Lilith back" (section d, p. 65), but Lilith refused to come back with Adam and "God punished Lilith by making one hundred of her demon children perish daily" (p. 66). Years after Lilith left The Paradise, she "not only strangle infants but also seduce dreaming men, any one of whom, sleeping alone, may become their victim" (p. 66).

There were more cultures which traditions were inspired by the mythical Vampire, such as the *Baganda,* an African tribe in which people "think of their dead kings as being equal to the gods" (Summers, 2005, p. 9); thus, after the death of a king, "hundreds of men were killed so that their spirits might attend upon the spirit of their master" (p. 9), because they believed that the king and the rest of his soldiers came back to this world, therefore, people left them food at the gates of the temple, thinking that "the dead king and his followers lest being hungry he should become angered and punish the whole tribe" (p. 9).

There is an important fact that should be taken into account when thinking of the origin of Vampires which is related to certain illnesses, such as *tuberculosis,* during the eighteenth and nineteenth centuries. In this sense, "many of the historic accounts indicate that family members living in close association became infected with the disease before or soon after the death of the 'vampire' (Sledzik & Bellantoni, 1994, p. 2). Although, the logical answer for such consequence is the insalubrious conditions of the places where people lived.

At the end of the twentieth century, scientists claimed that an illness called *porphyria* was one of the causes for people – from the eighteenth century – to believe in Vampires. (Bakó, Gudowska-Nowak, and Smoluchowski, 2006, p. 37) The particular symptoms developed by the people who suffered from this illness, caused the rest of the people believe they were Vampires,

due to “strong red fluorescence of teeth (erythrodontia) or unusual sensitivity of skin to light (cutaneous photosensitivity)” (p. 38). Moreover, due to their sensitive skin, these people had severe consequences when exposuring to the sunlight. The sun could “make the lips and gums so taut that the teeth, although no larger than ordinary, look like they are jutting out in a menacing, animal-like manner” (p. 38); consequently, they developed similar features to the Vampires.

Finally, another severe illness called *catalepsy* helped the spread of the Vampire legend (Summers, 2005, p. 20). This illness is defined as “a condition in which somebody's body becomes stiff and they temporarily become unconscious” (Oxford University Press, 2010). Due to this characteristic, some people who suffered from *catalepsy* were buried alive in the past, in fact, “a quarter of a century ago it was computed that in the United States an average of not less than one case a week of premature burial was discovered and reported” (Summers, 2005, p. 20). In relation to this fact, a case with similar characteristics was registered in a newspaper, when people from different parts of France sent letters to the editor because of the publication of an article related to the topic, “and all these were from persons who had either themselves been buried alive, or been on the point of being so interred, or who had escaped a premature grave through some fortunate accident” (p 26).

2.2.2. Vlad Tepes

Regarding the vampire mythology, there was a historical figure who inspired the most dreadful stories not only when he was alive, but aproximately four centuries after, whose features can be recognized in one of the literature vampire icons, *Dracula,* by Bram Stoker. This man was the Prince Vlad III Dracula, who was born in “the Romanian independent province of Wallachia” (Fasulo, 2002, para. 4) in 1431. Wallachia was reigned from 1386 to 1418 by his grandfather, Prince Mircea I, who “fought to keep Wallachia independent but was forced to pay tribute to the

Ottoman Empire (Turkey)" (Royalty web site, 2008, para. 2); therefore, Vlad III Dracula's father "joined a group of Slavic rulers and warlords who swore to uphold the Christian faith by fighting off the advancing Ottoman Empire" (Fasulo, 2002, para. 4). This group, called The Order of the Dragon, was created by King Sigismund of Hungary in order to defeat the Turks. The Order had a dragon as its emblem, which was adopted by Vlad II and it was "displayed in his coinage" (para. 5), as well as in his name, by using the word *Dracul* (dragon, in Hungarian), thus, he was known as Vlad II Dracul; consequently, his son was known as Vlad III Dracula, meaning *the son of the Dragon*.

Finally, Vlad II reigned over Wallachia, but he decided to take a neutral stance on the Turkey's invasion in relation to the Transylvanian issue. As a result, he had to leave Wallachia and "at the same time had been forced to pay steep tributes to Sultan Mehemet" (para. 7). In consequence, young Vlad III and his brother, "were sent to Turkey to prove their father's loyalty" (Royalty web site, 2008, para. 4) in 1444. Two years later, the reign of Vlad II was defeated by the Hungarians and Ottomans, thereupon, he and "his eldest son . . . were both murdered" (para. 4).

Vlad III Dracula reigned over Wallachia for a brief period of time, because John Hunyadi sent him to live in exile in Moldavia, then Vladislav II reigned Wallachia. Although, it did not last too long, because, after a series of facts, Vladislav II was killed by Vlad III, and he could reign again. Once he ruled Wallachia again, abominable things were done, originating several myths about him, which were a good inspiration for the creation of the character of *Count Dracula*, by Bram Stoker.

According to John Fasula, "his first significant act of brutality was one of vengeance, which targeted any possible suspects in the murder of his father and older brother" (para. 15).

Moreover, he acted in this frightening way so as to be respected and avoid any possibility of betrayal, declaring:

> My sacred mission is to bring order to Romania. If someone lies or commits any injustice, he is not likely to stay alive, whether nobleman, priest, or common man. There must be security for all in my land. If they say I am a vindictive man, they fear me. And that is well. When a prince is powerful at home, he will be able to do as he wills. If I am feared by the right people, Romania will be strong. (para. 17)

Regarding these facts, he was known as *Vlad Tepes*, because the Romanian word *tepes* means *impaler*, and one of the punishments he used to apply to his victims was the impalament. As stated in an old pamphlet, printed in 1488 and organized by King Matthias Corvinas of Hungary, Vlad III "declared a peace, and during the same he had many merchants and waggoners from Wurtzland impaled. He also had a large family extinguished and impaled, from the smallest to the largest, young and old" (Rosenbach Museum and Library). Although, there is a worse story about his outrageous behavior, which takes place in 1462, when his most important crusade against the Turks was established. Vlad and his army killed thousand of Turks in *The Night of Terror*, by cutting their throats when they were sleeping. Besides, he "burned his own towns and poisoned the wells along the way" (Fasulo, para. 31), therefore, the Turks army could not survive. However, the scene the Sultan saw in Targoviste was one of the most sinister acts done by Vlad, which has been known as *The Forest of the Impaled*, composed by aproximately 20.000 impaled Turkish.

Finally, the terrifying reign of Vlad *The Impaler* ended when King Matthias sent him to prison for four years. Later, he was pardoned by King Matthias and Vlad married Ilona, the King's sister, then he reigned over Wallachia again, until dead in battle near Bucharest. It is said

that his head was placed in a stake by order of the Sultan in Constantinople so as to demonstrate that he was dead.

2.2.3. The Vampire in Literature

In 1751, the first book about the supernatural world was published, *The Phantom World*. The author of this work was the French abbot Dom Augustin Calmet, who points out in his book that writing about this topic was something "by chance" (1850, p. xvi), because when he was searching information about vampires in Hungary, he "found many things concerning apparitions" (p. xvi). Although, during his researches, Calmet thought that issues about this topic were hard to prove; therefore, he argued:

> After having deeply studied it, and obtaining as much information as I was able, I found little solidity and certainty on the subject; which, joined to the opinion of some prudent and respectable persons whom I consulted, had induced me to give up my design entirely, and to renounce laboring on a subject which is so contradictory, and embraces so much uncertainty. (pg xvi)

Despite this fact, Calmet realized that the subject could be seen from another point of view, thus he claims "I am then about to examine this question as a historian, philosopher, and theologian. As a historian, I shall endeavor to discover the truth of the facts; as a philosopher, I shall examine the causes and circumstances" (p. xvii). Consequently, Calmet wrote the first manual of the supernatural world and vampires, which has been considered as an important source of information and inspiration for most of the famous authors who wrote about vampires.

It is important to highlight the description of vampires made by Calmet. He explains the concept based on the stories of Hungary about this creature, by pointing out that "the *revenans* of Hungary, or vampires, are men who have been dead a considerable time . . . who leave their

tombs, and come and disturb the living, sucking their blood, often causing their death" (chap. 1, p. 247). Calmet tries to find an explanation for such event, by discussing about different theories, such as the fact that these people could have been buried alive, in other words, people who suffered from *catalepsy*.

According to Michelle Bohn (2007), in Western Europe the vampire has changed into a "rebellious, sexually deviant, and extremely dangerous [being]" (p. 18), unlike the Eastern Europe, where vampires are part of its culture and ancient legends demonstrate it. In this sense, the vampire is seen as "an animated corpse returned to bring death to its living relatives" (p. 18), constrasting with the "the stimulating dark hero" (p.18) figure of the Western Europe vampire in literature.

Finally, Calmet presents a series of stories, such as a man who was buried for three years and was resuscitated by St. Stanislaus (1850, p. 251); the presense of a vampire in the Jewish Letters (p. 264); and stories of the vampires from Moravia and Hungary, among others. Calmet concludes that

> the oupires, or vampires, or *revenans* of Moravia, Hungary, Poland, &c., of which such extraordinary things are related . . . invested with all the necessary formalities to make them believed, and to prove them even judicially before judges . . . that all which is said of their return to life; of their apparition . . . of their killing people by sucking their blood . . . that all those things are mere illusions, and the consequence of a heated and prejudiced imagination. (p. 375)

Moreover, he asserts that he could not deny the fact that some people had particular and frightening experiences, for that reason, when they were in the tribunals, they declared that the authors of such events were *vampires*. In this sense, Calmet states:

> I require unprejudiced witnesses, free from terror and disinterested, quite calm, who can affirm upon serious reflection, that they have seen, heard, and interrogated these vampires, and who have been the witnesses of their operations; and I am persuaded that no such witness will be found. (p. 375)

In relation to the evolution of the vampires and their appearance in literature, the first character that represents these features is Geraldine, in *Christabel* (1816) by Samuel Taylor Coleridge, even though "Coleridge never used the word 'vampire' to describe Geraldine" (Lauren, 2009, p. 22). Despite this fact, Geraldine develops several actions and characteristics that correspond to a vampire, such as "the inability to cross a threshold alone, exotic, foreign origins, heightened sentisitivy toward animals, and disarming beauty" (p. 22). In addition, this poem presents the distinctive elements that can be seen in the Gothic Novel as well, because there is an innocent heroine or damsel, who becomes the victim of the *evil* character, a castle, and some of the most important facts happen during the night, among others.

Geraldine can be seen as the first character that represents the evolution of the vampire in literature, although, there is another story, *Justine* (1787) by the French author Marquis de Sade. The Comte de Gernande portraits what it was later the vampire profile in literature, such as Geraldine, years later, albeit the Comte de Gernande presents macabre features which are not seen in the following vampires. This story presents an innocent and misfortuned heroine, Justine, because she is condemned to live in the streets, thus, as George Cronk points out, "she is subsequently robbed, beaten, raped, enslaved, and sexually assaulted in countless ways by numerous libertines; she is convicted of several crimes of which she is innocent" (n.d., p. 2).

In addition, the figure of the Comte de Gernande plays an important role in Justine's life, when "in a grotesque gesture of welcome to his château, the Comte de Gernande arouses himself

by drawing Justine's blood until she passes out" (Dyckman, 2007, p. 78). Moreover, "the Comte de Gernande comes closest to representing the ogre figure; he requires that blood be drawn in order to achieve sexual gratification" (p. 82), a characterstic that is close to the vampire characters in the next stories; the meaning beyond the vampire's act of drawing their victim's blood.

Following the pattern of the evolved vampire, such as Geraldine, three years after *Christabel* was published, another story of vampires appeared, *The Vampyre: A Tale* (1819) by John Polidori. The vampire character in this story, Lord Ruthven, is presented in a more evident way than the other two characters previously commented. First, the author has used an obvious name for the story; second, most of the descriptions made by Calmet in his book *The Phantom World*, are reflected in Lord Ruthven, such as seduction and mystery; third, this character has supernatural powers and is clearly identified as a vampire; forth, ancient legends are related to him; and finally, the terrifying act of draining the blood from their victims is presented in the story.

Another important vampire icon is Carmilla, in the novel of the same name by the Irish writer Sheridan Le Fanu, 1872. Carmilla is very similar to Geraldine, because at the beginning of the story, she seemed like an innocent damsel who hides her real identity and intentions. On the other hand, there is a heroine in danger who becomes Carmilla's victim, due to the attached relationship Carmilla keeps with her. In this sense, Carmilla demonstrates to be astute in terms of obtaining what she wants from her victims; she shows herself as an enchanting and fragile damsel. Laura described her as "slender, and wonderfully graceful" (Le Fanu, 1872, p. 13) the first time she saw Carmilla. Although, Laura had a strage mix of emotions, the enchantment of Carmilla was more powerful; therefore, Laura thinks of her as "beautiful and so indescribable engaging [woman]" (p. 12). Finally, Carmilla shows the real monster inside her, and Laura

discovers the real identity of Carmilla, whose original name was Mircalla, Countess Karnstein, thus, she and his father decide to distroy Carmilla and go to her grave and there they find that "her eyes were open; no cadaverous exhaled from the coffin . . . there was a faint but appreciable respiration, and a corresponding action of the heart" (p. 46). Then, Laura explains that "the body, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire" (p. 46), as the legends and myths explain the rites different cultures practiced when trying to kill these creatures.

The following character who has become an icon in this genre is Count Dracula, from *Dracula*, written by the Irish writer Bram Stoker in 1897. Stoker started writing about this story in 1890, and as Annie Shepherd (n.d.) claims, "Stoker took extensive notes while on tour as Henry Irving's agent. He worked in the archives at the British Museum to give a coherent historical account of vampirism in his work of fiction" (p. 4). Furthermore, Stoker was widely influenced by the legend of Vlad Tepes (p. 4) and he added to the character of Dracula "animalistic features and supernatural powers through his blood lust" (p. 4). Besides these elements, Stoker went further than Polidori and Le Fanu when creating Dracula, because he "emphasized the nature of the vampire and placed the monster into a modern setting. He was the first writer to use the vampire as an intersection between myth and science, past and present (p. 4). For these reasons, the Count Dracula has been one of the most iconic vampire characters; Dracula has become the popular notion of vampires for people in the Eastern culture, and the film industry has contributed to propagate this figure.

Finally, there have been different stories about vampires during the twentieth century, but one of the most recognizable authors of the genre is Anne Rice whose *Vampires Chronicles* and its main characters *Lestat* and *Louis* have been the result of a new transformation. The change has

not only been about the vampire as a character but also in the writing style of the novels, because the stories "are written from the vampires' perspectives and wherein the vampires share their points of view" (Bohn, 2007, p. 3). This narration format lets the reader see these vampires from another point of view unlike the previous stories in which the victims were the narrators, thus, the vampires were seen as the evil characters. Consequently, one of the main characteristics of Rice's vampires is that they demonstrate to be thoughtful; they are constantly asking themselves about their condition and the different social and historical contexts they have lived through.

2.3. Abnormality

2.3.1. The Uncanny

As stated by Sigmund Freud (1919) in his essay *The Uncanny*, "it is undoubtedly related to what is frightening – to what arouses dread and horror" (p. 1).

People tend to apply their feelings and emotions when thinking of death, instead taking into consideration some biological or scientific points of view. Due to this perspective of the topic, people consider they can have contact with the dead. In this sense, Freud asserts that "it is no matter for surprise that the primitive fear of the dead is still so strong within us and always ready to come to the surface at any opportunity." (p. 14). Consequently, the popular belief of the dead returning to this world in the shape of ghosts has been originated; therefore, people who have faced such events feel the uncanniness of dealing with the unknown, as well as the duality of life/death. Regarding this question, Freud points out that "many people experience the feeling [of uncanny] in the highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghosts" (p. 13).

Another aspect of what can be considered as *uncanny* is related to the things that are dreadful by nature, and that must be unavoidably confronted by people. Freud states two ideas that can show the essence of the uncanniness someone may experience; firstly, he explains:

> if psychoanalytic theory is correct in maintaining that every emotional affect, whatever its quality, is transformed by repression into morbid anxiety, then among such cases of anxiety there must be a class in which the anxiety can be shown to come from something repressed which recurs. (p. 13)

Then, he infers that "this class of morbid anxiety would then be no other than what is uncanny" (p. 13). Secondly, Freud argues that the object that had been considered as uncanny has been previously transformed into this condition by repression, because "this uncanny is in reality nothing new or foreign, but something familiar and old" (p. 13). Finally, Freud points out that: "this reference to the factor of repression enables us, furthermore, to understand Schelling's definition of the uncanny as something which ought to have been kept concealed but which has nevertheless come to light" (p. 13).

The uncanny is not only used to define things or events, but also people. "We also call a living person uncanny, usually when we ascribe evil motives to him," but in order to carry out these intentions, the person needs particular skills; therefore, "we must not only credit him with bad intentions but must attribute to these intentions capacity to achieve their aim in virtue of certain special powers" (p. 14). Once an individual cannot tell the difference between reality and imagination, the sensation of uncanniness can be experienced by him, "such as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions and significance of the thing it symbolizes, and so on" (p. 15).

2.3.2. The Abjection

It is a term used by Julia Kristeva (1982), in the book *Powers of Horrors*, in order to explain a particular reaction of human beings when facing an eerie object or person, something which may be seen as a threat for them. Although it calls their attention, there is something that does not allow them to stay close. “Apprehensive, desire turns aside, sickened, it rejects. A certainty protects him from the shameful” (p. 1). In this sense, according to Kristeva, the abject is “what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite” (p. 4). For this the reason the abject may attract us, the object may seem enthralling because it is something different, something people is not used to facing, although for the same reason it makes them feel uncomfortable, it assails them and their main reaction is to keep themselves away from it so as to stop being riveted on it.

According to Kristeva, “the abject is related to perversion” (p. 15) because what is considered abject does not follow any rule or pattern people are used to. Moreover, it is in the *super ego* where one begins to experience the process of abjection. It renders what one considers should or should not be right according to one’s reality and experience, because it is in a certain way what is well-known as consciousness.

2.3.3. The Human Monster

According to Foucault (1999), the concept of abnormality is composed by three fundamental elements during the end of the eighteenth century and the beginning of the nineteenth century. In this sense, the *human monster* is one of these elements, which is defined as a being who does not follow any social and natural rule; consequently, “the monster is by definition the exception” (p. 58). In addition, as claimed by Foucault:

> the monster emerges within this space as both an extreme and an extremely rare phenomenon. The monster is the limit, both the point at which law is overturned and the exception that is found only in extreme cases. The monster combines the impossible and the forbidden. (p. 56)

In this context, the definition of *human monster* given by Foucault approaches the concept of Kristeva's abjection, since Kristeva (1982) asserts that abjection is "what does not respect borders, positions, rules," moreover, it is "what disturbs identity, system, order" (p. 4). Besides, Foucault asserts that "monstrosity, however, is the kind of natural irregularity that calls law into question and disables it" (p. 64). Thus, the monster causes a reform in law, because it cannot confront him in the form it used to, then "law must either question its own foundations, or its practice, or fall silent, or abdicate, or appeal to another reference system, or again invent a casuistry;" in consequence, Foucault claims that "the monster is the casuistry that is necessarily introduced into law by the confusion of nature" (p. 64).

The figure of the monster had a preponderant role at the end of the eighteenth century and the beginning of the nineteenth century, because of "the monstrous crimes of people" (p. 62). For this reason, as pointed out by Foucault, "the monster is the fundamental figure around which bodies of power and domains of knowledge are disturbed and reorganized" (p. 62). Regarding this fact, the authors of this period were inspired by this figure of the monster, and consequently, "the figure of the monstrous criminal, of the moral monster, suddenly appears with great exuberance" (p. 75), giving origin to a new movement in literature, the gothic novel; thus, this particular figure is portrayed in the main characters of these stories (p. 75).

In addition, Foucault explains that the years previous to the French Revolution and the Revolution itself are an important influence for the origin of those new kinds of characters in

literature. The fact is that these characteres were based on the *human monsters* of that period and their actions, such as "the debauchery of kings, the *libertinage* of the great, and the violence of the people" (p. 99). Consequently, according to Focault:

> the sudden irruption of the literature of terror at the end of the eighteenth century, in the years roughly contemporary with the Revolution, are connected to this new economy of punitive power. It is the unnatural nature of the criminal, the monster, that appears at this moment. (p. 100)

Regarding this fact, Foucault explains that two kinds of monsters can be seen in literature, one of them is related to royalty or upper class and represents the "monster of the abuse of power" (p. 100), and the other is "the monster from below who returns to wild nature: the brigand, the man of the forest, the brute with his limitless instinct" (p. 100). Moreover, it is important to highlight that the human monster is also portrayed by women, and one of the most representative female human monsters previous to the French Revolution and during the Revolution as well is Marie Antoinette. Foucault points out that "in the pamphlets of the time, Marie Antoinette takes on a number of features peculiar to monstrosity" (p. 97), due to the scandalous events in which it is said she is involved, "then there is also the scandalous, debauched woman who abandons herself to the most outrageous licentiousness in two privileged forms" (p. 97). Marie Antoinette is, therefore, related to incest and homosexuality, and as Foucault states, "in this first figure of the monster, Marie Antoinette, the dominant theme seems to be sexual debauchery, and incest in particular" (p. 98).

Finally, the figure of the monster, and especially its main female representation, Marie Antoinette, is close to the vampire, particularly the female vampire, such as *Carmilla*. These characteristics and proper analysis will be thoroughly developed in the following chapter.

2.4. Carmilla and Lestat

2.4.1. Sheridan Le Fanu

Joseph Sheridan Le Fanu was born in 1814, in Ireland. He studied law, although he started to work in the field of journalism. He owned the Dublin University Magazine in 1861 in which his first story was published, *The Ghost and the Bonesetter* (1838).

In relation to Le Fanu's writing style, the horror was present in every story he wrote. In fact, "they are generally distinguished by able construction, ingenuity of plot, and power in the presentation of the mysterious and supernatural" (Cousin, 1910, Le Fanu). This particular style developed by Le Fanu allows him to "move supernaturalist fiction away from the Gothic's emphasis on external sources of terror and towards a focus on the effects of terror, thus helping to create the psychological basis for supernaturalist and horror literature that continues today" (Voller, 2010, para. 1). Consequently, Le Fanu contributed to the changes in the Victorian society, reflecting and portraying those new thoughts in his characters.

2.4.1.1. Carmilla

Carmilla (1872) was written during the Victorian Period, though the gothic novel had been originated almost a century before. Thus, the horror stories, supernatural characters, and gloomy castles were a familiar part of the elements presented by the stories of those years. Although, Carmilla – as the character – portrays features different from the characters from the previous years, due to another social facts; therefore, the figure who suited her the best was the vampire, reflecting taboo topics such as homosexuality. In this sense, "the forbidden sexuality was essentially brought to life through vampires because their deviant behavior existed in a fictional realm making it far more tolerable than homosexuality in the real World" (Williams, 2009, p. 21).

During the Victorian Period several changes occured, especially in ideology, and as a result "the Victorians created astonishing innovation and change: democracy, feminism, unionization of workers, socialism, Marxism, and other modern movements took form" (Roth, n.d., para. 4). For that reason, "many scholars view the origination of the female vampire genre as stemming from male fears of the Other, embodied in the form of a powerful and dangerous woman" (Williams, p. 21), and such is the case of Carmilla, because eventhough she seems to be fragile, she is a powerful and decisive woman, besides the fact that she is dangerous by nature. Furthermore, Carmilla has particular feelings toward Laura – his victim – which, according to Laura's comments and descriptions, are close to the feelings between lovers. Regarding this fact, the current feminism and even female sexual revolution of the Victorian Period, are seen in Carmilla. In other words, Le Fanu "develops an emotional and physical relationship between the vampire and her victim, while also reflecting Victorian society's unease with female sexuality by limiting the parameters of lesbian attraction to vampirism" (p. 26).

Finally, it can be said that Bram Stoker was inspired by Le Fanu's *Carmilla*, because there are certain resemblaces that can be seen in *Dracula* (1897), "most clearly seen in the similarities between Stoker's Lucy and Le Fanu's Carmilla, and Stoker's Van Helsing and Le Fanu's Baron Vordenburg [characters]" (Hobbie R., OrHai M., and Reitman M., 2009, para. 14).

2.4.2. Anne Rice

Anne Rice was born in New Orleans, on October 4, 1941, under the name of Howard Allen O'Brien. She decided to use the name Anne when she was in the first grade at St. Alphonsus Grammar School. She graduated from San Francisco University with a B. A. In Political Science.

In 1972, Anne Rice's first child died from leukemia; therefore, she started to write without cease, thus, the first novel of *The Vampire Chronicles*, *Interview With the Vampire*, was soon ended. The novel was published in 1976. Regarding the importance of this novel, Anne Rice claims:

> In any sort of contemporary novel I had worked on, I had not been able to touch the reality of growing up in New Orleans, the loss of my mother, and the loss of my daughter. Suddenly, in the guise of Louis, I was able to touch painful realities. Through Louis's eyes, everything became accessible (Ramsland 209). (Nelson, n.d., The Vampire Chronicles, para. 1)

Anne Rice's vampire characters have been a catharsis for her. She has used them to help her express her own feelings and thoughts. In this sense, not only the creation of Louis has been important for her, but also Lestat:

> Lestat is more than just a created character to me. He is a symbol of some kind of freedom and dominance, and yet I never kid myself about his evil. He represents the ruthless side in us, but he's part of my thoughts night and day. And, part of my conversation night and day, I suppose . . . so I would say that he is the other half of me, but he is the male ruthless half of me that, thank God, does not exist, except in fiction. (Nelson, n.d., Biography, para. 3)

2.4.2.1. The Vampire Lestat

This is the second novel of the *Vampire* Chronicles and it was published in 1985. The novel is narrated by Lestat, who tells about his mortal life in France, his rebirth as a vampire, and his current life as a rock star in the United States of the twentieth century. In relation to the peculiar transformation of Lestat into a rock star, Anne Rice claims that she decided to give him

this characteristic because "'rock singers are symbolic outsiders'," and they are "'expected to be completely wild, completely unpredictable, and completely themselves, and they are rewarded for that' (Carter 27)" (Cortés, 2007, pp. 112-113).

Throughout the novel, Lestat must face several diffiulties. First, he is forced to be a vampire; second, he realizes he cannot live between mortals anymore, therefore, he must live separated from his family and friends; and third, he makes some enemies – ancient and powerful vampires – through his way of finding the truth about the origins of vampires.

2.4.2.2. The Tale of the Body Thief

This is the fourth book of the *Vampire Chronicles* and it was published in 1992. The story, as well as the book mentioned above, is also narrated by Lestat. He tells about his current life in the twentieth century. Lestat tried to kill himself, but he could not achieve this goal. He decides to meet his mortal friend David and explains him that he has reflected upon his vampiric condition. He tells that he has become extremely powerful, therefore, he could not destroy himself. Lestat explains David that he wants to be a mortal again. Then, while struggling with these feelings, Lestat meets a man, Raglan James, who proposes him a deal: to exchange their bodies. Lestat accepts, because he longs for living a mortal life again. Then, after a series of events, Lestat recovers his vampiric body and his lifestyle.

It is important to highlight that during the second part of the twentieth century, the horror fiction was reformed, and as Ilkka Mäyrä asserts "the aesthetic subversion reflected a change in attitude; one indication of this was the interest in 'turning the tables' by letting the narrative focus and point of view shift to the side of monsters, instead of their hunters" (p. 170). Regarding this fact, one of the main characteristics of Anne Rice's writing style is that she presents *The Vampire Chronicles* as told by the main vampire characters, *Lestat* and *Louis*. Moreover, Rice's vampires

have a peculiar feature that was not always seen in the previous centuries' vampires: they still demonstrate to have some human feelings. As Cortés (2007) points out, "she has a way of capturing the character's humanity and inner struggle with morality in order to maintain the spiritual human qualities they have lost after they have crossed over to a life of Darkness" (p. 24).

It is important to point out that the vampires of Anne Rice, Louis and Lestat, deal with human worries and problems. They are constantly struggling with their abject condition and the rejection of society. In this sense, "in Rice's *Vampire Chronicles*, vampires that encounter similar struggles become a metaphor for minorities in the United States even though they do not embrace a particular group out of the many that exist" (p. 112). Consequently, "the characters in her novels, just like many people, are outsiders in their own groups they belong to and live in" (p. 163). Therefore, Anne Rice has contributed to the vampire character evolution. They are not seen as the cretaure with animal features who was only looking for blood. These new vampires tend to reflect upon their condition and the current social life they live in.

2.5. The Female Vampire Character vs The Male Vampire Character

Throughout history, there had been particular figures that have inspired frightening leyends regarding their actions. Therefore, these stories and figures have helped writers to create dreadful characters, such as the vampire. The first historical female figure who had been related to the female vampire characters is Countess Elizabeth Bathory (1560-1614), from Hungary. It is believed that she was responsible for the torture and death of several young ladies, in order to use their blood so as to apply it on her skin and look younger:

> It is said that one day when Elizabeth was getting dressed, a servant upset her, and when the Countess hit her on the cheek it drew blood. As the story goes, Elizabeth immediately

> noticed that her own skin appeared younger where the servant's blood had touched it; this initiated a life-long desire for the blood of virgins to help her remain physically rejuvenated. (Williams, 2009, p. 32)

Alexander Baron (1991) claims that "as well as being a sadist and and a psychopathic killer, Elizabeth was bothlicetious and bisexual. She had a relationship with her aunt Klara," (p. 5) as well as an affair with her servant, Istvan Jerzorlay, while she was married. Regarding her cruel actions, she was related to the vampire figure. In fact, "she was referred to as such after court documents noted her penchant for biting the flesh of girls while torturing them" (Williams, p. 24).

The Countess was not investigated until she started killing noble young ladies, thus, "King Mathias II ordered an investigation. On 29th December 1610, her castle was raided by Count Thurzo and Elizabeth was taken into custody" (Baron, 1991, p. 6).

Consequently, the figure of the Countess Elizabeth Bathory had a strong influence on Gothic novels, especially on the stories which main character were female vampires. In this sense, "while vampire popularity continued to thrive during the nineteenth-century in novels, poems, and Countess Bathory stories it was not until the appearance of J. Sheridan Le Fanu's *Carmilla* (1872) that the depth of the female vampire genre was fully explored" (Williams, p. 25). Carmilla, as the character, is an interesting creation, not only because she is a female vampire, but due to the consequences of Carmilla's behavior in the Victorian society. As Hyun-Jung Lee claims, "interestingly, Le Fanu's most original addition to the vampire myth poignantly encapsulates Carmilla's abject/uncanny status" (2003, p. 59).

The features of the first female vampire characters in literature are under the patterns of the *femme fatale*, who became popular in the literature of the Victorian Period, especially in the

Gothic novels. This type of woman is seen, in literature, as an attractive woman with perverse intentions; however, the *femme fatale* "is not simply dangerous: she is 'shapeless,' incapable of being fit into and within the pattern of the bourgeois social class system" (Hedgecock, 2008, p. 106). The creation of the *femme fatale* demonstrates the current issues in the nineteenth century society, therefore, "the Victorians wrote female vampirism into general notoriety in England and in America, beginning the significant trend in popular culture" (Buker, 2005, p. 10); thus, "the female vampire was the notorious 'bad girl' of the 1800s" (p. 10). Finally, Carla Kungl (2003) asserts:

> Metaphorically, these female vampires can be seen as a representation of society's fear of women's growing role in the public sphere at the perceived expense of their child-bearing duties. Thus, literary female vampires threaten both by seducing men into abandoning their duty and by trying to release other women from their roles and duties as proper wives and mothers. (p. 109)

On the other hand, the male vampire character, which most popular character is the Count Dracula, demonstrates that it has several demeanors in common with the female vampire character. The main inspiration for the creation of this character is Vlad III Dracula, widely known as Vlad The Impaler (1431- 1476) who was born in Transylvania – Kingdom of Hungary. In relation to Bram Stoker's *Dracula* (1897), he is "first of all, a nobleman who is accustomed to having powers over others" (Senf, 1988, p. 31). The male vampire character, as well as the female vampire character, is considered attractive by the opposite sex. In this sense, the Count Dracula "has a great deal of erotic power over woman" (p. 31). Such is the case of Lord Ruthven, in the novel *The Vampyre: A Tale* (1819) by John Polidori. "His character was dreadfully vicious,

for that the possesion of irresistible powers of seduction" (Polidori, p. 7). Regarding John Polidori's character, Senf (1977) claims:

> Polidori is obviously interested in the Gothic emphasis on the mysterious and the horrifying. The end result of this combined interest in Gothic fiction and the recognition of the excesses of the genre is that he manages (as Stoker and Le Fanu will do later in the century) to have it both ways – to have his vampire as well as 'characters acting under the ordinary agencies of life.' (p. 37)

Carlson asserts that "Lord Ruthven became the prototype of male vampires in European fiction. He possesses all the characteristics we continue to meet in vampire literature: the personification of evil, great physical strength, pale, drinks blood, sexually hypnotic" (p. 26).

It can be seen that the notorious features of the male vampire character are: the powerful attraction that he can cause on women, captivating personality as well as physical appereance, and nobility descendence or upper social class position. These demeanors are also present in the female version of the literary vampire. Although, in the case of the female vampires, the meaning of their features is different from the male vampire's significance, due to the trascendental women's issues that happened during the nineteenth century. The female vampire or *femme fatale* was used as a representation of the women's revolution in society, especially in the Victorian Period. Therefore, taboo topics, such as lesbianism, are part of the stories in which female vampires are the main characters. In this sense, homosexuality is not a present topic in the stories which protagonists were male vampires. However, the main point in female and male vampires is that as they had tended to not follow traditional social patterns, they could enjoy a particular freedom; thus, they behaved according to their desires and impulses.

Chapter 3: The Analysis

3.1. A General Comparison Between: Le Fanu's Carmilla, Anne Rice's The Vampire Lestat, and The Tale of the Body Thief.

Although Carmilla was created in the nineteenth century and Lestat was developed during the twentieth century, they have several characteristics in common. Therefore, when one reads these stories about Lestat, it is inevitable to see the reflection of Carmilla. However, this statement might be refuted by the fact that they are vampires, thus, they could be compared to any other vampire character, but Carmilla and Lestat share a notorious and particular feature: **a seed of humanity can be still recognized in their behaviors**. Being abnormal creatures – unlike the human beings they used to be – they tend to develop the most inner and dark sides of humankind.

Carmilla's rebirth as a vampire is similar to Lestat's experience, although the circumstances of their transformation are quite different. In Le Fanu's story, the Baron Vordenburg – descendant of the Morovian nobleman who extinguished the famous vampire at Karnstein churchyard – narrates the story of Carmilla, whose real name was Countess Mircalla. The Baron explains why vampires exist and how they propagate. He points out that some sucides depending on the circumstances, become vampires. "That specter visits living people in their slumbers; they die, and almost invariably, in the grave, develop into vampires" (Le Fanu, 1872, p. 47). The Baron adds that "this happened in the case of the beautiful Mircalla, who was haunted by one of these demons" (p. 47). The Baron's ancestor was profoundly in love with Mircalla, whose "early death plunged him into inconsolable grief" (p.47). This Morovian nobleman, dedicated his life to study those peculiar creatures known as vampires; therefore, "he concluded that suspicion of vampirism would probably fall, sooner or later, upon the dead Countess," (p. 47)

and he certainly knew how terrifying would be for her the "phosthumous execution." In fact, he left information explaining that "the vampire, on its expulsion from its amphibious existence, is projected into a far more horrible life;" consequently, he "resolved to save his once beloved Mircalla from this" (p. 47). As years went by, he regretted about the decision he had made and "drew up a confession of the deception that he had practiced" (p. 47), as well as several notes that helped Baron Vordenburg discover the truth about Carmilla.

In relation to the origin of Lestat as a vampire, in the novel *The Vampire Lestat* (1985) is explained how he became such creature. Lestat narrates his own story since he was a young man living with his parents and brothers in Auvegne, France during the second part of the eighteenth century until his present life as a vampire in the United States of the tweentieth century. Lestat, as well as Carmilla, is related to royalty, because his father was a Marquis. His transformation is related to his first years working as an actor in Paris. He explains that one day, after a celebration of a performance, he heard someone calling him "wolfkiller" in the middle of the night, then he "opened [his] eyes. Or [he] thought [he] did. And there was someone standing in the room. A tall, bent figure with its back to the little hearth" (Rice, p. 66). This man was called Armand and he was the vampire who turned him into this kind of creature. Lestat says "I felt its hands close on my shoulders like things forged of metal . . . and the lips were closed yet still smiling, and then it bent down and I felt the prick of its teeth on my neck" (p. 68), then he adds "I gave one last frantic cry, shoving at the creature with all I had." After, he realized what this creature was and claims, "out of all the childhood tales, the old fables, the name came to me . . . 'Vampire!'" (p. 68). Armand saw something special in Lestat. He considered him the chosen one. The reason why he turned Lestat into a vampire. However, Lestat is left by Armand and he must survive alone.

Consequently, in respect to the origin of Carmilla and Lestat as vampires, the reader can see a relationship between both stories, because both of them had to survive as vampires without the help of their mentors. Lestat had a master – Armand – who decided to leave this world, but previously, he chose Lestat as his heir, his representation in the world of vampires. Carmilla became a vampire because she was attacked by one of these creatures. Afterwards, she was deserted by the creature. Once her beloved knew what she had been turned into – after her death – he decided to abandon her far away from him instead of destroying her; consequently, she continued living as a vampire and she had to learn how to survive on her own, as well as Lestat.

Carmilla and Lestat, had to survive on their own for some time, in order to adapt to their new condition, but then, they sought for someone to share their lives with. Lestat transformed his mother into a vampire and Carmilla saw something special in Laura; therefore, she tried to turn her into a vampire in order to be with her.

Regarding the rebirth of Carmilla and Lestat, as mentioned at the beginning of this section, shows they have features in common. Those features, which are not seen in all vampire characters, humanize them up to a certain point. However, this humanization also displays the most inner and dark sides of humankind. These characteristics will be analyzed in the following section.

3.2. An Intertextual and Hypertextual Analysis on the Features of Carmilla and Lestat

3.2.1. The Abjection

According to Kristeva's concept of *abjection*, several events presented throughout *Carmilla* (1876) make this character a representation of this concept. The comments of the characteres who are related to Carmilla clarify this analogy.

It is important to highlight the first impression that evokes Carmilla on people when they meet her; this first impression can be related to the notion of *abjection*, because people tend to see her as a beautiful and enchanting lady, and as the General explains, "the features were so engaging, as well as lovely, that it was impossible not to feel the attraction powerfully" (Le Fanu, 1872 p. 35). In this sense, the feeling of being drawn towards the object – or creature, in this case – is one of the distinct feelings experienced by someone who is facing the *abjection*. The subject – the General – seems to be amazed by the charms of Carmilla, at the same time, that she hides her terrifying features, the ones that will produce the abjection later on. This suits with the explanation given by Kristeva (1982), "abjection . . . is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles . . . a friend who stabs you" (p. 4).

This ambiguity seen in Carmilla's behavior is developed constantly, in order to attract her victims. Such is the case of Laura, the narrator of the story, who tells both sides of her experience with Carmilla. Laura comments that "[she] felt rather unaccountably towards the beautiful stranger [Carmilla]. [Laura] did feel, as she [Carmilla] said, 'drawn towards her,' but there was also something of repultion," although, she finally claims that "in this ambiguous feeling, however, the sense of attraction immensely prevailed . . . she was so beautiful and so indescribably engaging" (Le Fanu, 1872, p. 12).

The first victim of Carmilla, the General's daughter, was also attracted to her as the rest of the characters in the story; thus, the General asserts:

> Millarca became very intimate with us, and amused us with lively descriptions and stories . . . I liked her more and more every minute . . . I thought what life she would give to our sometimes lonely evenigs at home. (p. 38)

Regarding Lestat, once he was turned into a vampire, he reflects on his new condition by concluding that “an alien calm crept slowly over [him]. [He] was dark, full of bitterness and growing fascination” (Rice, 1985, p. 84); finally, he adds that “[he] wasn't human anymore” (p. 84). In this sense, he has realized what means to be a vampire, because he can feel it; furthermore, as well as Carmilla, it seems that from now on Lestat’s personality is composed of deep and extreme feelings and this features make people around him to be mesmerized, because Lestat is seen by them as a passionate man who cannot be unnoticed. In addition, his personality has not only changed in terms of these strong feelings – which make him behave in an attractive way for the rest of people and vampires as well – but also has developed a peculiar characteristic, as well as Carmilla: the constant ambiguity present in his behavior which people can perceive, although, they cannot realize Lestat can be dangerous when they first meet him. This ambiguity is reflected by the actions of both characters. In this sense, Lestat explains to another vampire that “[he] can fool anyone when [he] [wants] to” (p. 223). He said so, although to be a vampire in the eighteenth century was not easy; people knew about these creatures, and they knew how to recognize them, therefore, they were afraid of those who had the recognizable vampire features. Lestat was astute and he knew how to deceive people; he was an actor, so he learned how to manage his powers in order to seduce and attract people, who became his victims in the end. Lestat could mislead people easily, in order to not frighten them and continue living among them. However, Lestat recognizes that he “[likes] people to be a little afraid of [him]” (Rice, 1992, p. 52).

Lestat mentions the vampires who appear in the famous Gothic Novels from the end of the eighteenth century. He compares himself to these vampires and he claims that “[they] [incluiding him] were the essence of that nineteenth century conception, aristocratically aloof,

unfailingly elegant, and invariably merciless" (p. 451); although, he used to behave far different from this prototype of vampires, because he spent a part of his vampire life developing only as a monster spreading darkness and horror around mortals. In this sense he asserts that "for years [he] hunted on the edge of the human herd;" therefore, his figure was closer to "a hideous and crippled monster, who could strike down only the very young or infirm," for this reason he concludes that "[he] became the very antithesis of the romantic demon, bringing terror rather than rapture" (p. 453).

Carmilla is seen as a fragile damsil by the people who meet her for the first time, but when time goes by, they start to see a certain odd demeanor in Carmilla. According to the General "she was repeatedly seen from the windows of the *schloss*, in the first faint grey of the morning, walking through the trees, in an easterly direction, and looking like a person in a trance" (Le Fanu, 1872, p. 39). In addition, when Carmilla is the special guest in Laura's house, some particular facial features were noticed by a mounteback who, in accordance with Laura's comment "looked up in [their] faces, [and] seemed to detect something that fixed for a moment his curiosity;" therefore, the mounteback claims, "I profess, among other things less useful, the art of dentistry . . . Your noble friend . . . has the sharpest tooth, long, thin, pointed, like an awl, like a needle" (pp. 16-17). Although, the description of Carmilla's teeth seems not to call Laura's attention, by contrast, Carmilla lets the mounteback know she is extremely annoyed about his rude comments.

Moreover, there is a topic in which Carmilla demonstrates she thinks quite different from the rest of people, which is related to God and religion. Laura explains a brief conversation her father had with Carmilla about those people who had died of an unknown and dangerous disease that had been spread in the country. In this sense, Carmilla says "I am so afraid of fancying I see

such things," and Laura's father replies her that "[they] are in God's hands: nothing can happen without his permission . . . He is our faithful creator;" consequently, Carmilla argues by claiming:

> Creator! *Nature!* . . . And this disease that invades the country is natural. Nature. All things proceed from Nature – don't they? All things in the heaven, in the earth, and under the earth, act and live as Nature ordains? I think so. (p. 17)

In this context, Lestat shows without reticence what he thinks of this matter. Even before he became a vampire, Lestat comments that "[he] had always had a secular mind, but not for any philosophical reason . . . Real religion had long ago died out in [his] family, as it had perhaps in the families of thousands of aristocrats" (Rice, 1985, p. 39); although, Lestat changed his mind about the existence of God when he faced Magnus and was turned into a vampire. He claims:

> there was no doubt in my mind, at least at this moment, that he [Magnus] was from the devil, that God and the devil existed, that beyond the isolation I had known only hours ago lay this vast realm of dark beings and hideous meanings. (p. 74)

But this was a particular moment in which all his human fears were expressed, therefore, it seems natural to think about the most questionable topic humanity has been dealing with. Although, later on Lestat changed his point of view about God when he was transformed into a vampire; he realizes, by touching some religious images and accesories, that "God had no power over [him]" (p. 90). Additionally, as the twentieth century came, Lestat had developed a clearer point of view about God. When his human friend, David, asks him if he is searching for God, Lestat replies him that "[he] cannot imagine a bigger waste of time, even if one has centuries to waste," and he adds that he "is finished with all such quests" (Rice, 1992, p. 66).

All these thoughts make Carmilla and Lestat be seen as different from the rest of the people who were around them, eventhough when science was a field that started to be considered

important in those times; reason was over the traditional believes for some people. To deny God was still a questionable fact during the centuries Carmilla and Lestat lived and it makes them approach even more to the concept of *abjection*, because they demonstrate to be out of the traditional laws and rules people used to believe in. In this sense, they cannot be identified with the same patterns people tend to follow; consequently, as well as the abject, they "disturb identity, system, order" (Kristeva, 1982, p. 4). The feauters of Carmilla and Lestat, as vampires, do not belong to traditional manners; people around them are drawn towards them, but at the same time, they realize they should not be close to them. Once most of their horrific features come to light, people experience repulsion and curiosity, because everything about Carmilla and Lestat is ambiguity; their manners, their physical features, their origin, the way they look at life, among others.

3.2.2. The Uncanny

Following the explanation and examples given by Freud and after identifing Carmilla and Lestat's features with Kristeva's *abjection*, it seems impossible not to think about how these manners are related to the *uncanny.*

Carmilla is associated with the figure of an animal, like a wild cat. Laura narrates that "[she] had a dream . . . that was the beginning of a very strange agony," making reference to the unknown disease she suffered from some time after Carmilla's arrival at home. She adds that "[she] cannot call it a nightmare, for [she] was quite conscious of being asleep," then, in her bedroom, "[she] saw something moving round the foot of the bed . . . [she] soon saw that it was a sooty-black animal that resembled a monstrous cat" (Le Fanu, 1872, p. 23). These dreams, according to Laura, became more real everytime; she explains that:

> after all these dreams there remained on waking a remembrance of having been in a place very nearly dark, and of having spoken to people whom [she] could not see; and especially of one clear voice, of a female's, very deep . . . and producing always the same sensation of indescribable solemnity and fear. Sometimes it was as if warm lips kissed [her] . . . lovingly as they reached [her] throat. (p. 25)

The only relation Laura saw between the strange experiences in her bedroom and the vivid dreams with Carmilla, is that she "thought [she] saw a female figure at the foot of the bed . . . [Her] first thought was that Carmilla had been playing [her] a trick" (p. 23), so she goes to see if Carmilla is in her bedroom and she realizes that the door is locked on the inside, consequently, she thinks it could not have been Carmilla who was in her bedroom. Although, once she hears the story of the General, she sees that the strange experiences the General's daughter faced were quite similar to hers.

The General's daughter suffered from a mortal disease when Carmilla, presented as Millarca, was living in their house, and it started with visions and vivid dreams. As the General asserts, "she was at first visited by appalling dreams . . . by a specter, sometimes resembling Millarca, sometimes in the shape of a beast" (p. 39). Therefore, this explanation of the dreams, visions, and the sensation of being pierced by a pair of large needles were the most congruent proof that Carmilla is not what she has pretended to be; she is now related to these experiences and identified as the abnormal and mythological figure of the vampire.

In relation to Lestat, his vampire appearance can be also related to the concept of *uncanny*, because as Freud claims "it is undoubtedly related to what is frightening – to what arouses dread and horror" (Freud, p. 1). Lestat comments about his phisical appereance as a vampire pointing out that "if [he is] starved for blood [he looks] like a perfect horror – skin

shrunken, veins like ropes over the contours of [his] bones" (Rice, 1985, p. 1). In this sense, being recently transformed by Magnus, he explains that he was also scared at his new phisical features, such as his teeth, which became fangs, "[he] felt them and looked at him [Magnus] in panic, but he was leering at [him] as if he enjoyed [his] terror" (p. 82).

Regarding the dreadfull image of Lestat, especially revealed during the hunting of his victims, he makes reference to what those victims used to feel at that moment when he asserts that "the one thing [he] loathed in them was fear," then he adds that "if a victim was really afraid [he] usually lost interest" (p. 108). In addition, Lestat reflects upon the most *uncanny* feature of his new condition: being dead, but looking almost as a living man. He claims "I am dead, I am a vampire." Therefore, another abominable aspect of his vampire condition must be done in order to survive; consequently, he realizes that "things will die so that [he] may live; [he] will drink their blood so that [he] may live" (p. 85).

There is an *uncanny* connection between Carmilla – or Countess Mircalla – and Laura. When Laura went to the room Carmilla was resting in order to introduce herself, she felt an extrange sensation, because "[she] saw the very face which had visited [her] in [her] childhood at night, which remained so fixed in [her] memory, and on which [she] had for so many years so often ruminated with horror" (Le Fanu, 1872, p. 11). This remembrance, Laura mentions, goes back when she was around 6 years old. She woke up one night and did not see any of the nursery maids but "to [her] surprise, [she] saw a solemn, but very pretty face looking at [her] from the side of the bed" (p. 3). This young lady, as Laura describes, "caressed [her] with her hands, and lay down beside [her] on the bed, and drew [her] towards her, smiling" (p. 3); therefore, Laura could calm herself and feel she was not alone. Laura fell asleep, but then she "was wakened by a sensation as if two needles ran into [her] breast very deep at the same moment, and [she] cried

loudly. The lady started back . . . and hid herself under the bed" (p. 3). Consequently, the hoursekeeper, nursery maids, and nurse went to Laura's room and listened to Laura's story. In fact, they looked under her bed founding nothing, although, "the housekeeper whispered to the nurse: 'Lay your hand along that hollow in the bed; someone *did* lie there . . . the place is still warm'" (p. 3).

Regarding this particular experience Laura had, Carmilla's first comment when meeting Laura clarifies the fact that she was indeed the young lady Laura saw in her dreams or visions when she was a little girl. Carmilla exclaimed to Laura "How wonderful! . . . Twelve years ago, in vision or reality, I certainly saw you. I could not forget your face. It has remained before my eyes ever since" (p. 11). Then, she explained to Laura her vision; she told her that she was "about six years old, and [she] awoke from a confused and troubled dream, and found [herself] in a room, unlike [her] nursery," then she "heard someone crying; and looking up . . . [she] saw [Laura];" therefore, Carmilla went closer to Laura and she "put [her] arms about [Laura], and think [they] both fell asleep" (p. 11). This moment was interrupted by Laura's screams which scared Carmilla. Then, she seemed to faint and when she recovered consciousness, she was in her nursery again.

Finally, in relation to the *uncanny* present in Lestat stories, there is an institution in which his mortal friend of the twentieth century works. This institution is called The Talamasca, which Motherhouse placed in London, according to Lestat, is "a place of dark wood-paneled libraries and parlours . . . and members dedicated as priests and nuns, who can read your mind, see your aura, tell your future from the palm of your hand;" although "in the main they are simply scholars [sic] those who have dedicated their lives to the study of the occult in all its manifestations" (Rice, 1992, p. 23). The Talamasca is in charge of studing the different paranormal phenomena

that may occur around the world, but its researchers and materials are extremely hidden. Among all the topics the Talamasca works on, there is one that concerns Lestat: vampires. In fact, he explains that "there are texts by preternatural beings of several known species, including vampires. There are letters and documents in these archives which have been written by me" (p. 23).

The Talamasca can be connected to Freud's explanation about the *uncanny*, which general idea leads to the fact that people always tend to seek for an explanation, even for those phenomena that cannot be easily explained; therefore, people try to find something that could lead them to an answer. In this sense, the most clear representation for such idea is the Talamasca, in which Lestat is an important contributor, although, he has not done any of these contributions on purpose.

3.2.3. Human Monster

Lestat is not completely comfortable lying about his condition as a vampire. He used to be an actor, so he feels that he can tell a part of his truth by acting, but his mother – Gabrielle, who was turned into a vampire by him – tries to demonstrate him that what he really wants is "to pretend to be mortal," and for that reason she thinks that "to deceive makes [Lestat] angry and it makes [him] kill" (Rice, 1985, p. 279). In this context, Lestat defends himself by claiming that when he was on the stage:

> I revealed myself. I did the very opposite of deceiving. I wanted somehow in making manifest the monstruosity of myself to be joined with my fellow humans again. Better they should run from me than not see me. Better they should know I was something monstrous than for me to glide through the world unrecognized by those upon whom I preyed. (p. 279)

Lestat looks at himself as a monster. He knows that he may be seen as a human, but the truth he must keep undisclosed most of the time – in order to continue living among mortals – is far beyond what human rationality can explain. He is not human any more, he realizes he is dead, although he looks like a living man, but he must feed on blood so as to survive. Consequently, he is considered as something completely abnormal. However, some human features are developed by Lestat; he can feel, he can love, and the sense of moral is still a part of his reason.

In relation to Carmilla, she is described by the General as a monster, because he realized that it was Carmilla – though the name she used in the General's house was Millarca – the guilty of his daughter's death. He sent a letter to Laura's father telling him the sad news about his daughter, and expressing that "the fiend who betrayed [their] infatuated hospitality has done it all" (p. 5). Consequently, the General claims "I devote my remaining days to tracking and extinguishing a monster . . . I curse my conceited incredulity . . . my blindness, my obstinacy – all – too late" (p. 5). This explanation given by the General demonstrates that he had discovered the real identity of Millarca, he knows that she is a vampire, but he does not know she is the special guest of his friend – Laura's father – and that her current name is Carmilla.

Once Lestat was recently transformed into a vampire, he reflects constantly about his new condition. He thinks of his friend Nicolas, his brothers, and every person he could not see again. He questions himself about what is happening with him; therefore, he claims "am I awake? Am I asleep? I am sure of one thing. I am a monster. And because I lie in torment in the earth, certain human beings move on through the narrow pass of life unmolested" (pp. 323-324). Lestat is totally certain he is condenmed to live in a different way from now on. He is not part of the society as he used to be; although, he may look as the rest of people, he is not human anymore.Therefore, he is a human monster.

In relation to this abnormal condition Carmilla and Lestat are condemned to live with, they pretend to be under the standars of the people who live around them; albeit, in due curse, they are seen as different, because there are people who discover their secret because of their peculiar manners that cannot remain unseen for an extended period of time. With regard to these habits, people consider Carmilla and Lestat as different and out of the traditional behavior people should follow; then, when people have not realized what they are, they tend to see these characteres simply as abnormal people.

The last, but not least feature that demonstrates the seed of humanity in Carmilla and Lestat is the seek for other people to share their lives. This necessity of being accompanied is more intense than the feeling they had as human beings, because all these characteristics are under the abnormality, the darkness of vampirism. Carmilla is strongly attached to Laura; she has haunted her since she was a little child. Carmilla does not fear to demonstrate her profound love for Laura; although, it is not only love what Carmilla feels for Laura, this feeling is closer to an obsession. This can be seen when Laura comments the affectionate demonstrations of friendship Carmilla shows to her, therefore, Laura claims:

> my strange and beautiful companion would take my hand and hold it with a fond pressure . . . gazing in my face with languid and burning eyes . . . It was like the ardor of a lover; it embarrassed me; it was hateful and yet over-powering. (Le Fanu, 1872, p. 14)

The obsession developed by Carmilla is explicitly demonstrated through peculiar words to Laura, as she asserts Carmilla tells her “you are mine, you *shall* be mine, you and I are one for ever” (p. 14).

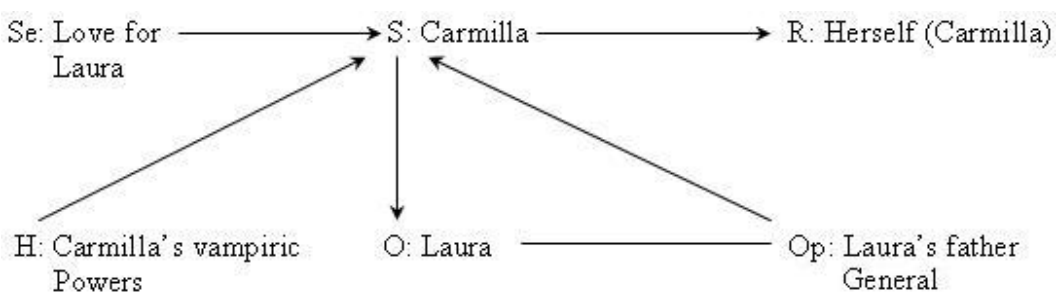
Lestat does not remain indifferent to this kind of feelings. Before he was turned into a vampire, he had a strong relationship with his friend Nicolas, but once he was abducted by his

creator – Magnus – he realized that this relationship could not be the same again. Lestat explains what humans are for him, he asserts “beautiful, that's what any human being is to us, if we stop to consider it . . . They are all like that, like flowers ever in the process of opening, butterflies ever unfolding out of the cocoon” (Rice, 1985, p. 119). Lestat has to deal with all these feelings when he looks at Nicolas, as he claims “I saw all this when I saw Nicki, and I smelled the blood pumping in him, and for one heady moment I felt love and only love obliterating every recollection of the horrors that had deformed me” (p. 119). Although, this feeling turns into something dark, typical of his abnormal condition; therefore, he confess “I wanted Nicki. I wanted him as surely as any victim I'd ever struggled with in the Ile de la Cite. I wanted his blood flowing into me, wanted its taste and its smell and its heat” (p. 119).

3.3. A Semiotic Analysis on Le Fanu’s Carmilla, Anne Rice’s The Vampire Lestat, and The Tale of the Body Thief.

3.3.1. Carmilla

The main actantial model of the novel can be illustrated in the following way:

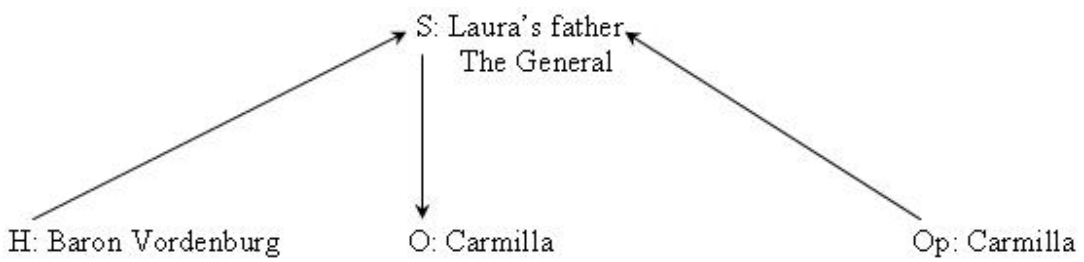


The action of the novel is moved by Carmilla’s motivations, which, apart from the typical vampiric necessity for blood, are related to the human features still present in her, such as the necessity for company. Carmilla feels more than affection for Laura and her desire for being with her becomes an obsession. Carmilla feels the urge of having Laura by her side, no matter how;

consequently, she starts using her vampiric powers in order to transform Laura and keep her company for eternity. In this sense, the *sender* is represented by the love Carmilla feels for Laura. Carmilla herself is in charge of completing this task, and the *receiver* of such action is Carmilla as well. Although, Carmilla's goal is hindered by Laura's father and his friend, the General, who become her *opponent.* Not only did they opposed Carmilla's desire for Laura, but also they oppose Carmilla herself, because once they realize how dreadful Carmilla is they know that the only way of preventing her from transforming Laura into a vampire is by destroying her.

3.3.1.1. The Abjection

The following actantial model represents the main forces that are involved against Carmilla's aim:



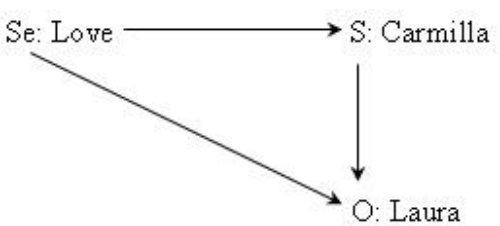
Laura's father and his friend, the General, fill the actant *Subject* whose *Object* is Carmilla. They seek for Carmilla's downfall, because they know they must destroy her in order to prevent her achieving her monstrous objective: the transformation of Laura into a vampire or Laura's death in the course of her aim. The *opponent* of Laura's father and the General is Carmilla herself. The *helper* of Laura's father and the General is the Baron Vordenburg, who is descendant of the Morovian nobleman who was in love with Countess Karnstein – the real name of Carmilla – and who, feeling remorse for having not destroyed Carmilla once he knew she had been turned into a vampire, left all the necessary information to find her tomb and destroy her. Therefore, the

Baron helps Laura's father and the General to find Carmilla's tomb and perform the ritual to put an end to Carmilla.

Laura's father and the General have different motivations to exterminate Carmilla. What motivates the General to do such act is vengeance, because Carmilla killed her daughter, thus, he encourages Laura's father to find Carmilla's grave once they realize Millarca and Carmilla are the same creature. Consequently, the General explains Laura's father that the only way of accomplishing the plan is "[decapitating] the monster" (Le Fanu, 1872, p. 40). The danger that Carmilla represents is evident; her abject acts have been brought into light, therefore, she is repudiated by the ones who know the truth. These people, Laura's father and the General, finally realize about the real nature of Carmilla: she is a vampire, and that means that she does not belong to this world. She is "a thing" that cannot live between mortals. They realize that Carmilla can pretend, that she can mislead easily in order to obtain her victims, therefore, she must be destroyed.

3.3.1.2. The Uncanny

The relationship between Carmilla and Laura can be represented by the following *psychological triangle*:



It can be infered that Carmilla's feelings for Laura are stronger than what she felt for the previous ladies that became victims of her vampiric powers. This profound feeling Carmilla felt

for Laura is demonstrated through peculiar forms which allow a connection between Carmilla and the *uncanny*.

Laura points out several situations in which Carmilla develops some of the most *uncanny* demeanors towards her:

> my strange and beautiful companion would take my hand and hold it with a fond pressure . . . blushing softly, gazing in my face with languid and burning eyes, and breathing so fast . . . It was like the ardor of a lover; it embarrassed me; it was hateful and yet over-powering. (Le Fanu, 1872, p. 14)

Regarding Laura's explanation, it can be seen that what Carmilla feels for her is more than a friendly love; Carmilla's affection is related to the role of a man who is courting a lady in order to obtain her love. The particular behavior Carmilla has is unsual for the nineteenth century society in which the story takes place; although, people were aware of homosexuality, but it was seen as something out of place.

In addition, Laura asserts, "respecting these very extraordinary manifestations I strove in vain to form any satisfactory theory – I could not refer them to affectation or trick. It was unmistakably the momentary breaking out of suppressed instinct and emotion" (p. 14). Then, she doubts if Carmilla is insane due to the neglect she suffered from her mother, who asked Laura's father to care for her in her absence, or if it "were there here a disguise and a romance?" (p. 14), because Laura thinks that Carmilla could be a young man who is pretending to be a lady in order to woo her. Finally, she claims "I could boast of no little attentions such as masculine gallantry delights to offer," because as she explains "except in these brief periods of mysterious excitement her ways were girlish; and there was always a languor about her, quite incompatible with a masculine system in a state of health" (p. 14).

This profound love Carmilla feels for Laura drives her to desire Laura not only as someone to feed on, to drink her blood, but also to be her companion. Therefore, Carmilla is obsessed with Laura, and this can be explained by the fact that:

> the vampire is prone to be fascinated with engrossing vehemence, resembling the passion of love, by particular persons. In pursuit of these it will exercise inexhaustible patience and stratagem, for access to a particular object may be obstructed in a hundred ways. (p. 47)

The stratagem mentioned above is developed by Carmilla using her vampiric powers and enchantment; consequently, one of her most *uncanny* features comes to light: she is asociated with animal shapes. Therefore, once the truth is known, Carmilla is related to the strange visions and vivid dreams Laura had when this special guest was at home. In fact, the first *uncanny* experience Laura had when meeting Carmilla was related to the peculiar girl she saw in a dream; Laura realizes that this girl was Carmilla, and Carmilla corroborated it by telling her about her own vivid dream in which a girl who resembled Laura appeared; therefore, Carmilla figures out that the little girls was Laura.

This odd situation demonstrates that Carmilla met Laura years ago, which shows the powers of Carmilla, because she transformed herself into an eight years old girl and visited Laura in her childhood, then, when Carmilla had bitten her, Laura woke up screaming, believing it was a dream, but a vivid dream.

3.3.1.3. The Human Monster

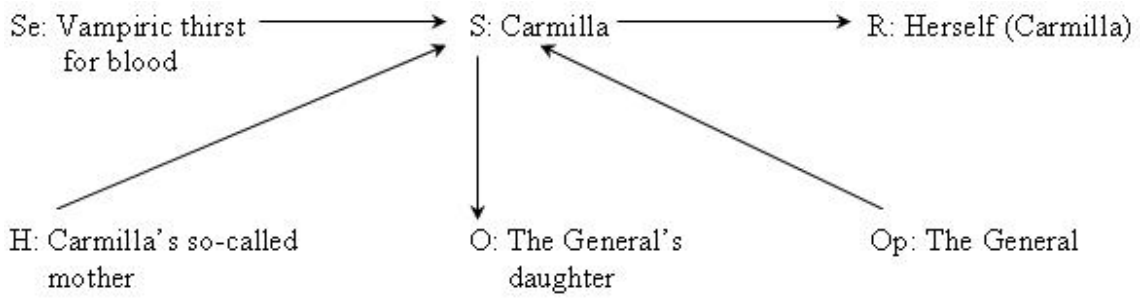
Carmilla's first victim, throughout the story, is the General's daughter. She achieved her goal of drinking the General's daughter blood once she is accepted as their guest. In order to be their guest, during a masqued ball, the so-called mother of Carmilla convinced the General that

she was an old friend of him and that she needed his help. She explained him that she had to travel far away so as to deal with a particular matter and her daughter had a delicate health state, therefore, she was not able to travel. Then, she asked him to receive her in his house for a certain period of time. The General accepted. He saw that his daughter was enchanted with Carmilla's presence as he was too.

Although, what seemed a pleasant company turned into a monstrous guest. Once Carmilla reached her goal and quenched her thirst, the health of the General's daughter started to deteriorate and as the days went by, it became worse. Then, the General realized that her daughter was the victim of a vampire, and such creature was their guest, Millarca. Finally, as the state of health of the General's daughter became worse than expected, there was nothing that medicine could do and she soon died. The General tells Laura's father about this sad event, and he claims that "the fiend who betrayed our infatuated hospitality has done it all," (p. 5) making refence to Carmilla – or Millarca. Therefore, he knows that the only thing he can do is to destroy Carmilla. He had the opportunity of doing such thing when he was caring for her daughter, at the patient's room, and he saw "a large black object, very ill-defined, crawl . . . over the foot of the bed, and swiftly spread itself up to the poor girl's throat" (p. 43). Moreover, he adds:

> For a few moments I had stood petrified . . . The black creature suddenly contracted towards the foot of the bed, glidded over it, and, standing on the floor about a yard below the foot of the bed, with a glare of skulking ferocity and horror fixed on me, I saw Millarca. (p. 43)

The following actantial illustration can explain the main forces:

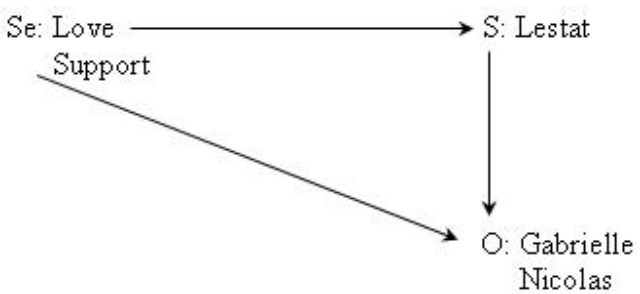


3.3.2. Lestat

3.3.2.1. The Abjection

Lestat starts experiencing the typical vampiric feelings which, regarding the essence of humanity still present in him, turn his necessity for company into an obsession. He knows he cannot be with his friend Nicolas and his mother, Gabrielle, as he used to be before being a vampire; however, he needs their support and company.

The following *psychological triangle* shows Lestat's situation:



The *sender* is represented by the love Lestat feels for his mother, Gabrielle, and his friend Nicolas as well as the support he is looking for. Therefore, these two important people in Lestat's life represent the *objects.* Lestat has been recently transformed into a vampire; he has been condemned to live this kind of life he had not asked for. Consequently, he needs to be with the people he loves the most, although he knows this is impossible to achive, because of the consequences it could bring. He realizes what means to be a vampire, thus, he knows that he will propably be rejected by Gabrielle and Nicolas once they figure out what he has become. Lestat

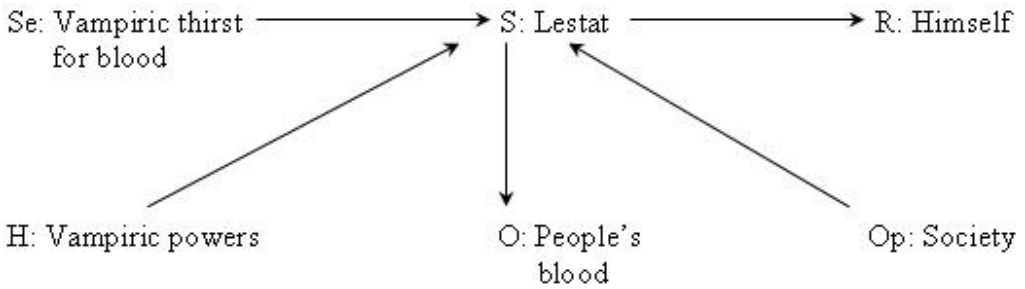
has learned about what people think of vampires and what these creatures evoke on them. People are afraid of him. Although he calls people's attention, they are scared by him in the end. He is not only condemned to live drinking people's blood, but also to alienate himself due to his abject condition. Lestat realizes he is not mortal neither a dead person. He does not belong to traditional patterns; moreover, he is dangerous for mortals.

Lestat uses his vampiric powers in order to accomplish his objective: to be with his mother and his friend. Once he is informed about the delicate health state of his mother, he knows that she could die soon, so he takes this opportunity to transform her. Lestat is carried away by human feelings, such as the love of a son for his mother. Moreover, there is a bit of abjection in this relationship, which suggests a incestuous intention that makes him want to keep her mother alive. Therefore, he transforms her mother not only because he loves her so much as to avoid her death, but also because he does not want to lose her. Consequently, he does not reflect upon the consequences of this act or if it is what her mother would have really wanted.

In relation to Nicolas, Lestat feels the necessity of being with him, because they had been childhood friends. Moreover, their friendship was abruptly ended by Lestat's abduction and rebirth as a vampire. Therefore, Lestat's feelings cause him to think of transforming Nicolas in order to recover their friendship. Lestat feels he is alone, because once his mother is transformed into a vampire, she decides to rediscover the world by her own. Although, the rebirth of Nicolas as a vampire is not how Lestat expected, because he goes mad and leaves him alone.

3.3.2.2. The Uncanny

The following actantial model shows the *uncanny* present in Lestat:



As explained in the previous sub-chapter, Lestat realizes that he inspires horror in people, especially when he is thirsty, because the most dreadful features of his condition as a vampire are exposed. In order to survive, he must drink blood – people's blood, preferently. Consequently, people condemn Lestat, as well as the rest of the creatures belonging to this species, to live marginalized from the society. However, Lestat is astute, rich, and handsome, therefore, he can deceive people. He can pretend to be a young nobleman, but once he finds his victims, they see all the *uncanny* present in him.

The *subject* of this actantial model is represented by Lestat, and his thirst for blood is the *sender*; therefore, people's blood is the *object*. In order to obtain the *object*, Lestat uses his vampiric powers, thus, these skills become the *helper*. The *receiver* of the action performed by Lestat – to obtain people's blood – is Lestat himself. His *opponent* is the society, because the people who constitute it are his victims.

Lestat tells about his first experience facing blood as a recently reborn vampire. He was walking around the tower where Magnus had taken him. Lestat was alone, because Magnus had already thrown himself to the fire in order to put an end to himself. In the course of his inspection around the tower, Lestat found a prison cell in which there were several corpses. All of these were blonde and blue-eyed young men, like him. He was scared by all these corpses and the evident resemblance with his human physical features; therefore, he claims "pain circled my ribs. Blood came up like liquid fire into my mouth and it shot out of my lips, splashing on the floor in

front of me" (Rice, 1985, p. 94). Although, instead of running out of that place, Lestat stayed and asserts:

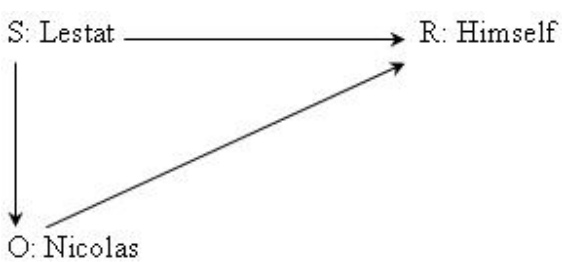
> But through the haze of nausea, I stared at the blood. I stared at the gorgeous crimson color of it in the light of the torch . . . The blood was alive and the sweet smell of it cut like a blade through the stench of the dead. Spasms of thirst drove away the nausea. My back was arching. I was bending lower and lower to the blood with astonishing elasticity. (p. 94)

This was the moment in which Lestat realizes about his new condition as a vampire. This is the beginning of his *uncanny* nature; consequently, the rejection from society.

3.3.2.3. The Human Monster

In addition to the *uncanny* features Lestat presents, there are other demeanors that make him a *human monster*. Besides his human appareance, Lestat shows another human features related to his feelings. Although, these feelings are under his vampiric condition; therefore, they are stronger and deeper than before. Such is the case of his best friend's transformation into a vampire. Lestat misses Nicolas and he feels the necessity of being with him again, but this necessity becomes an obsession. Lestat starts feeling more than a simple friendship attachment to Nicolas; he realizes that he wants Nicolas, he needs to taste his blood and to be with him without hiding the truth of his condition.

The following triangle illustrates Lestat's desire for Nicolas:

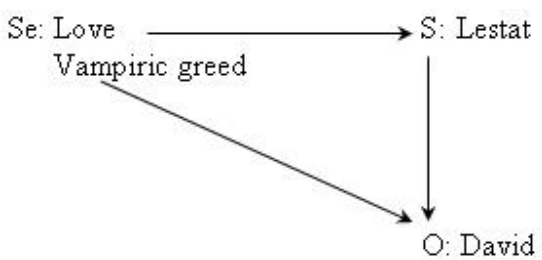


Lestat explains several times that he pretended to be mortal in order to live among them, because it was he only way to join society again. Once he had transformed his mother into a vampire, they traveled around the world and realized that there were more creatures like them. He claimed that “infinitely more interesting were the occasional rogues we glimpsed in the middle of society, lone and secretive vampires pretending to be mortal just as skillfully as we could pretend” (pp. 291-292). Although, they could not approach to these vampires, because, as he points out “they ran from us as they must have from the old covens” (p. 292). Finally, he realizes that he was not the only vampire deceiving people by hiding his monstrous condition:

> Yet it was strangely reassuring to know that I hadn't been the first aristocratic fiend to move through the ballrooms of the world in search of my victims – the deadly gentleman who would soon surface in stories and poetry and penny dreadful novels as the very epitome of our tribe. There were others appearing all the time. (p. 292)

Regarding the transformation of Lestat’s human feelings, almost two ceturies after, Lestat develops something similar to what motivated him to turn his friend Nicolas into a vampire. Now is the turn of his friend David. Lestat knows his friend can soon die and he offers him to give him the “dark gift” which is constantly denied by David.

The following triangle shows Lestat’s motivations:



Although David was not in his own old and sick body, but in one which was healthy and young, Lestat still wants to transform his friend into a vampire. He is gripped with this idea and

he does not take into account that David does not want to be immortal. David beged Lestat not to transform him into a vampire, but Lestat only wanted to accomplish his own desire. Consequently, Lestat transformed David, “I grabbed him by the neck before he reached the porch. I let my fingers massage the flesh as he struggled wildly, like an animal, to tear my grip away and pull himself loose” (Rice, 1992, p. 362). Then, Lestat claims “I flung him backwards. That was enough for the first drink. I watched him struggle to his knees. What had he seen in those seconds? Did he know now how dark and willful was my soul?” (p. 363). Lestat realizes how monstrous he can be, but it seems that he lets himself get carried awat by these dreadful desires. Once David is strong enough, Lestat takes him to feed on his first victim, then, David asks Lestat to give him the reasons why he transformed him. Lestat answers:

> I tell you the truth. I don't know. I could give you all the many reasons, but I don't know. I did it because I wanted to do it, because I wanted to. Because I wanted to see what would happen if I did it, I wanted to ... and I couldn't not do it. I knew that when I went back to New Orleans. I... waited and I waited, but I couldn't not do it. And now it's done. (p. 368)

Lestat knows that greed and selfishness were some of his main motivations to transform David; therefore he asserts:

> What is the use of describing my misery? Of describing the dull dark pain I felt? What is the use of saying I knew the full measure of my injustice, my dishonor, and my cruelty? I knew the magnitude of what I'd done to him. (p. 370)

Finally, he claims “I knew myself and all my evil to the fullest and I expected nothing back from the world now except the very same evil in kind” (p. 370). He knows that he could lose his friend, but he prefered to accomplish his desire instead of taking David’s preferences. Therefore, he knows he is a monster.

Conclusion

Vampires are ancient mythological creatures that have inspired authors throughout the years. Most of their stories cannot be classified only as horror or fiction novels, because their vampire characters represent social issues that were happening in the current authors' society. In this sense, it can be said that vampire characters develop human features; although, some of them present more human demeanors than others, such as the characters analysed throughout this project, Carmilla and Lestat.

Regarding the vampiric condition Carmilla and Lestat develop, and in relation to the humanity that remains in them, particular features come to light in the reading process. The abve mentioned features draw the reader to connect them to *the uncanny, the abjection,* and *the human monster*. In order to do that, two approaches to the analysis of literature, intertextuality and semiotics, show to be useful so as to demonstrate that Carmilla and Lestat share the demeanors previously stated.

Through the intertextual analysis, several characteristics shared by Carmilla and Lestat, have been presented clarifying their connection with *the uncanny, the abjection,* and *the human monster*. In other words, some of the demeanors evidenced in Carmilla can be seen in Lestat. For example, during the reading process of *The Vampire Lestat* (1985) and *The Tale of The Body Thief* (1992), Lestat's reflections, comments, and actions bring the remembrance of Carmilla.

The semiotic analysis has been helpful in order to illustrate the main forces involved in the actions carried out by Carmilla and Lestat. The different triangles have shown the similarities and differences between these two vampires. Lestat, as well as Carmilla, look for others to spend their lives, but this necessity is ruled by their vampiric powers. All the human feelings that are still present in Carmilla and Lestat suffer a transformation; therefore, their actions are seen by the

rest of the characters as *uncanny*. Their rebirth as vampires make them look physically as normal people, but they are not. Moreover, they have to develop one of the most abject actions typical of their condition: to drink blood in order to survive. Carmilla and Lestat are not humans anymore, but they still have some physical and psychological human features, which along to their abject and uncanny vampiric characteristics cause them to be seen as *human monsters.*

The likeness between Carmilla and Lestat transcend time and genre, though *Carmilla* was written at the end of the nineteenth century, and *The Vampire Chronicles* were written at the end of the tweentieth century. Important issues regarding women, as the origins of feminist public manifestations, happened during the Victorian Period, and the essence of that topic can be seen throughout *Carmilla.* On the other hand, two centuries are depicted in *The Vampire Lestat*, but the span of time that has mostly been taken into consideration for this work is the end of the eighteenth century, because Lestat rebirth as a vampire happened in that period. However, some fragments from *The Tale of The Body Thief*, in which Lestat narrates his current story that takes place in the tweentieth century, especifically in the '90s, are also analysed. Nevertheless, the fact that Carmilla is a female vampire and Lestat a male vampire does not matter in relation to their *uncanny*, *abject* and *human monster* features. As it was explained in chapter 2, female and male vampire characters present similar characteristics, regarding their vampiric condition. Both of them attract strongly the opposite sex and have noble descent or a high class position.

Finally, it can be claimed that vampire characters are complex creatures. They do not necessarily present only horrifying and monstrous features, but also human demeanors which along with their vampiric characteristics lead to thorough and puzzling characters. Therefore, old stories, such as *Carmilla*, can still call the attention of contemporary readers because of its vampire character: Carmilla, whose aims and the plots used in order to achieve them are

extremely elaborated. In the case of Lestat, he calls the attention of readers, because of his thoughfulness, the constant reflection upon his condition, and the evilness in his acts. A demonstration of their sofistication is that they have been a source of inspiration for film directors, who have brought them into the world of movies and TV shows.

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