From Monster to Ideal Boyfriend: Morality and Family

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Abstract: From Monster to Ideal Boyfriend: Morality and Family.
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The aim of this thesis is to chronologically study the changes in morality and in the families of vampires represented in literature. The analysis focuses on three vampires from different eras: Dracula, Lestat and Edward. The material consists of the gothic horror novel Dracula by Bram Stoker, the first two books of The Vampire Chronicles by Anne Rice, and all four books of the young adult romance series Twilight Saga by Stephanie Meyer. The main method of analysis is semiotics and Uspensky's point of view levels: space-time level, psychological level, ideological level and phraseological level. These point of view levels are used to study the characteristics and values of these characters, both moral and family values. This thesis may be used as an example of how to examine chronological changes of a mythological creature or perhaps used to guide the analysis of female vampires in literature or in television. One could also study the phraseology of these books deeper or examine aspects other than morality and family.

In the introduction, it is explained that this thesis is necessary, because even though there are plenty of studies written about vampires already, there is a lack of more vast and detailed analysis of vampires. In the second section, the material and the characters are introduced and there is also a subsection explaining the method of analysis. The third section consists of the description of semiotics, terms of analysis and Uspensky's point of view levels and how they will be used to analyze the characters. The fourth section consists of the analysis of each of the three vampires separately. These three subsections are further divided into morality and family subsections that are analyzed by using Uspensky's point of view levels. The fifth section focuses on the chronological changes and similarities between these vampires. Finally, the results of the analysis show that vampires have been obviously humanized through time, changing from monsters to heroic romantic partners. Also, vampires were represented more as lone hunters before, whereas now they have larger families. Vampires have stayed patriarchal and sensual, yet, genderless at the same time. Vampire sexuality has varied and has often been incestuous, but at the moment they are often represented in a heteronormative manner. Recently, vampires have gained the ability to have intercourse and create babies with humans. All of this makes vampires more relatable and more human to the readers.

Key words: semiotics, vampire, characteristics, characters, change, values, family, morality
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1. Introduction

For over a hundred years vampires have been a frequent subject of popular culture. Bram Stoker started the popularity of vampires in literature when he published his horror story *Dracula* in 1897 by taking things from myths and other stories and creating the definitive vampire in literature. This thesis will examine how this creature from horror stories drastically changed to become the romantic hero of modern literature, Edward Cullen in *The Twilight Saga* (2006). The largest change between these two popular representations of vampires came with Lestat from the *Vampire Chronicles* in 1976 as he was more human than Dracula and he became a sort of an antihero, instead of a villain. Lestat was also popular like Dracula and Edward with bestselling books and a movie, *Interview with the Vampire* (1994), that broke box office records for vampire movies. These are the three vampires, which this paper will focus on.

This study will only refer to literature from Dracula onwards, which means that some important representations of vampires will be ignored, (although they might be mentioned). For example, there were important stories like the old mythical versions of vampires, the movie *Nosferatu* (1922) with a more monstrous-looking vampire and books like *Carmilla* (1872) by Joseph Sheridan Le Fanu, where there is a lesbian vampire. Other important and influential books published early in the vampire literature genre were John Polidori’s *The Vampyre* and James Malcom Rymer’s *Varney the Vampire*.

Each of the three book series selected for this paper started a vampire boom and *The Twilight Saga* started a boom, that is still going on with many ongoing popular book series and television series, i.e. *Vampire Diaries and True Blood*. The characters Dracula, Lestat and Edward were chosen because they are one of the central characters in books that started new vampire booms and they represent most of the vampires of these booms during different eras and the changes that happened during each era.

The aim of this paper is to analyze the morality and the families of these three hugely influential and popular vampires to study how they have changed chronologically. This will consist of analysis of their similarities and their differences. This analysis will then guide the chronological analysis of
the changes and the similarities. The main method used for analysis is semiotics and Uspensky's point of view levels. In the morality subsections, (subsections 4.1.1., 4.2.1. and 4.3.1.), I will analyze the time-space level, the psychological level and the phraseology level following Uspensky's theory, leaving out the ideology level from this subsection as it is the focus of the whole subsections. The goal of using Uspensky's levels in the analysis in the morality section is to examine the moral characteristics of the vampires and to analyze their moral values through their actions and the dialogue. In the family subsections, (subsections 4.1.2., 4.2.2. and 4.3.2.), I will analyze the vampires using all four of Uspensky's levels to discover the characteristics and family dynamics of the three vampires.

This type of analysis is needed because although there are some existing papers about the changing image of the vampire, these papers either focus on one thing only or they are quite vague. This thesis, on the other hand, will catalog the details and the characteristics about the morality and about the family of these vampires. This will allow for a more accurate chronological analysis of the changing image of the vampire. This will also give an example of how to analyze the changing representation of a mythological creature.

The structure of this paper is as follows. First, I will describe all of characters and the books included as primary sources in the next section 2. Material and Method. In that same section, I will also describe the method of the analysis for this paper. After that I will describe the theories and terms that will be used to analyze the characters in section 3. In the fourth section, I will analyze the morality and the family represented by the three vampires in these books, focusing on their personality traits and personal values. The final sections of this paper will consist of discussion with chronological comparisons between these vampires and the conclusion.
2. Material and Method

This section of the paper describes the primary sources of material and gives short summaries of the books. The three vampires to be analyzed are also shortly described. In the final subsection there is also a description of the method used for the analysis.

2.1. Dracula (1897) by Bram Stoker

Dracula is a gothic horror novel for an adult audience written by Bram Stoker. The events of Dracula take place in 1893 and the book consists of letters and diary entries written by different people. Dracula starts from the perspective of Jonathan Harker, who came to help Count Dracula with a real estate transaction. Jonathan is taken prisoner by Dracula and almost killed by “the sisters”, three female vampires that are called the “Brides of Dracula” in popular culture. Dracula saves him to learn about England and London and to gain legal advice. As Dracula leaves for England he leaves Jonathan to the mercy of the sisters, but Jonathan escapes. In London Dracula stalks Lucy Westenra, the friend of Jonathan's fiancée Wilhelmina "Mina" Murray, and slowly turns Lucy into a vampire. (From this point on in this paper, the term “turn” will be used to with the meaning of “turn into a vampire” as it is a very common expression.) Professor Abraham Van Helsing is requested to help Lucy, but he fails.

Jonathan returns from Budapest recovered and married to Mina. They plot with others against Dracula, who retaliates by starting to turn Mina and creating a spiritual bond between himself and Mina to spy on them. However, this makes it possible for Mina to spy on him, too. The group must kill Dracula to save Mina from the curse of vampirism and they manage to kill the brides and Dracula by working together to stab him through his throat and his heart, causing Dracula to crumble into dust. The book ends with a note about the marriage of Mina and Jonathan and about their first child.

At first, Dracula is described as a very gracious and charming older gentleman. As he hunts for more blood, he seems to gain a younger visage; his skin becomes flushed and his white hair and mustache become black. Dracula is quite a classic villain and his likeness can be seen in various
stories with or without vampires, although most stories describe a younger, but extremely similar classic villain. For instance, many of the villains in action films feature a dark-haired older gentleman who is very suave and sometimes even foreign. (Dracula was likely inspired by Vlad Tepes in appearance and otherwise, but as this thesis focuses more on the literature this will mainly be ignored.)

Figure 1: Gary Oldman as Dracula (Source: Bram Stoker's Dracula, 1992)

Figure 1 shows what younger looking Dracula would look like in the book. In Figure 1 he is represented by Gary Oldman and the image is taken from the movie Bram Stoker's Dracula (1992). The image represents the horror genre of the movie well with its very dark color scheme.

2.2. The Vampire Chronicles (1976) by Anne Rice

The Vampire Chronicles is a gothic horror series for adults by Anne Rice that consists of ten books, but as I am not completely familiar with all of them and as all ten of these books would be too many for this paper, I am limiting myself to the first two books: Interview with the Vampire (1976) and The Vampire Lestat (1985). These books are from different perspectives; the narrator of the first book is Louis de Pointe du Lac, who was turned by Lestat de Lioncourt in New Orleans in 1791 and the second book is narrated by Lestat himself. These two books will allow for a very thorough
analysis of Lestat because of these different points of view.

*Interview with the Vampire* describes Lestat as quite a dark character who makes a family of vampires with Louis and a child called Claudia that Lestat turns into a vampire just to keep Louis with him, relying on Louis' compassion to stay and to take care of her. When Claudia and Louis decide to leave Lestat, they try to kill him blaming Lestat for turning Claudia, who will always be a child with an adult's mind. Lestat survives and finds them years later living with other vampires. He accuses Louis and Claudia of trying to kill their maker, which is worthy of a death sentence in this group of vampires. At the end of the book, Lestat pleads for Louis' life and he is saved, but Claudia is executed. Louis ends up as a loner in the 20th century where he's giving an interview to a journalist.

*The Vampire Lestat* describes how Lestat, born in 1760 in France, was turned into a vampire against his will in Paris after having attracted the attention of a vampire Magnus with his acting and handsome looks. As this vampire commits suicide during that same night, Lestat is left alone as a new vampire. Before this, Lestat had moved to Paris with his friend and possibly his lover, Nicolas de Lenfent, to pursue acting. After becoming a vampire Lestat turns his friend and his dying mother, Gabrielle, into vampires out of love. Only to find his mother abandoning him and his religious friend Nicholas becoming so depressed that he kills himself. The books ends in the 20th century San Francisco where Lestat has become a rock star and he's about to reveal vampires to all the humans in the audience of his concert.

Lestat can be described as charming, very selfish and self-involved, although he is occasionally kind. He is quite obviously bisexual as he becomes obsessed with and falls in love with both men and women. Lestat is blonde and very handsome and he can be called an antihero because he is the main character of many books, but his actions are more often morally questionable, i.e. he kills people and turns some people without their permission like Claudia.
Figure 2 shows what Lestat looks like in the cover of the Finnish translation of *The Vampire Lestat*. Unlike most vampires Lestat is blond. The picture is quite sensual and the cover still has many dark tones.

### 2.3. *The Twilight Saga* (2006) by Stephanie Meyer

The fantasy romance book series for teens *The Twilight Saga* by Stephanie Meyer consists of four books: *Twilight* (2006), *New Moon* (2007), *Eclipse* (2007) and *Breaking Dawn* (2008). The series is told from the perspective of the main character Bella Swan, who is an ordinary teenage girl who moves to a small town called Forks. In Forks, she meets Edward Cullen and his family, who are vampires pretending to be ordinary humans. Edward was born in 1901 and he lives with a family-like group of “vegetarian” vampires who only eat animal blood. Edward’s vampire family includes his adoptive “parents” Carlisle and Esme and his “siblings” Emmett, Rosalie, Casper and Alice. Edward is immediately immensely attracted to the smell of Bella’s blood and the fact that he
cannot read her thoughts, unlike anyone else that he has ever met. They start their relationship in the first book and in the final book, the couple finally gets married and make love for the first time. However, this leads to Bella becoming pregnant and nearly dying from the complications. This near death is what finally convinces Edward to turn Bella as he was afraid that it would change her personality too much before that.

Edward as a character is very much the “white knight” that almost every woman dreams of. He’s polite and kind and will do anything to protect the woman he loves. Stephanie Meyer's background in the Mormon religion may be the probable cause for Edward's old-fashioned values that are almost too good to be true, i.e. his desire to wait until marriage to make love.

Figure 3 shows how Edward sparkles in sunlight. It is also apparent how young Edward looks in this picture. He is being represented by Robert Pattinson in the movie Twilight (2008).

2.4. Method

The morality and the family of these characters are analyzed through character analysis by using Uspensky’s point of view levels: the space-time level, the psychology level, the ideology level and the phraseology level. These terms are explained in the next section. The theoretical background section will also include some other terms, which are important for this thesis. The analysis
attempts to study the characteristics and personal values of the vampires. This thesis will focus the analysis on aspects of their morality and the family; more specifically the characteristics and their personal values will be studied through descriptions, actions and dialogue. The chronological changes in their morality and in their family are discussed in the discussion section.

Each character is analyzed separately and the morality and the family of each character will be analyzed in their own subsections. In the morality sections, each character is first examined through Uspensky's space-time level analysis to ascertain where and when the book occurs. Then, the morality of the character is analyzed through the psychological level by determining their personality traits. Finally, the morality of the character is examined through the phraseology level by studying the words used by the character and the names that others call that character. In the family sections, a character is analyzed in the same order as in the morality sections. However, the psychology level will be examined together with the ideological level, which was not included in the morality section as it would have been redundant. The discussion section will examine the personality traits and the books that these characters appear in to ascertain any chronological changes and similarities.
3. Point of View Levels and Characteristics

Uspensky's point of view levels are the main method through which this thesis will analyze the personality traits and the personal values of the three vampires. These point of view levels belong to the field of semiotics. Semiotics is a field of study where signs in text or in dialogue are studied to discover a modeling system in the text/reality or to discover more about a character in a text. The main methodology has been taken from Ann Shukman's *Literature and Semiotics: A study of the writings of Yu. M. Lotman* (1977), which also includes a vast introduction to many methods of analyzing semiotics. This thesis will study the morality and the families of three vampires from literature.

Shukman explains Vyacheslav Ivanov's conception of semiotics in five points: signs, “bringing unconscious processes to consciousness”, modeling systems, communications systems and semiotics as a science. The first and most important point is that humans use signals and signalling systems just like animals, although human systems are vastly richer and human language provides itself “a model of the world”. Ivanov’s second point is that many unconscious processes might be sign systems themselves and these unconscious processes should be studied. Third, central to semiotics is also the notion of model and modeling system and Ivanov clarifies that sign systems are modeling systems and “the construction of models of the world is brought about in human society by means of modeling semiotic systems”. The fourth point is that sign systems are also communications systems and that means one can study the collective and the culture by using information theory to study the communications channels. The final point is semiotics as a science; Ivanov distinguishes two main trends: the mathematical and the logical approach. This thesis will study the semiotics of these books through the logical approach. (Shukman, 1977, pp. 13-14)

To explain some terms in a more explicit manner, one can refer to Innis (1985), who edited a book where he uses Charles S. Peirce’s paper *Logic as Semiotic: The Theory of Signs*, which explains terms like signs more profoundly (p. 4). Peirce writes that

A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its object. It stands for that
object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen. (Innis, 1885, p. 5)

This study will mainly use Boris Uspensky's point of view levels, which Shukman explains are from Poetics of composition. Shukman also explains that through her study of Lotman's writings one can discover Lotman's thoughts that literature is both a “thing” and a system of relationships and in the concept of ”point of view” the work of literature is founded on a conjunction of these two primary notions. Shukman expands on Uspensky's theory of point of view levels: the notion of point of view is applicable to those forms of art that have a semantic aspect or ”are connected with the representation of a fragment of reality” like in literature. In other words, there must be two levels of content and expression for point of view levels to be operative. (By defining the point of view from which the narrative or description is presented, and by defining the relationship between them and their functions, Uspensky suggests that the structure of the work can be accounted for.) (Shukman, 1977, pp. 170-171)

Uspensky's point of view theory consists of four levels: the level of phraseology, the level of psychology, the level of space-time features and the level of ideology or evaluation. There is criticism of the lack of a theoretical definition and lack of a precise account of interrelation between these levels, mentions Shukman, but as a flexible methodology for complex objects like pieces of literature, Uspensky's four levels are satisfactory. The goal of point of view analysis is, firstly, to establish a relationship between author, work and assumed reader. Secondly, to establish a relationship between expression level and content level and thirdly the possibility of analyzing not only the characterization, the narrative and verbal techniques of the work, but also the value system upon which it is based. This study will concentrate on the analysis of the characters and the value systems in the books, which is also compared to reality and to the author's value system, to clearly define how the image of vampires is changing. The point of view levels will all be used with each vampire and with both the morality and the family sections separately to analyze the books thoroughly. (Shukman, 1977, pp. 170-171)
3.1. Phraseology Level

Shukman (1977) explains that phraseology level examines the means of alternations and the levels of points of view and how they are expressed at the level of language in Uspensky’s book (p. 172). There is a significant way to examine the phraseology of a piece of literature called appellations that show how different shades of meaning can be conveyed by addressing someone, or referring to them by their familiar name, first name or surname (Shukman, 1977, p. 172). For example, a vampire could be called “a monster”, “Count Dracula” or “Edward” and each one of these appellations have very different meanings when it comes to the person saying these things and the person being referred. (Phraseology also includes means of examining how author's speech and character’s speech are related, but this will not be studied in this thesis.)

In addition, not only appellations, but other words referring to the three main vampires will be another source of analysis. For example, verbs and adjectives include many meanings which will be explored. This study also will examine the descriptions of the vampires and oppositions between equivalent concepts or words. Shukman (1977) describes oppositions in Lotman’s words “If, he says, the Romantic concept of ‘genius’ is examined, its content can easily be obtained by defining the relationship of this concept to other concepts in the system.” (p.77) An example of opposition can be found for instance in the long poem Sashka, as Shukman (1977) shows, by analysing this part of the poem:

The moon rolls in the winter clouds
Like a Varangian shield or a Dutch cheese. (p. 79)

In this part the “Varangian shield” and “Dutch cheese” are brought into equivalence since they refer to the same real object, the moon, and Shukman (1977) explains that in this simile there are two equal points of view (one Romantic, one anti-Romantic) and the meaning is not one of them, but their relationship. (p. 79) In this study phraseology will mainly focus on appellations and verbs that are connected to the three vampires to be analyzed and how these words establish their morality or their family dynamics.
3.2. Psychology Level

Character psychology will be studied through the events in the narrative and using phraseology. Especially focusing on dialogue, thoughts and actions of the characters in the material. Shukman (1977) writes that Uspensky examines the “various possibilities for representing the consciousness of the character, ranging from first person narrative to the omniscient authorial position. He suggests a typology of these possibilities, but emphasizes that at this level, it is the opposition of inner position to outer position that is the most essential criterion” (p. 173). However, this will only be mentioned in this study.

The morality subsections will examine the moral traits and moral values indicated by descriptions of others and by the vampires themselves. The main aspects in morality that will be examined through the psychology level are their willingness to kill and harm others, their selfishness versus their altruism and their supernatural powers and how they use them. The family subsections will examine the family dynamics and family values through descriptions, but also analyzing their willingness to use force on their family or to respect the free will of their family, their ability to love, the family dynamics and their sexuality.

3.3. Space-Time Level

Space-time level examines the interaction between the book and the space and the time where it was written and the “possible ways in which the positions of author/narrator and character(s) can coincide, complement each other or oppose each other in their spatial and temporal perspectives”. In other words the author may inhabit a character or may change from character to another or take the bird's eye view and so on. The author may share the time system with their characters or make use of their knowledge of past or future events. (Shukman, 1977, p. 173)

Space-time level also applies to culture. This is evident in Anne Rice's books most clearly as the two books that were chosen for analysis mostly occur centuries ago. This means that it is necessary for the author to imagine all of the different cultures that appear as realistically as they are able to imagine. The temporal and spatial perspectives for this thesis are quite easily defined as
they are always clearly mentioned in the books. This thesis will concentrate on value systems in these spatial and temporal perspectives and how they have influenced the books and the characters. In the morality subsections, the moral values in the books and in reality are compared. In the family subsections, the family values of the characters are compared to the family values and to the events of the real world. This means that the author and their culture and religion will be examined closely.

3.4. Ideology Level

The ideological level studies the evaluative points of view or in other words the moral judgments by the characters or the authors. The evaluative point of view may be expressed “internally” by characters or “externally” by the author (or a character who does not take part in the action) (Shukman, 1977, pp. 171-172).

This thesis will examine the ideology of the characters and of the authors through the books which also requires an evaluation of the cultures that the characters inhabit in the books to fully evaluate their morals. The ideology level will not be analyzed separately in the morality subsections as those sections are completely focused on the ideology level already. In the family sections, on the other hand, the ideology level will be examined together with the psychology level because these two levels are so intertwined with each other. The ideology will be examined by analyzing the actions, dialogue and the thoughts of the characters. There may be evaluations of the characters that this thesis will analyze that were stated by the other characters, but they will be clearly marked as possibly prejudiced evaluations, although in many cases these outside evaluations may be some of the most useful ones.

In addition, the religions of the characters or of the authors may influence the morals and their family values heavily, so this will be examined in this thesis. The religious background of the culture or of the author may be a reason for the moral values of a book or a character or perhaps a certain moral modeling system in a book. For instance, the Mormon faith of Stephanie Meyer influenced her book series, The Twilight saga, in many ways, which will be discussed more in the section 4.3. Edward (2006): The Vegetarian Vampire.
The morality subsections will examine the moral characteristics and moral values through analyzing their willingness to kill/harm others, their selfishness/altruism, their supernatural powers and how they use them. The family subsections will examine the family dynamics and family values through analysis of their family values, of their sexuality and of their willingness to use force in their family or to respect free will in their family.

3.5. Characteristics

To examine characteristics more closely this thesis uses Slomith Rimmon-Kenan's terms from the book *Narrative Fiction: Contemporary Poetics* (1983). In this book, Rimmon-Kenan establishes how to reconstruct characters from a book. Rimmon-Kenan refers to Chatman (1978) and how Chatman explains how to reconstruct characters with personality “traits”, calling a character a paradigm of traits (p. 37). The definitions Chatman gives are that a “trait” is a relatively stable or abiding personal quality and “paradigm” refers to the fact that a character's set of traits can be seen metaphorically all throughout the book that they are in (Rimmon-Kenan, 1983, p. 37). According to Chatman's linguistic analogy, a personality trait is a narrative adjective tied to the narrative copula, (in other words it can be tied to the verb “to be”), for example, in the sentence: “Othello is jealous” (Rimmon-Kenan, 1983, p. 37). Rimmon-Kenan adds that generalizations can be made if there is repetition or similarities in the actions and situations to discover a personality trait and these traits can then be categorized into more enveloping character traits, but these characterizations may sometimes change in different situations (Rimmon-Kenan, 1983, pp. 37-39).

For instance, daily visits from X to his mother plus daily fights with his mother can be grouped together to generalize a category “X's relations with his mother”, which might acquire an additional label “ambivalence” (Rimmon-Kenan, 1983, p. 37). But if X is also fighting with other people, his personality could be generalized as “X's foul temper” (Rimmon-Kenan, 1983, p. 37).

Rimmon-Kenan (1983) concludes that repetition, similarities, contrast and implication create an assemblage of characteristics, which is the basis on which the effect we call a character depends, when added to the cohesion of various traits around the proper name (p. 40). There are two ways to represent personality traits: direct definition and indirect representation (p. 59). Direct
definition means that traits are explicitly written in the book, like adjectives and abstract nouns. Indirect representation means that no traits are mentioned directly, but they are shown and exemplified in many ways: in action, in speech, in external appearance, in environment and in analogies (Rimmon-Kenan, 1983, pp. 59-70). It is also mentioned that, although external appearance can represent personality traits, it is important to realize that clothes and hair can be changed by the characters themselves.
4. From Monster to Ideal Boyfriend: Morality and Family

This section consists of three subsections, one for each character to be analyzed, and each of these three parts is divided into two main themes of analysis: the character's morality and the character's family. The themes of morality and family dynamics were chosen for analysis as they are the biggest changes throughout the years for the image of the vampire. These themes will be analyzed with the use of semiotics and Uspensky's point of view levels, (space-time, psychology, ideology and phraseology level), to ascertain personality traits and the value systems of the characters. The characters and value systems of the characters themselves will be studied by examining characteristics and each of Uspensky's point of view levels at a time. However, as morality, or in other words ideology, is examined through all of the morality sections, the ideological level will not receive its own paragraph in those sections. The morality subsections will examine the moral characteristics indicated by descriptions of others and by the vampires themselves. The main aspects that will be examined are their willingness to kill and harm others, their selfishness versus their altruism, their supernatural powers and how they use them and analyzing character descriptions and the moral values in the books in comparison to the reality. The family subsections will examine the family dynamics through descriptions and appellations mostly, but also the using of force or the respecting of free will in their families. Other aspects that are examined are love, hierarchy, their sexuality, their family values and a comparison between the books and the values and events of the real world.

The analysis on the morality of these characters will focus on selfishness versus altruism as this is a great guideline for analyzing the ideology of the characters themselves. There is also a comparison to the moral values of the author and of the time/culture that the book was written in, as well as a comparison to the moral values of the time/culture where the books occur. As for the theme of family dynamics, it is important to acknowledge that family dynamics of vampires are distinctly different from humans as most vampires in literature cannot become pregnant, because vampires are "living dead" who have lost many of their human biological characteristics. As such, they create families by changing others into vampires. Benefiel (2004) describes this perversion of the family nucleus in her article:

Even the establishment of a vampire family is a subversive twist on the more normal biological reproduction of children. As the vampire turns its lover into its child, the
relationship is oddly incestuous, a configuration that carries over into the portrayal of the vampire family. In the bulk of vampire fiction, a master vampire functions as father, mother, and husband, with other younger vampires as children/lovers. No biological mother is necessary, and the vampire “family,” isolated from human society by its extreme longevity and its essential otherness, becomes an intensely inwardly directed unit, and the blurring of normal familial relationships creates unnatural tensions. The vampire family, incestuous and blurred as it is, presents a subversive alternative model to the nuclear family. (p. 263)

4.1. Dracula (1897): Monstrous Vampire

Dracula is the inspiration of almost every vampire to appear in the subsequent century. He became the foremost representation of an erotic, cruel and deadly villain. Prior to Dracula there were myths of more demonic vampires and in reality people were killed if others thought that they were vampires. What made vampires popular was Gothic horror literature and although Dracula was not the first book about vampires, it became the most well-known. Dracula belongs to the Malignant Cycle of vampires, named by Tim Kane (2006) in his book where he names the three cycles defining vampires, which will be used to describe the eras of each of these characters. As the name suggests, the vampires appearing during this Malignant Cycle were mainly villains and monsters. The first subsection “Monster Morality” examines Dracula’s morality and the next subsection “Brides of Dracula” examines his family.

4.1.1. Monster Morality

Dracula (1897) was written in England near the end of the 19th century when Gothic horror became extremely popular. This was during the Victorian era, which was famous for sexual repression and conservativeness. The spatial and temporal level in the book mostly occurs during that same time and culture. Many writers agree that Dracula represents the fear of foreigners and “anxieties of degeneration, sexuality, and invasion leading to a general fear of a possible collapse of the British Empire and society. These anxieties were symptomatic for the late-Victorian culture, which is also often called a “culture of crisis” (Metzdorf, 2012, p. 2). During this time Queen Victoria had stabilized imperialism and colonialism, but she had become old, which threatened the
Empire. Ultimately, these anxieties represented by Dracula did affect English society, although it would take almost a century for most of the things that they feared for to largely appear in their culture.

This foreignness of Dracula is often described as “Otherness” by many writers. Nussbaumer (2014) explains how Dracula hides his Otherness:

Dracula comes from a foreign and far away country only few Englishmen at that time knew, speaks another language and behaves slightly different. Visually, he very much resembles humans and learns to talk like an Englishman, yet he personifies the foreign, the Other and the uncanny. … The Count wants Harker to teach him perfect English so that he will be able to blend in with society and is not recognized as foreigner when he arrives in Great Britain. Dracula tries to imitate the Other and really succeeds in that. When Harker sees him in London, the Count does not arise any special attention in the crowd. Thus, the foreign and Other Dracula is representing adapts to the humans and the human way of life. To know the language means integrity (Schäuble 48). ... Briefly seen, he does not differ a lot from the humans surrounding him. The Other becomes our own or seems to be ourselves, without any differentiation. (pp. 14-15)

The fact that Dracula casts no reflection increases his appearance as something Other, something defined by its difference from the majority and demonic. This leads the analysis to Stoker’s protestant faith which affected Dracula as he could be considered as “the son of the devil, in a way the opposition to Christian beliefs”. This is because Dracula is dead, but will live forever (in a very opposite manner to Jesus Christ), and as Jesus gave his blood for others, Dracula takes their blood, and as Jesus was a poor carpenter, Dracula is a rich aristocrat (Nussbaumer, 2014, p. 14). Dracula also includes allegories and symbols from Christianity, i.e. McGinley (1996) cites Griffin in this powerfully reversed analogy: “As Dracula is Antichrist, sharing eternal life through a communion/baptism of blood, this scene is a mock Resurrection, where Lucy's apostles find an empty tomb and meet with their risen beloved, as the moon emerges from the clouds” (p. 77).

Finally, Christian religious objects, such as holy water and crucifixes, are a weakness to Dracula. On the other hand, garlic originated from Egyptian and Romanian myths that garlic could heal and protect against demons and vampires.

To begin analyzing the psychology of Dracula in Stoker’s book, one should acknowledge that
*Dracula* is written using many points of view as everything is seemingly appropriated from different diaries or letters to make the book seem more realistic. This means that everything is written in the first person. Nonetheless, the author never uses Dracula's or his brides' point of view, which makes the supernatural more scary by keeping it distant and making Dracula more unrelatable. Thus, this thesis must ascertain Dracula's characteristics without being able to see his thoughts on paper.

The most accurate means of analyzing “monstrous” characteristics of vampires is probably to examine the bloodlust of the vampire and how many people have been killed or hurt by them. Dracula actually kills a villager who wanted their child back by ordering the wolves to attack her and he also kills the crew of the ship that brought him to England. He also accidentally caused Lucy's mother's heart attack and killed Renfield. The people he hurts are more numerous as even turning other people into vampires probably counts as hurting others as these people become completely different persons. It is as if a part of them dies when they change into vampires and become unable to stay in daylight. These new vampires and people under his thrall, like Renfield, become like slaves to Dracula, which is another monster-like characteristic especially in modern society. (In Antiquity and in the Middle Ages slavery was more common and considered not as evil as it is considered today.) While Dracula suffers from bloodlust and seems to need to sate his thirst frequently, he does not seem to feel the need to kill any of the people he drinks blood from to survive. For some reason, the crew of the ship is an exception. Perhaps he only kills his male victims to encourage the females to join his harem of brides.

Some consider an overly aggressive and dominating attitude villainous because people say that positions of power often corrupt. This association between a need to dominate and villains seems to come from many pieces of literature where the person who is in the highest position abuses their position like Dracula does. The need to dominate is an animalistic instinct, which suggests that a person follows their base instincts more than civilized behavior, (although in reality a need to dominate is not often so ominous). Senf discusses Dracula's need to dominate others through Jonathan Harker, because before Harker even recognizes Dracula's supernatural nature he recognizes that Count wields considerable economic and physical power. Count Dracula is, first of all, a nobleman who is accustomed to having power over others; and he announces proudly: “Here I am noble; I am boyar; the common people know me, and I am master ... I
have been so long master that I would be master still-or at least that none other should be master of me” (Stoker, 1897, p. 24). (Senf, 1988, p. 31)

This type of domination suggests an ego that abides no other males, i.e. in the animal kingdom, the prides of lions that exile every other male lions. Additionally, Nussbaumer (2014) compares his ego to that of a God's: “It seems like he does not want to have a second male besides him, like the Almighty does not want to have other Gods besides him” (p. 15). These points prove Dracula's monstrous ego, which causes him to act so selfishly.

To deeper analyze his selfishness versus his altruism, one can examine what power a person holds and how they have decided to use it. Senf describes some of Dracula's powers, which may not be supernatural, here:

In addition to social and political power, Harker learns that his host also has a great deal of erotic power over women. Not only does he live in a castle with three women (These are women with whom he had evidently had sexual relationships at one time though the centuries have altered that relationship to something from which all passion has disappeared), but he easily seduces both Lucy Westenra and Mina Harker. Lucy, for example, positively blooms after her first encounter with the vampire; and even the newlywed Mina confesses that she did not want to prevent his advances. Furthermore, he announces enigmatically that Lucy and Mina may not be his only English conquests: “Your girls that you all love are mine already; and through them you and others shall yet be mine-my creatures to do my bidding and to be my jackals when I want to feed” (Stoker, 1897, p. 370). (Senf, 1988, p. 31)

Dracula's supernatural powers are another power, besides political, social, economic and erotic power. Dracula is immortal and he has unnatural strength, an ability to change into a wolf, to become mist, to make people into his slaves, to keep his youth by drinking blood and an ability similar to hypnotism. He uses his abilities and his other powers gain dominance and to follow his own selfish needs, like his lust for more brides. (It is left ambiguous if Dracula is able to do anything sexually or if his lust for brides is a remnant of his human past.) The only way Dracula shows any altruism is by saving Jonathan from an attack by the three brides, but even that is just a selfish gesture for his own benefit as he still needs Jonathan to teach him about England.

The third part of the analysis is the phraseology level, which, firstly, begins with an analysis of the
appellations of Dracula. Many characters in the beginning simply use “the Count”, “Count Dracula” or “Dracula” as they still respect him or they must show respect because of his aristocracy. Before people discover Dracula’s true nature, he is called “the old man”, “big dog” or “the dark stranger” as Mina Harker calls him, these are already quite neutral or ominous words (Stoker, 1897, p.208). Dracula’s need to dominate shows as he makes Renfield call him “the master” and “Lord and Master”, and uses this word about himself, too. He even uses the word “noble” for himself as he probably sees himself above others in rank, in power and also at the top of the food chain. Finally, after Van Helsing explains about vampires, he is called “vampire”, “King-Vampire”, “Un-Dead” and “monster” as an object of fear, anger and disgust.

Other than appellations, it is beneficial to examine adjectives and other words referring to Dracula to discover how he is described. This will help in analyzing his morality when compared to the majority of the society as these words will be indicative of how he treats others and how others view him. A good example of direct representation of Dracula’s traits are descriptive nouns and a verb in this example when Van Helsing gives a warning to the group that they must kill Dracula or risk becoming monstrous like him:

But to fail here, is not mere life or death. It is that we become as him; that we hence forward become foul things of the night like him—without heart or conscience, preying on the bodies and the souls of those we love best. (Stoker, 1897, pp. 285-286)

Van Helsing’s opinion of Dracula seems to be extremely ominous as he is sure that Dracula will either kill them or turn them into vampires, which he calls “foul things in the night”. He describes him as something “without heart or conscience”, which is ultimately a description most used for people called evil. The first appearance of Dracula is quite neutral, as Jonathan describes him: “a tall old man, clean shaven save for a long white mustache, and clad in black from head to foot without a single speck of color about him anywhere” (Stoker, 1897, p.18). This description is of a respectable old man, who is completely “clad in black”. This wardrobe is the only clue of anything being amiss. Clothes are something Dracula can change, so with his clothes he is indirectly representing his desire to dominate by choosing intimidating clothes.

After Dracula begins feeding and started to renew his youth, Jonathan finds him:

there lay the Count, but looking as if his youth had been half renewed, for the white hair and moustache were changed to dark iron-gray; the cheeks were fuller, and the white skin
seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts
of fresh blood, which trickled from the corners of the mouth and ran over the chin and
neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and
pouches underneath were bloated. It seemed as if the whole awful creature were simply
gorged with blood. He lay like a filthy leech, exhausted with his repletion. (Stoker, 1897, p.
61)

Blood has only “half renewed” his body and his originally white hair is now “changed to dark iron-
gray”. Because his looks can be changed, there rises a question of why Dracula is first an old man.
Perhaps he has not been feeding for a long time as the villagers around his castle have been too
vigilant for him or, perhaps, he has been bored or depressed in his home and at the beginning of
the book finally tries something new. His blood drinking has caused his flesh to swell, to become
“bloated” and “gorged with blood” like a “filthy leech”. Leeches are animals that most people treat
with disgust, which shows that fear and anger and intrigue are not the only emotions that Dracula
causes in humans. Leeches also steal blood often from unwilling humans, so this refers to Dracula’s
habit of drinking blood from unwilling victims, too. His ”deep, burning eyes” speak of his intensive
and animalistic personality and the ”gouts of fresh blood” on his lips only make them ”redder”,
which show his predatory nature and his lust for blood. This shows how he views humans as prey
and considers himself above humans, which is the reason he feels entitled to kill and harm
humans.

Mina Harker’s first sight of Dracula is already obviously more monstrous as she has heard about
him from Jonathan:

a tall, thin man, with a beaky nose and a black moustache and a pointed beard, who was
also observing the pretty girl. ... His face was not a good face, it was hard, and cruel, and
sensual, and his big white teeth, that looked whiter because his lips were so red, were
pointed like an animal’s. ... he looked so fierce and nasty. (Stoker, 1897, p. 207)

The first thing she notices is his outer appearance: his ”beaky nose”, ”black mustache” and
”pointed beard”, which were often signs of aristocracy at that time. The second thing she notices
are his vampiric traits: his ”hard, and cruel” face, his sensuality and his ”big white teeth” that are
”pointed like an animal’s”. The teeth, the sensuality and often the cruel nature are some of the
main traits that have spread through the ages in literature as something inherently vampiric, all of
which has mostly been inspired by Dracula. The sensuality of Dracula is most probably caused by
his animalistic traits, which cause him to be follow his instincts more. Mina thinks that his face is “not a good face” and that he looks “fierce and nasty”, which may be true or an impressions caused by the stories she has heard.

First, by analyzing the phraseology level of *Dracula*, one can conclude that Dracula is an animalistic, sensual, entitled, aristocratic and powerful vampire, who others perceive as a monster. He is also extremely dangerous and heartless. (He can cause feelings of fear, anger, intrigue and disgust in humans.) Dracula is so entitled that he considers humans nothing but prey or people useful to him. By analyzing the narrative and the events happening in the book, one can discover the psychology of Dracula which is extremely selfish and dominating; someone who cannot stand threats to himself and who kills and enslaves whoever he wishes. Finally by analyzing the space-time level of the book, one can imagine how Dracula represents a fear of foreigners, of invasion and of sexuality, which could have possibly destroyed the British Empire in the Victorian Era. Dracula is inherently something Other, something different and something very similar to the Antichrist.

4.1.2. The Brides of Dracula

First, this subsection will examine the spatial and the temporal level of the book and the Victorian society in reality. (Spatial level as in where the book occurs and temporal level as in when it occurs.) As mentioned before, when *Dracula* was written England’s society was very sexually repressed and this same culture and time is featured in the book. The Victorian society valued marriage for economical reasons and for reasons of propriety, as it should prevent the birth of bastards, who often had to survive without proper financial support from both parents. Another valued aspect was female virginity until marriage for the same reasons, as birth control was insufficient or non-existent. This means that to be a respectable family and a person, one had to be married. During the Victorian era ideal family dynamics consisted of a father who controlled the family, a mother who controlled the house affairs from home and took care of the children and children who were obedient.

The psychology level and the ideology level of Dracula will be analyzed together because they are so connected to each other. It is apparent that Dracula does not value marriage values as he
spends centuries unmarried and steals away an engaged woman, Lucy. The other vampires are practically slaves in a harem, even though they are called “sisters” by other characters, Dracula never refers to them specifically, so they may not be sisters biologically. (“The brides of Dracula” expression is never used in the book, but it soon became established in several adaptations of the novel. This expression will be used in this thesis as it is the most accurate appellation for the sisters.) Every vampire in Dracula is sensual, most likely because it is another way to attract their prey, humans, but there are no sexual scenes in the book. Sexuality seems to have been replaced by a completely oral sexuality consisting of vampires sensually sucking blood from their victim’s neck. As though bloodlust has replaced healthy sexual lust. Some consider the fact that Dracula admits that he has loved the sisters to be a confession of earlier sexual relationships with them, for example, Senf (1988) in a citation also used earlier in the morality section:

Not only does he live in a castle with three women (These are women with whom he had evidently had sexual relationships at one time though the centuries have altered that relationship to something from which all passion has disappeared), but he easily seduces both Lucy Westenra and Mina Harker. (p. 31)

Virginity or marriage appear to be important in fighting vampires in Dracula, as even though unmarried Lucy and married Mina are both stolen away from their fiancé and husband, only married Mina can resist the change into a vampire long enough and is able to fight using clairvoyance that she gained from the change to find Dracula. (This seems to be a reference to the author’s protestant faith, which values marriage and virginity until marriage.) Considering all of this, nothing definitive can be said about whether or not vampires in Dracula are able to be in sexual relationships.

The family dynamics of Dracula are very important for this analysis. Dracula is an obvious father figure as many agree, because he creates other vampires. However, he is also a Victorian husband who controls the family of his brides. The brides are like Victorian wives as they mainly take care of the house and in the book there are not even any sightings of them in London. The brides of Dracula can be considered even more like his obedient children as many versions of vampires, explicitly consider that new vampires are almost like children to the vampires who turned them into vampires as they need time to grow into their powers and to learn to control their bloodlust, in the television series Buffy the Vampire Slayer, for example. There is often an erotic component in the relationship even when the vampire is a semi-child in that modeling system. Benefiel (2004)
mentions this ambiguousness:

Despite the general perception, particularly in vampire film, of the vampire as a solitary predator, many texts have sought to portray the vampire as a part of a family grouping. The figuratively incestuous family of vampires can be traced in rudimentary form to Stoker’s Dracula (it would seem that everything in vampire fiction descends from the grand old man of the genre); Dracula is first presented in his Transylvanian castle with three brides/daughters (p. 263)

Therefore, it is quite morally dubious that Dracula's brides seem to be completely under his thrall, as this seems very likely to be a relationship of dubious consent. Other than the sisters, Renfield is considered more of a servant and neither Lucy or Mina completely become involved in Dracula’s family, the women are only potential brides. None of the brides appear to have a higher position in the family dynamics than each other. It is unknown if any of them have married Dracula, but it is unlikely.

The anxiety about sexuality in the Victorian Society can be perceived in many different ways in Dracula. The two most common theories about the sexuality in Dracula are the one-sex body and homoerotic theories that will be further analyzed in this paragraph. (These theories will be compared to Lestat and Edward, too, to examine their sexuality in later sections.) First, one can consider bloodlust a replacement for sexual lust as a biological imperative. This bloodlust might be a natural bodily urge to create more vampires because Dracula does not reveal if he is capable of sex or not and if it is possible for him to create offspring like humans. Nonetheless, vampires might lack the biological need for offspring to help and protect their families, which humans and other animals have, because they are essentially immortal. Secondly, before Dracula appeared in 1897 the New Woman and the aesthete had just appeared in the Victorian society to combat traditional gender roles and norms. The New Woman represents the feminist movement of that time. Hendershot (1995) suggests that Dracula represents these fear-inducing movements of the Victorian era,

What suggests the model of the one-sex body as a means of conceptualizing Victorian fears of gender roles removed from the body is that both the New Woman and the aesthete ultimately based their redefinitions of gender on a masculine model. As vampires are socially subservient to the masculine—the father Dracula—yet biologically undifferentiated—their genital sexuality is eradicated—they seem to embody the worst fin-de-siècle fears that new
gender arrangements would result in the end of “Western civilization”, which for the Victorians was predicated on the two-sex model. (p. 377-378)

Hendershot refers to “the two-sex model”, which was the foundation of the society at that time. That is when gender roles were so important because the society depended more on arranged marriages and the majority of women still did not have power anywhere else, only in their homes. Vampires, according to this theory, represent a third gender that could be what women become in the future and this image is used as a villainous monster in Dracula. Finally, as Dracula was written when puritan Victorian values were popular and the Victorian values are clearly visible in how Dracula only bites females and how Jonathan is only attacked by the female vampires. However, it can be construed that there is subtext where Victorian values are seemingly followed, but homoerotic tones exist between the lines. In chapter three, there are two great examples of possible subtext, when Dracula comes to save Jonathan from his brides. When he speaks of love that he had for his brides, there is a strange look at Jonathan: “Then the Count turned, after looking at my face attentively, and said in a soft whisper, “Yes, I too can love. You yourselves can tell it from the past. Is it not so?” (Stoker, 1897, p. 46). This could easily be construed as an attempt to seduce Jonathan. Dracula also shows extreme possessiveness of Jonathan: “How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back I tell you all! This man belongs to me!” (Stoker, 1897, p. 46). Combined together this possessiveness and Jonathan being his prisoner for months, there are some homoerotic tones here, but all of these things can be explained by Dracula’s desire for information and desire to protect that source until he knows everything necessary about London. When Dracula leaves and he gives Jonathan to his brides, this certainly suggests that the possessiveness is over. Considering these examples, one could say that homoerotic parts could be found, although none are clearly and without a doubt homoerotic. Of course, there are possibly homoerotic tones with how Jonathan eagerly waits for the fangs of the female vampires to penetrate his skin “in a languorous ecstasy”, but this does not suggest any homo-eroticism of Dracula himself (Stoker, 1897, p. 45). The Victorian society considered sexuality quite evil, which is another reason that Dracula and his brides are so sensual and, yet, why there are no sexual scenes involving them (McGinley, 1996, p. 77).

In regard to vampires, one must consider if they have used force to obtain or to keep their family or if they have respected the free will of their family members. It seems that Dracula probably uses some form of hypnotism to make Mina and Lucy into potential new brides, so this suggests that he
has done the same with his three brides. Dracula certainly is not afraid to deal with the brides with force as he threatens: “Beware of how you meddle with him, or you'll have to deal with me” (Stoker, 1897, p. 46). He is quite forceful towards his brides at some times. The most likely explanation for this forcefulness is that Dracula becomes infatuated with the women he turns into vampires and then he becomes used to them when his bloodlust is satisfied. He probably becomes more violent after that in his need to dominate if he feels it is necessary. The reader is unable to ascertain, if the brides are more of a harem or a family to Dracula after this infatuation is over. Dracula seems to completely follow his own primal moral system without a care of societal norms or morality.

Finally, to begin the analysis of the phraseology of the words referring to Dracula's family, the appellations will be examined. Jonathan refers to the brides as the "sisters" and describes them neutrally like this “two were dark”, “the fair girl” and later they are referred to as “Un-Dead phantoms” by Van Helsing and the others as they are known to be vampires, “Un-Dead” exactly like him. (The brides never call Dracula anything, but it is possible they might call him by his preferred title “Master”.) Dracula also doesn't refer to them specifically, but he talks about women to Van Helsing and the others: “Your girls that you all love are mine already; and through them you and others shall yet be mine—my creatures, to do my bidding and to be my jackals when I want to feed” (Stoker, 1897, p. 370). Through this statement Dracula's opinions on women can be ascertained since he talks about them like his own hunting dogs and possessions, nothing like like the romantic ways through which he seems to seduce them.

In a closer analysis the sisters appear to have a slight hierarchy as one can conclude from this dialogue where the dark haired ones urge the fair one to kiss Jonathan or in other words suck Jonathan's blood: “Go on! You are first, and we shall follow; yours is the right to begin” (Stoker, 1897, p. 44). This might be a hierarchy founded in being Dracula's favorite or perhaps being the newest sister. The brides do seem to treat each other quite equally though, as they say: “He is young and strong; there are kisses for us all” (Stoker, 1897, p. 45). Slightly later there is a villager who comes to the door, a disheveled woman, and screams: “Monster, give me my child!” (Stoker, 1897, p. 54). This seems to be proof that she is a mother to one of the sisters and this also suggests that they are not biological sisters. None of the sisters notice this and Dracula orders the wolves to kill her. After she is killed by wolves Jonathan thinks “I could not pity her, for I knew now what had
become of her child, and she was better dead” (Stoker, 1897, p. 55). One can ascertain that Jonathan certainly thinks that becoming a vampire is worse than death and at the same time this is an ironic thought as later on Mina is about to become a vampire and Jonathan tries doing everything he can to save her.

The last important point to analyze about families is love as in modern society many consider this essential to starting a wholesome family. After Dracula protects Jonathan, the brides accuse Dracula: “You yourself never loved; you never love!” (Stoker, 1897, p. 46). Nevertheless Dracula responds softly: “Yes, I too can love. You yourselves can tell it from the past. Is it not so?” (Stoker, 1897, p. 46). This suggests that Dracula fell in love with them at first, but they have not been treated as well as normal humans that fall in love would treat each other as the brides do not believe that he ever loved them. Of course, it is possible that they were infatuations and Dracula is lying or that Dracula cannot separate infatuation from love.

In conclusion, by analyzing the phraseology level it is quite clear that the brides are not biological sisters and that Dracula does not treat them as well as people in love would treat each other. Dracula considers women more like possessions and tools, although he claims to have been in love with his brides. The analysis of the psychological and the ideological level reveals that Dracula follows his own primal value system and is willing to use force on his brides and to hypnotize them. Dracula does not value marriage and the brides are more like slaves in a harem. Bloodlust seems to have replaced sexual lust and losing one’s virginity or getting married may help one fight the change into a vampire. It is still uncertain if Dracula is capable of having sex. The vampires in Dracula are considered to represent a masculine third gender, according to one sex-body theory, and there are possibly hints of homo-eroticism in the book, although they can be explained away. The analysis of the space-time level shows that the book takes place in the Victorian era and Dracula appears to represent the controlling Victorian Father and the husband a the same time. Just like the brides are like the obedient children/wives, who only take care of the house.
4.2. Lestat (1976): The Selfish Vampire

No longer are vampires monstrous villains that are dehumanized because Anne Rice “was the first to write from the point of view of the vampires themselves” and these modern humanized vampires, especially Lestat, become popular representations of vampires (McGinley, 1996, p. 81). Lestat belongs to the Erotic Cycle of vampires according to Kane (2006). (Kane is first mentioned in the Dracula subsection). *Interview with the Vampire* represents an era of vampire literature where the erotic nature of vampires became prominent, even though Anne Rice’s vampires themselves rarely do anything outright sexual. This erotic nature is highlighted in the scenes of blood drinking with vivid descriptions of teeth penetrating necks which brings pleasure to both participants. As mentioned before, the only books from Rice’s *Vampire Chronicles* that will be used as references in this thesis are *Interview with the Vampire* (1976) and *The Vampire Lestat* (1985). The vampires in *Vampire Chronicles* mainly struggle with themes of love and guilt, but through Rice’s vampires “vampirism itself became a convincing metaphor for such varied topics as drug addiction, homosexuality, AIDS, and the general selfishness and narcissism of the baby boomer generation” (Benefiel, 2004, p. 262). First subsection “Selfish Vampire Breaking Every Rule” analyzes the morality of Lestat and the second “Twisted American Dream Family” analyzes his family.

4.2.1. Selfish Vampire Breaking Every Rule

First, analyzing the spatial and temporal level of these two books, it needs to be established when and where they occur and how historical moral values and the author’s values have affected the character. *Interview with the Vampire* (1976) mainly occurs from the late 18th century onwards from New Orleans to other parts of America and Europe. The narration happens through an interview in New Orleans in the time that that the book was written. *The Vampire Lestat* (1985) mainly takes place from the late 18th century to the late 1980s from France to Egypt to Greece to San Francisco. The books themselves were written in the seventies and early eighties by Anne Rice using her knowledge about the history of Europe and America almost centuries ago. During this time homo-eroticism in literature was still not very well received, so this may have influenced the complete lack of sexual scenes, even though the author is clearly intrigued by homoerotic stories. During the 18th and the 19th century homosexuality became illegal in many places and incestuous
relationships have almost always been forbidden or illegal, except for some families trying to preserve a blood line of nobility. (Acting on homosexual or incestuous urges will be analyzed as a moral choice in the next subsection.) The culture in those times was more primitive at certain places and Lestat represents this primitive and sometimes hedonistic side of humans.

Anne Rice was raised catholic, but later became agnostic. However, later on she regained her faith. This knowledge and struggle with her faith is obvious in her books as many of the vampires struggle with guilt and the question of if they are by nature evil. McGinley (1996) compares Ricean vampires to Dracula:

These vampires are similar to the Dracula character in that they can be destroyed by fire and sunlight, and usually sleep in coffins ... But garlic, mirrors, and religious articles have no effect on these modern vampires. They are immune because they are no more or less sure of the existence of God than modern mortals are. To be harmed by religious articles would certify an evil, demonic nature, but the Ricean vampires do not have the luxury of this knowledge. Instead they are forced to struggle with questions of good and evil just as the rest of humanity must. (McGinley, 1996, p. 81)

McGinley (1996) writes that Marius, the most ancient of vampires, describes their relationship with Christianity and evil well. This is because he lived in Rome during Caesar Augustus' reign and explains that vampires were dark gods in some cultures like Isis and Osiris to the Egyptians, but the perversion of the Children of Darkness ... came through Christianity when vampires began to not be seen as gods but as serving the Christian Devil, and they began to give value to evil, to believe in its power in the scheme of things. Christianity was thus first to see the vampire as evil. (p. 112)

In later books, Lestat meets a demon and God and has his own crisis of faith about his evil acts, but in the first book Lestat is confident in being immoral explaining to Louis:

Evil is a point of view, ... We are immortal. And what we have before us are the rich feasts that conscience cannot appreciate and mortal men cannot know without regret. God kills, and so shall we; indiscriminately He takes the richest and the poorest, and so shall we; for no other creatures under God are as we are, none so like him as ourselves, dark angels not confined to the stinking limits of hell but wandering His earth and all its kingdoms. (Rice, 1976, pp. 88-89)

Through these references it can be proved that the humanization of Ricean vampires has caused
them to be less vulnerable to religious items than Dracula, but more insecure about their existence and their nature, causing them to struggle with their morality.

Moving on to the analysis of the psychology level in *Interview with the Vampire* and *The Vampire Lestat*, one must begin with the narration. *Interview with the Vampire* is told entirely from Louis' point of view (and from the point of view of the boy who is interviewing him). *The Vampire Lestat* on the other hand is written completely from Lestat's point of view. Consequently neither of these narrators is entirely reliable as Lestat highlights the contradictions in the book *Interview with the Vampire*, also published in their universe, on a narrative level: “As for the lies he told, the mistakes he made, well, I forgive him his excess of imagination, his bitterness and his vanity” (Rice, 1985, p. 498). The psychology of these vampires, (or in other words their characteristics and moral values), is even more humanized because the series describes their change from human to vampire and shows that their personality does not change much. Most of the change in personality is founded in the power they now have and this causes them to become more arrogant and careless. Their bloodlust, on the other hand, makes them more ruthless in getting what they want. Lestat feels great desire to drink blood and to drink until the person being drained is dead, although he learns to stop just moments before death because if he drinks while the person dies, it feels as though he is drinking death and he will become ill. This still often results in the victims' death moments later. Lestat's opinions about killing change through time as early on he revels in killing, (even if he says that he mostly kills criminals), and following his desires. Nonetheless, after he has hurt numerous people and some have hurt him severely back, he only survives on the blood of animals at some point. The Ricean vampires can drink the blood of animals and Lestat survives for years by drinking from rats as he goes underground for about 50 years. However, this is a period where he does almost nothing, so this suggests that animal blood does not give as much energy as the vampires need. In *Vampire Chronicles* Lestat kills everyone he feeds from, even though he turns people like family to him and people who he wants in his family into vampires. This suggests two possible options. One option is that Lestat cannot stop himself and does not care enough about other people to stop drinking so much blood that he kills them. The other option is that as Lestat cannot seem to hypnotize people like Dracula does, he resorts to killing to keep his vampire nature a secret. It is only in the third book *The Queen of the Damned* that Lestat starts seriously questioning his morals as before he has been guided more by his erotic desires, in other words his bloodlust and other hedonistic pleasures, than his morals. However, when his lover Akasha wants to kill
every man on the planet Lestat's “formidable erotic attachment to Akasha is forfeited as he sides with the other vampires for the sake of the moral good” (Liberman, 1996, p. 118). In Christianity and in Dracula the ‘blood is life’ motif is repeated everywhere as the blood of Jesus gives eternal life, too. McGinley (1996) adds “If the ‘blood is life’ idea is central to the vampire legend, the connection to love is not far behind” (p. 77). Even Magnus, the vampire who turned Lestat, only turns Lestat because he has fallen in love with him, although Magnus instantly kills himself afterward. This appears to be an urge to continue the bloodline through something he loves before he is gone. Lestat certainly feels an intense urge to turn everyone he loves into vampires to make them stay with him forever. At the end of The Vampire Lestat something causes him to hide in a coffin for decades; it seems to be a combination of depression, grief and the pain of being abandoned and almost killed multiple times by the people he loves.

Next aspect to be analyzed is the selfishness versus the altruism of Lestat. Unlike what Louis recollects, Lestat says he kills criminals:

> When he says I played with innocent strangers, befriending them and then killing them, how was he to know that I hunted almost exclusively among the gamblers, the thieves, and the killers, being more faithful to my unspoken vow to kill the evildoer than even I had hoped I would be? (Rice, 1985, p. 499)

Nevertheless, one of Louis' most memorable moments is when Claudia offers Lestat a seven-year-old orphan boy and Lestat kills him. It is probable that when Lestat explains that he kills “almost exclusively” evildoers, he means that he mainly hunts them, but if he is in dire need or the person is a gift from a loved one, then he does not have any true moral objections to killing them. Every altruistic act he does has a seed of selfishness and these acts always seem to go wrong somehow sooner or later. Lestat saves his mother Gabrielle from near death by turning her into a vampire with her consent, but his mother later abandons him after traveling with him for years. Next, he turns his old lover Nicolas who at first agrees to become a vampire, but Nicolas soon becomes depressed and sullen and finally kills himself in a fire. Claudia is turned into a vampire because of Lestat’s selfish motives to make Louis stay with him by making Claudia their daughter. At that point Claudia was an orphan whose mother had just died and Louis had just tried to kill her by drinking too much blood for her to survive. This, however, causes Claudia and Louis to try to kill him and to escape because Claudia blames Lestat for turning her and Louis does not approve of his morals. At the beginning of Interview with the Vampire Lestat takes care of his elderly father on Louis'
plantation, but as they leave they must kill his father. That is something that he cannot do because he loved his father, so he must asks Louis to do it for him. Every time Lestat acts altruistically to save a loved one or to become closer to someone, they abandon him. For Lestat love seems to be a motive for selfish acts. In later books, he does horribly selfish acts, i.e. rape when he is human for a while, and he also saves the world by getting rid of Akasha, so his contradictory and morally gray nature still remains the same. Lestat is proud of not living by human rules or morals and he is most of all rebellious, although he is sometimes struck with guilt. He even declares a war on vampire secrecy by coming out as a vampire to an enormous audience at the end of The Vampire Lestat as an act of rebellion against the vampire rules. The vampire rules are mainly these: “vampires must not make children into vampires; vampires must not kill their makers; vampires must not reveal other vampires to humans” (Liberman, 1996, p. 113). Lestat demonstrates his rebellious nature by breaking every rule on the list from creating Claudia, to killing Akasha, who is practically his other maker, to revealing vampires to a huge audience. In fact, Lestat has very 20th century moral values as he cannot see a clear evil side and a good side, merely shades of gray. Dracula on the other hand was written during the Victorian era when everything had to be black or white, which is probably why Dracula is such a clear villain in the book. Edward was created in the beginning of the 21st century, when literature has focused very much on the personal stories instead of stories about groups of people which is probably why Edward is clearly a well-understood hero in the book series.

Lestat’s supernatural abilities are much better than many other vampires’ in this series because he drank the blood of an ancient vampire Akasha. It is important to analyze what powers he has and whether he uses them for selfish reasons or for altruistic acts, because as mentioned before power corrupts. Similarly with other vampires in Vampire Chronicles, he is more beautiful than humans in every way. Everything has stopped growing and his hair grows back to the same length and stops every time it is cut. This beauty is used to seduce humans and vampires alike. What really makes them more powerful than humans is their immortality, their strength and a sort of telepathy that some know how to use. Lestat uses this telepathy to convince his mother to accept his offer to turn her into a vampire. In addition, Akasha’s blood made him able to survive much more than any other vampires and heal slowly from injuries that would kill other vampires, i.e. fire. More than any other skill Lestat uses his beauty, his strength and his ability to survive to hunt for victims and to keep his family. Lestat is an excellent manipulator and uses this power to seduce with words
even more often. Lestat uses his powers over others to follow his selfish goals and many of his acts are morally bad even to other vampires, but he can also be altruistic, even though most of the time he is inspired by love or selfishness even then.

Finally, to analyze the phraseology, the appellations will be examined first. Every vampire knows to call Lestat a “vampire”, but humans who see something wrong with him or his actions call him a “creature”, “like a devil” and “Satan” (Rice, 1976, p. 66). Lestat even calls himself “evil” sometimes. Lestat's mother simply remarks that he is “not alive” (Rice, 1985, p. 155). These quotes are clear evidence that Ricean vampires are quite monstrous at times. At the end of The Vampire Lestat Gabrielle calls him “an absolute imp”, “impossible” and “the damnedest creature” (Rice, 1985, p. 547). These are opinions which the other vampires agree on, because of his rebellious personality. Mostly Lestat is called by his name “Lestat” or affectionate appellations because the books focus on his family. For instance, his father calls him “my son”, Claudia calls him “father” just before she attacks him and he is thought of as a “lover” by many vampires. This indicates his sensual nature as vampires cannot physically be “lovers”, so this is only possible romantically. As the story changes to the current time hes is being called “a Rock Superstar” on the media (Rice, 1985, p. 3).

Moving on to descriptions of Lestat to analyze his indirectly represented characteristics. The first description the reader receives is from Louis:

His gray eyes burned with an incandescence, and the long white hands which hung by his sides were not those of a human being. ... the moment I saw him, saw his extraordinary aura and knew him to be no creature I'd ever known, I was reduced to nothing. (Rice, 1976, p. 14)

Lestat’s eyes are intense, his skin is very white and he emanates an “extraordinary aura”, like Louis' primal instincts are telling him Lestat is a dangerous predator or otherworldly. The phrase “I was reduced to nothing” suggests that Louis is so enthralled that he cannot consider all of his options, and later he even explains that it felt like he had no choice in becoming a vampire after this. Lestat also describes himself after he turns into a vampire:

My hair, for example, was lighter, yet thicker, and grew not at all. Nor did my fingernails and toenails, which had a greater luster, though if I filed them away, they would regenerate during the day to the length they had been when I died. And though people couldn't discern such secrets on inspection, they sensed other things, an unnatural gleam to my
eyes, too many reflected colors in them, and a faint luminescence to my skin. (Rice, 1985, p. 124)

His long blond hair become lighter and nails similar to glass, (which is how “a greater luster” is explained in other places), like perhaps his DNA was transforming him to become more attractive to humans. This same attractiveness may also be why his eyes now reflect too many colors and why his skin is slightly luminescent. Lestat says people sense “an unnatural gleam to my eyes” which seems like a sense of seeing a predator. Lestat calls his transformation into a vampire like death because it feels like it and his heart stops during the transformation. Another thing that is often described is Lestat’s mouth: “It can look very mean, or extremely generous, my mouth. It always looks sensual” (Rice, 1985, p. 3). He describes how he looks like when he is starving: “And if I’m starved for blood I look like a perfect horror—skin shrunken, veins like ropes over the contours of my bones” (Rice, 1985, p. 3). So the more blood they drink, the better they will be able to integrate into human society and to hunt better. Lestat’s movements and expressions are also inhuman: “if surprised, horrified, grievous, my body could bend and contort like that of an acrobat” (Rice, 1985, p. 124). This suggests that vampires in this universe feel things more intensely than humans and they are free to act more melodramatically, which Anne Rice probably planned. Next, examining his manners, Louis thought that Lestat was a peasant before he became a vampire, when actually Lestat is an aristocrat. Lestat calls this “understandable” as Louis was of the middle class “aspiring to be a genuine aristocrat though he had never met one, and I came from a long line of feudal lords who licked their fingers and threw the bones over their shoulders to the dogs as they dined” (Rice, 1985, p. 499). This suggests that Lestat is accustomed to acting roughly. Nevertheless, Lestat and his family always dress nicely to indirectly represent their high-status: “we were nonpareils of our species, a silk- and velvet clad trio of deadly hunters” (Rice, 1985, p. 498). The focus in Vampire Chronicles when the vampires are described is more on otherworldly beauty, their eyes, skin and their sensual mouths. This highlights their manipulative manner of hunting, instead of the physical way.

In conclusion, the phraseology level of Vampire Chronicles indicates that although Lestat shows his monstrous traits at times, especially in Interview with the Vampire, the books focus more on his family dynamics. Other traits that are highlighted are Lestat’s rebelliousness, his intense emotions his otherworldly beauty and his sensual and predatory nature. Through the analysis of the psychology level, it is easy to see that vampires are humanized as the stories are narrated from
their perspectives and the books show their transformations from humans into vampires. Lestat enjoys killing humans in the beginning, but later he starts to consider feelings of guilt and depression and survives by eating the blood of rats, even though he recovers from this. (Lestat usually kills or turns everyone he drinks blood from.) People speculate that the bloodlust of vampires is connected to love and this analysis indicates that this is definitely the case. Lestat is selfish and immoral most of the time, but he can be altruistic when it comes to his loved ones. Nonetheless, love can almost be considered selfish when it causes him to turn some people into vampires who truly did not wish for it. Through time-space level analysis, one can see that Anne Rice used her knowledge of history of Europe and America, Christianity and other religions to write *Vampire Chronicles*. Her struggle with her faith is often visible through Lestat’s introspection on good and evil and the existence of vampires.

4.2.2. Twisted American Dream Family

As mentioned before, the space-time level of Vampire Chronicles starts from the late 18th century and ends in the 1980s, when the second book was written, and before that time homo-eroticism was not very well received. Homosexuality had been illegal in many places for many years and incestuous relationships have almost always been frowned upon or illegal. This popular opinion or Rice’s Catholic childhood may have caused the lack of sexual scenes. (This lack of scenes also probably raised her sales as some readers were not ready for these scenes.) Anne Rice was one of the precursors who inspired the popularity of homoerotic fiction of today. The books do not include any scenes of people reacting to the homoerotic and incestuous relationships of the vampires, although Louis is at first shocked that Lestat acts like a lover towards him. Benefiel (2004) explains how Rice’s life influenced the creation of Claudia: “Anne Rice came to write *Interview with the Vampire* as a means of coping with her self-destructive grief over the death of her young daughter Michele, according to biographer Katherine Ramsland, who deals with this topic at length” (p. 266). This is most probably the reason she chose to focus *Interview with the Vampire* on the theme of family.

Continuing with the psychological and the ideological level of Vampire Chronicles, analyzed together as mentioned before, the narration is from the point of view of Louis and Lestat. First,
one should analyze when Lestat uses force with the people he loves and when he respects their free will. Lestat almost always requests the permission of the human he wishes to turn into a vampire in the first two books, but in *Tale of the Body Snatcher* he forces his friend David Talbot to turn against his will because he obsessively wants to spend as much time as he can with him as Liberman (1996) recounts: “Lestat violates the real bond of friendship and trust he had for years with the mortal David when he makes him a vampire against his will. In his mind this act is a kind of rape” (p. 119). Later, David thanks Lestat for forcing him to change into a vampire, but this is a clear case of a non-consensual transformation. In *The Interview with the Vampire*, Lestat also turns Claudia into a vampire without her consent to force Louis to stay with him, so he seems to only use force when he becomes desperate. Lestat is clearly able to love and he likely even feels things more intensely as a vampire. Love causes Lestat to desire to turn the people he loves into vampires, but he does not turn his father (or his brothers, who are barely mentioned) into vampires. Most likely because he does not love his father as much as his mother and his father is already too old for Lestat's aesthetics, which obviously are another motivator for choosing the people he turns into vampires. For example, he forcefully turns David when he is trapped in a younger body instead of his original older body. Or, perhaps, Lestat knows that being a vampire is not such a great thing and he is able to live without his father and brothers allowing them to die as humans. Lestat certainly values family very much as he keeps in contact with his human family through letters after he becomes a vampire and takes care of his blind and ill father for a while.

Next, I will analyze Lestat's family dynamics focusing on his family after he has been turned into a vampire. Vampires have always had slightly incestuous families when they create other vampires, but Rice makes way for other writers interested in writing about vampire families by writing about this topic at length. Benefiel (2004) describes the incestuous families of vampires:

> Even the establishment of a vampire family is a subversive twist on the more normal biological reproduction of children. As the vampire turns its lover into its child, the relationship is oddly incestuous, a configuration that carries over into the portrayal of the vampire family. In the bulk of vampire fiction, a master vampire functions as father, mother, and husband, with other younger vampires as children/lovers. No biological mother is necessary, and the vampire “family” isolated from human society by its extreme longevity and its essential otherness, becomes an intensely inwardly directed unit, and the blurring of normal familial relationships creates unnatural tensions. The vampire family, incestuous

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and blurred as it is, presents a subversive alternative model to the nuclear family. (p. 263)

This means that Lestat is considered the father/husband in his family with Claudia and Louis that lasted over 60 years and. Louis is considered his wife/child and Claudia their daughter/lover. As Benefiel (2004) adds, this family nucleus highly resembles the ideal family nucleus that many Americans dream of:

Oddly, her vampire family is so close to the norm as to constitute a parody. In Interview with the Vampire, two handsome, young male vampires, Louis and Lestat, together create a daughter. This beautiful child-vampire, named Claudia, will never physically age. And this ménage exists with apparent happiness and harmony for some sixty-five years, far beyond the length of most mortal marriages. (Benefiel, 2004, p. 264)

As Claudia grows up she becomes more closer to Louis and could be considered his lover. As Benefiel (2004) argues, “As Claudia matures psychologically, she becomes more and more Louis’ lover. Louis describes their strange, incestuous relationship explicitly. He calls her and himself “Father and Daughter. Lover and Lover” (Rice, 1976, 101)” (Benefiel, 2004, p. 269). In The Vampire Lestat, Lestat tries to make a family with his mother Gabrielle and his human lover Nicolas: his human mother becoming his child/lover and Nicolas his lover/child, but both relationships end badly. Lestat’s incestuous family dynamic with his mother after she becomes a vampire is clear in this passage: “I went to kiss her again and she didn't stop me. We were lovers kissing. And that was the picture we made together, white-faced lovers” (Rice, 1985, p.169). Lestat has always been clearly fascinated by the taboo, even as a human he ran away to be with his male lover defying the taboo of homosexuality (and to pursue acting). Considering everything, as a vampire the incest for him is not so significant in the large scheme of things. Every vampire in this universe appears to consider incest a very small problem morally, even Louis who is considered one of the most morally righteous vampires of the series. Finally, marriage does not seem to be something that Lestat values, because of his irreverence to religion most likely. Some of his relationships are very uncertain, but during the six decades with Louis and Claudia he could have married Louis, even though Louis’ relationship to Lestat was quite strained at times. In later books, Lestat is always looking for love and companionship.

Next, the sexuality of Lestat is examined. Lestat could be called bisexual or pan-sexual as he is attracted to beautiful men, women and children. The theories of one-sex body and theories of homo-eroticism in vampires that were mentioned in Dracula’s section are also analyzed here.
Lestat is a great example of a genderless vampire that becomes completely unable to have sex because his human biological functions are dead, too. He is genderless similarly to the one-sex body theory of Hendershot (1995) mentioned in the Dracula's Family subsection. Lestat is still able to love, so he would be called asexual in modern terms. Anne Rice does not include any descriptions of sex even before the characters are turned into vampires, although as humans sexual relationships are implied. Even Lestat's bisexuality supports this one-sex body theory by creating a vampire that is both unable to have sex and attracted to both genders, making it impossible for him to follow traditional gender roles. Benefiel (2004) reminds the readers that sexuality of these vampires is still very much alive but in a different manner: “And lest anyone doubt that sex, death, and sustenance are linked for these creatures, Louis, asked by Claudia to describe what making love as a mortal was like, eventually responds, “I think that it was the pale shadow of killing” (Rice, 1976, p. 209)” (p. 264). In *The Vampire Chronicles*, the homoerotic tones are quite obvious as Lestat creates families with other men, although he is unable to have a sexual relationship after becoming a vampire. *The Vampire Chronicles* has the most clear homoerotic tones as in at least half of the books' males become obsessed or fall in love with males. On the other hand, there are also many heterosexual relationships. Lestat is evidently bisexual as when he is human in *The Vampire Lestat* he has sex with a female and a male. Lestat has a short tryst with an actress, (later in the books he even falls in love with women): “That night, the actress who played my immorata gave me her own very special and intimate accolades. I went to sleep in her arms...” (Rice, 1985, p. 34). The language Rice uses to refer to Lestat's relationship as a human with Nicolas is more subtle with a narrator that may be unreliable, who might avoid any homoerotic tendencies even in his mind because those tendencies were disapproved and hidden in that era. Lestat uses the word “conversations” in place of the word “relationship” and when they move to Paris they have only one bed, “our bed”, but it is possible that they could not afford another one. Kissing is also something they often do in *The Vampire Lestat*, but that could be on the lips or on the cheeks:

I was still sitting there, too unsure of myself to say anything, when Nicolas kissed me. “Let’s go to bed,” he said softly. (Rice, 1985, p. 75)

These facts combined, however, do suggest a homosexual relationship between Lestat and Nicolas.

Finally, examining the phraseology, the appellations for Lestat used by the people Lestat loves when they are affectionate towards him are mostly “Lestat”, “father”, “lover”, “darling”, “my son”
and as Gabrielle calls him “my blue-eyed one”, “my golden-haired son”, “my handsome wolfkiller” (Rice, 1985, p. 335). Lestat calls himself a “monster”, but the worst Gabrielle calls him is “not alive” and “impossible”. Nonetheless Louis and Claudia fear and hate him at times, so they call him “bastard”, “fiend”, “A killer” and even “Lone predator” as Louis calls him (Rice, 1985, p. 96). “Lone predator” is an interesting appellation as Louis and Claudia call him that while they are still living with him. This suggests that they were not that close and they did not spend that much time together as Louis recounts “But there was no quarreling. We kept to ourselves” (Rice, 1976, p. 104). It seems they lived more like roommates.

There were moments of happiness as Louis describes Lestat as handsome and graceful and how sometimes he feels a sense of wonder about him and a connection to him:

> He had dropped his mockery, his condescension. He had forgotten his perpetual anger for just a little while. And this for Lestat was exposure. When we stood alone in that dark street, I felt in him a communion with another I hadn’t felt since I died. (Rice, 1976, p. 96)

Louis appears to feel that Lestat during that time is angry and negative all the time. Perhaps this was true because Lestat had just lost his father and he can probably feel that his new family is trying to leave him, too. Lestat describes Louis: “Shortly after reaching the colony, I fell fatally in love with Louis, a young dark-haired bourgeois planter, graceful of speech and fastidious of manner, who seemed in his cynicism and self-destructiveness the very twin of Nicolas” (Rice, 1985, p. 497). Here, Lestat clearly admits his love for Louis, but in his interview Louis feels Lestat was after his money the whole time and many times says explicitly that he dislikes Lestat and his morals and wanted to leave. Here is an example of how Louis and Lestat sensually describes the five-year-old Claudia:

> See her, Louis, how plump and sweet she looks, as if even death can’t take her freshness; … He might make a sculpture of her tiny lips and rounded hands, but he cannot make her fade! You remember, the way you wanted her when you saw her in that room. (Rice, 1975, p. 90)

Lestat also calls her “dear” and “daughter” and Louis says that in the beginning Lestat “was loving to her, proud of her beauty, anxious to teach her that we must kill to live and that we ourselves could never die” (Rice, 1976, p. 97). One can see that although this family of vampires was together for so long and there were moments of happiness for them, the dynamics were always contradictory and occupied by tension. Perhaps this family was always doomed to fail; however,
there was a possibility of a future, if Lestat would have spoken about his feelings more instead of only acting on them in the worst possible ways.

The reasons that Lestat's family broke apart were numerous. For instance, Louis explains: “It was fear of him that made me tight with him.” (Rice, 1976, p. 96) As Claudia grows mentally, she becomes cold to Lestat and starts ignoring and questioning him as Louis recounts:

> And our fragile domestic tranquility erupted with his outrage. He did not have to be loved, but he would not be ignored; and once he even flew at her, shouting that he would slap her, and I found myself in the wretched position of fighting him as I'd done years before she'd come to us. (Rice, 1976, p. 105)

This shows that Louis and Lestat would sometimes have physical fights and how Lestat threatened to hurt Claudia to keep Louis close. However, the biggest reason for the failure of this family is probably the utilization of the word “slave”. Before Claudia appears, Louis tries to deny that he is slave to Lestat, but realizes that he had been one all along and even Lestat confirms this to him: “That's how vampires increase . . . through slavery” (Rice, 1976, p. 84). Later, Claudia confirms that Louis is Lestat’s slave again to finally make him rebel against him. In actuality, Louis is like a slave because he submits to Lestat, who hoards his knowledge of vampire powers and his knowledge of the other vampires and only occasionally teaches Claudia and Louis more than the bare necessities of vampirism to keep them under his control. Claudia describes their family as “Locked together in hatred”, and Louis explains to the boy doing the interview: “We could not bear to live alone! We needed our little company!” (Rice, 1976, p. 116). As Claudia and Louis begin their rebellion properly, Louis says to Lestat: “Then are you the master of us all? You didn't teach her that. Was she supposed to imbibe it from my quiet subservience? I don't think so. She sees herself as equal to us now, and us as equal to each other. I tell you we must reason with her, instruct her to respect what is ours” (Rice, 1976, p. 107). Lestat does not show his love properly through actions or words. Giving only an impression of a controlling vampire afraid to be alone. This is what his family perceives about Lestat. It is true that Lestat is afraid to be alone and that is most likely the reason his love is twisted into this controlling and negative behavior. He is attempting to create a Victorian family dynamic, with Lestat becoming a controlling father figure and with Louis being the maternal one who takes care of the children, while Claudia would be the obedient child. However, their rebellion and Claudia's independent mind and behavior tears Louis away from Lestat. (Rice uses her knowledge of history to improve on the Brides of Dracula to create Claudia, who represents
the New Woman that was feared during the Victorian era, like the brides symbolize the New Woman in *Dracula*.) When they meet again years later, Lestat describes how Claudia attacked him, which is against the vampire rules, to a group of vampires and this causes them to execute her. Lestat asks them to spare Louis and they do, but Louis could never forgive him for causing Claudia’s death in the end.

In conclusion, the analysis of the phraseology level of the books reveals that Lestat’s relationships with the people he loves are very contradictory which is often the fault of his actions and the things he leaves unsaid, creating misunderstandings. The reasons for their family breaking apart are fear, fights, misunderstandings, Louis being called a slave and Claudia’s rebellion. The main reason they stayed together for 60 years is their fear of loneliness and lack of information on vampires on Louis’ part. The analysis of the psychological and ideological level indicates that Lestat values his family, including his human one, almost above all else, but he is willing to use force to keep them with him if he becomes desperate. (With some he is willing to fight physically, like Louis.) The main reason Lestat seems to want to turn people into vampires is love and seeing a potential new family member. Lestat and a few other other vampires are almost unafraid of taboos like incest, homosexuality and a sensual relationship with a child after they become vampires. However, maybe because these vampires are unable to have sex, they do not feel like they are fully breaking these taboos. Lestat is probably pan-sexual and he fits the one-sex boy theory perfectly as someone metaphorically genderless and still attracted to both genders. Finally, the analysis of the space-time level shows that because of the probable negative reactions to homosexual scenes during that time or her Catholic childhood, the characters likely only act suggestively homoerotically instead of having any explicit scenes.
4.3. Edward (2006): The Vegetarian Vampire

Edward from *The Twilight Saga* is probably the second best known vampire at the moment because of all the controversy about the unsophisticated quality of writing of the book series and the huge number of female fans that the movie series has received. According to Kane (2006), *The Twilight Saga* belongs to the era of the Sympathetic cycle of vampires. This is because these vampires are even more humanized than before, with hardly anything besides their supernatural abilities separating them from humans. Vampires during this era are also often heroes or protagonists. Stephanie Meyer involuntarily or consciously writes about the Mormon values, or in other words the values of the Church of Jesus Christ of Latter-day Saints, because she is part of that Church herself. (She also succeeds in transmitting her ideology to the reader without appearing to preach about them.) The story of the series focuses even more on love and family than the earlier literature about vampires, with fewer other themes, like battles. The four books are narrated by Bella and occasionally Jacob, the werewolf, so to analyze Edward one must use dialogue, descriptions and actions by Edward seen through someone else's perspective in the books.

4.3.1. White Knight Morality

The space-time level of the series takes place when the books were written, so in the beginning of the 21st century. The moral values of Bella and Edward are in a constant struggle throughout the books as they attempt to make their relationship work with Bella's modern values clashing with Edward's old-fashioned values that strongly resemble Mormon family values. Stephanie Meyer herself belongs to the Church of Jesus Christ of Latter-day Saints. (There are also similarities between the vampire authority, Volturi, and fundamentalist Mormons who are described by Syvāniemi (2013) as “the violent and highly patriarchal fundamentalists” (p. 18).) However, the majority of Mormons believe in attempting to reach an ideal state of existence as a family by being honest, lawful and virtuous. Mormons also believe in powers of languages and visions, similar to the powers of Edward and Alice in the series with his telepathy and her visions of the future. They are even in the seventh article in their Articles of Faith: “We believe in the gift of tongues, prophecy, revelation, visions, healing, interpretation of tongues, and so forth” (Syvāniemi, 2013, p.
Next, I will analyze the psychological and ideological level of the books, which are analyzed together for the sake of coherence as explained earlier. As mentioned before, the books are narrated by Bella and occasionally by Jacob. As Edward never narrates, it would seem that this distances him from the reader, but in reality Edward is so focal to Bella that he becomes close to the reader. The reader also learns to understand him well through the dialogue and his actions. The aspects to be analyzed are Edward's willingness to harm others, a comparison of his selfish and altruistic acts to discover his moral values and how he uses his supernatural abilities. First aspect to be analyzed is Edward's willingness to kill and harm people. When Edward had just become a vampire, he drank animal blood for 10 years because of his father figure Carlisle, who made him a vampire. Nevertheless, because in the beginning every newborn vampire's bloodlust is uncontrollable Edward felt that it would be okay if he used his telepathy to only find evildoers to quench his thirst:

Well, I had a typical bout of rebellious adolescence—about ten years after I was... born... created, whatever you want to call it. I wasn't sold on the life of abstinence, and I resented him for curbing my appetite. (Meyer, 2006, p. 298)

Some time later, Edward starts feeling the guilt of taking lives and returns to Carlisle to relearn how to survive with animal blood. He explains: “But as time went on, I began to see the monster in my eyes. I couldn’t escape the debt of so much human life taken, no matter how justified” (Meyer, 2006, p. 299). This means that Edward sees nothing wrong with killing people who he considers evil, but personally he would rather not kill people. Edward's family kills a vampire in Twilight, a great tracker called James, who wants to kill Bella for sport. In Eclipse, Edward kills Victoria, who is seeking revenge for her mate James, by biting her head off to protect Bella:

Edward’s mouth brushed once across her neck, like a caress. ... He could have been kissing her. / And then the fiery tangle of hair was no longer connected to the rest of the body. The shivering orange waves fell to the ground, and bounced one before rolling toward the trees. (Meyer, 2007, p. 553)

In Breaking Dawn, Edward wants to abort his own child, Renesmee, saying that they are going to “take care of this” and “We’re going to get that thing out before it can hurt any part of you. Don’t be scared. I won’t let it hurt you” (Meyer, 2008, p. 120). Edward says this because he is scared for Bella and scared of the child, who is something the Cullen family have never even considered
possible. Edward always tries to avoid harming other people and even Jacob who is love with his wife becomes something like a brother to him:

I am truly sorry for the pain this causes you, Jacob. Though you hate me, I must admit that I don’t feel the same about you. I think of you as a . . . a brother in many ways. A comrade in arms, at the very least. (Meyer, 2008, p. 313)

However, Edward does not see anything wrong with fighting physically with his siblings, but there is nothing suggesting that he would harm Bella in any way. In *Breaking Dawn*, he tries to teach Bella how to fight, but finds himself unable to attack her, so he asks his adopted brother Emmett to teach her how to fight instead. He probably feels free to fight with his siblings physically because vampires are so hard to hurt in this universe.

Next is an analysis of the bloodlust of Edward and how it affects his morality. Edward explains that animal blood cannot fully satisfy them:

I can't be sure, of course, but I'd compare it to living on tofu and soy milk; we call ourselves vegetarians, our little inside joke. It doesn't completely satiate the hunger – or rather thirst.

But it keeps us strong enough to resist. Most of the time. (Meyer, 2006, p. 165)

Edward's bloodlust leads him to Bella and her blood smells even better to him than the best thing he has ever tasted. This suggest that Bella is his “singer”, as in someone suitable as a mate for him. The characters hypothesize that this smell indicates they are genetically suitable for each other, suggesting that bloodlust may be a genetic urge to find a mate and create children, which seems to be possible for these vampires. This is how Edward describes Bella's scent:

To me, it was like you were some kind of demon, summoned straight from my own personal hell to ruin me. The fragrance coming off your skin . . . I thought it would make me deranged that first day. In that one hour, I thought of a hundred different ways to lure you from the room with me, to get you alone. And I fought them each back, thinking of my family, what I could do to them. I had to run out, to get away before I could speak the words that would make you follow . . .” (Meyer, 2006, p. 236)

Nonetheless, in Emmett's case, when he felt this powerful urge twice years before, he killed the source of the powerfully seductive scent both times, which seems contradictory to this theory. Edward is almost totally in control of his bloodlust and drinks mainly animal blood; he is controlled by his morals, his love for his family and probably by his respect for the human laws, although the powerful smell of a mate of Bella tests his self-control severely. This is completely opposite to the
often unrestrained bloodlust of Dracula and of Lestat.

Continuing with the analysis of selfishness and altruism, most of Edward's altruistic acts are towards Bella or his family, whom he loves, so the actions are not fully altruistic as losing them would hurt him, too. He saves Bella multiple times, but occasionally he stands up for what is right for other people, too. Even though he has a problem with his temper, he does not hurt the people who harassed and scared Bella in *Twilight*, because he feels it would be wrong. Starting from *Twilight* Bella wants to become a vampire, but Edward believes turning Bella would probably change her and she might lose her mental faculties completely for years because of the bloodlust. He also fears that she might lose valuable human experiences like attending college and getting married. Eventually Edward agrees to turn her into a vampire, but only after getting married and when she is of age. These conditions make turning into a vampire resemble a woman losing her virginity in Edward's century-old worldview. Withholding this transformation might be considered selfish as Bella begs for it, but at the same time it could be considered altruistic as Edward feels that he is helping her stay human as long as possible. Edward finally turns Bella as she is dying from her difficult childbirth, and he again saves her life. Something clearly selfish is how he stalks Bella almost every night in the beginning by coming to her bedroom without her knowledge, because he is physically unable to sleep. This is an enormous violation of personal boundaries and against the law, as he breaks inside her house without permission. After she finds this out, Bella feels happy about it as she is also obsessed with Edward: "'You spied on me?' But somehow I couldn't infuse my voice with the proper outrage. I was flattered"(Meyer, 2006, p. 256). Even his relationship with Bella puts her at risk, which is why he runs away in *New Moon*. Already in *Twilight* he says: "I infuriate myself ... The way I can't seem to keep from putting you in danger. My very existence put you at risk. Sometimes I truly hate myself"(Meyer, 2006, p. 319). There are many reasons that Bella is put at risk by knowing about Edward. The biggest reasons being that it is against the rules of the Volturi for humans to know about vampires, and Edward himself is being a possible danger towards her. Edward seems to feel that it is selfish to stay with Bella, but certainly both partners in a relationship deserve a choice.

Finally, the analysis continues to Edward's abilities and how he uses them, because as mentioned before power often corrupts. Meyer's vampires have supernatural strength, immortality, great speed, supernatural senses and skin as hard as marble that sparkles in the sun, so these vampires
survive under the sun even though they are very noticeable there. As an example, here is how Edward’s skin in the sunlight is described: “His skin, white despite the faint flush from yesterday's hunting trip, literally sparkled, like thousands of tiny diamonds were embedded in the surface” (Meyer, 2006, p. 228). Lestat also has a slightly luminescent skin, but this is not emphasized as much as the sparkling skin of Edward. Lestat’s skin merely makes him more ethereal. Meyer’s vampires may also gain abilities similar to what they were able to do as humans, but supernaturally strengthened. For Edward this is his ability to read minds. Unfortunately Edward cannot turn his telepathy off, so when he meets Bella, the fact that he cannot read her mind is another reason that causes him to fall in love with her. Edward hates being immortal, because being immortal means that he has to move every few years because of his youthful looks to avoid arousing suspicion. He also hates being unable to control his gift of telepathy. These are also other reasons why he does not want to turn Bella, one other being that she is still a teenager. As it is uncontrolled, Edward’s telepathy is used with good intentions and selfish intentions, as every day he accidentally uncovers some personal issues that others are trying to keep a secret. Edward uses his other powers to hunt animals, to protect Bella even by killing the threat to her and to find people with evil intentions. Edward’s physical strength is so great that he could accidentally hurt or kill Bella just by touching her carelessly:

It’s just that you are so soft, so fragile. I have to mind my actions every moment that we're together so that I don't hurt you. I could kill you quite easily, Bella, simply by accident. ... If I was too hasty . . . if for one second I wasn't paying enough attention, I could reach out, meaning to touch your face, and crush your skull by mistake. You don't realize how incredibly breakable you are. I can never, never afford to lose any kind of control when I'm with you. (Meyer, 2006, p. 271)

This is another reason that he was afraid to begin a sexual relationship with her and even after they were married, Bella has to work hard to seduce him for their first sexual experience. Edward explains how a vampire's beauty makes him “the world’s best predator” because “Everything about me invites you in—my voice, my face, even my smell” (Meyer. 2006, p. 231). Edward certainly does not shy away from using this attractiveness to become closer to Bella, but he does not appear to do anything to raise his level of attractiveness to manipulate Bella, other than showing her that his family is rich with his normal high quality clothes, their expensive cars and explaining his supernatural powers. This showing off does not seem to be intentional however.
and power are known to make some women more attracted to some men. The common abilities of a vampire in Meyer's universe actually are quite few when compared to Lestat and Dracula's supernatural abilities, especially considering how rare gifts like precognition are among Meyer's vampires.

The phraseology level analysis will begin by examining the appellations for Edward. Throughout the series Edward is called “Edward Cullen” and “Edward”, of course. In the beginning he is often called by the appellations “boy”, “boyfriend”, “bronze-haired boy”, “the beautiful boy”, the “strange boy”, “brother” and “son”. He is called “son” even by Esme who was turned into a vampire after him. Nearly every appellation here indicates his youthful appearance and beauty. Later, he is called “vampire”, “husband” and “father” to describe his new roles in life, after having been the physically youngest son of his family for such a long a time. He usually fulfills every duty required by these new roles quite happily, for example, attaining their own house. Very few call him anything negative as he is usually polite to everyone. For instance, Jacob calls him “a leech” and a “loathsome vampire” in his mind only after Edward changes his mind about aborting Edward's child (Meyer, 2008, p. 300). (This happens when Edward realizes that his child probably will not kill Bella, when before Edwards and Jacob both wanted to abort the child out of fear for Bella.) Besides appellations, Edward is also directly represented as “ideal” and “always the gentleman”. Edward's idealistic values are obviously then being polite and virtuous towards as many people as possible, but defending the people he loves is his priority. Ironically, Bella profusely describes “his angelic face” when vampires are a type of a demon. (The author uses the word “he” instead of “Edward” quite a lot, but this happens mostly when there are no other men around, so this gives an appearance that Edward is so close to the reader that even his name does not need to be said.)

One can conclude from the analysis of the phraseology level that Edward follows quite a strict moral code and he does every duty required of him by his new roles in life. He is also polite and virtuous towards almost everyone. One of the few times that Edward is written about in negative appellations is when he decides to do the right thing considering his child. Edward is supernaturally attractive and certainly does not seem to mind using this on Bella. He almost accidentally shows off his supernatural powers and wealth too. This suggests that Edward is not as perfect a person as he seems because this means he exploited his “powers” to make Bella attracted to him. At the same time knowing that making her close to him would place her in danger from the Volturi, he
still becomes close to her, which makes it a selfish decision. The analysis of the psychological level shows that Edward as a newborn vampire killed evildoers, but the guilt of killing people caused him to reconvert to vampire vegetarianism. During the books the only times that Edward kills anyone it is because he is protecting Bella. The same applies to the time he wanted to abort his child to protect her. He very rarely harms anyone, even befriending his love-rival. Edward nearly completely controls his bloodlust. While Edward is mostly altruistic, he often acts in a selfish manner because of love. He also personally tries to protect Bella by not turning her into a vampire even when she begs for it, when it would also make her safer from the Volturi. He did this to protect her human life, but considering all the good that would come from turning her, this is also selfish. Edward is also so strong that it is possible for him to accidentally kill Bella. He certainly acts against the law by breaking in Bella’s house to spy on her while she sleeps, so he is not always lawful. It seems quite clear that Edward wants to be the White Knight who saves everyone most of the time, although his White Knight syndrome causes him to act selfishly altruistically sometimes.

The analysis of the space-time level reveals that Edward represents the author’s Mormon values by striving to be honest, lawful and virtuous. While Bella represents the opinions of the modern society almost elsewhere in the United-States of America.

4.3.2. Ideal in Every Way

The space-time level of the books is the modern day culture in America. Especially Meyer’s Mormon values have influenced the family dynamics. Mormon family values often include patriarchal and polygamist values, even though the Church of Jesus Christ of Latter-day Saints has officially accepted the equality of men and women. Edward’s family is definitely lead by a man, Carlisle, but it seems that Meyer is attempting to make Carlisle and his wife both the leaders of their family. As for polygamy, there really is none in this series. The only things slightly similar are the big size of the Cullen family living in the same household and the rivalrous love triangle that happens between Edward, Bella and Jacob. In The Twilight Saga, Edward often represents Mormon values through his honesty and virtuousness, even though he first strongly advocates aborting his child, which is against Mormon values. Bella represents modern values being originally from a divorced family and being quite independent.
As before, the psychology and ideology level will be analyzed together. The main characteristics of Edward’s family that will be examined are the respect for free will, love, sexuality and family dynamics. Edward respects the free will of others and only rarely uses force to get his way. Most of these uses of force are instances where he protects his family. Edward is slightly patriarchal as he makes many of the decisions about his relationship with Bella alone. He feels it is morally wrong to turn Bella into a vampire before she graduates and until they have been married. Thus, this causes Edward to withhold his power to transform her into a vampire while also making him the authority in the relationship on all things vampire. For example, in *Twilight* as Bella practically demands to become a vampire Edward responds: “Bella, we’re not having this discussion anymore. I refuse to damn you into an eternity of night and that’s the end of it” (Meyer, 2006, p. 415). This response may seem very infantilizing to some, but it is quite a natural statement to make in an argument. However, it is still Edward taking away Bella’s power to choose to become a vampire. In addition, Edward is the one who leaves Bella in *New Moon* to protect her, making this decision completely by himself and not informing Bella properly of the reason why he leaves. (In *Breaking Dawn*, Rosalie is afraid that Edward and others are going to use force to abort the child, but that is something Edward would never do.) In these cases, Edward does not use his supernatural powers, but in a way he uses force without respecting Bella’s decisions and emotionally hurts her.

Next is Edward’s sexuality, which will be examined with the help of Hendershot’s (1995) one-sex body theory on vampires and theories of homosexuality as they were examined with the other vampires. As mentioned earlier, Edward is extremely heterosexual when compared to Dracula and Lestat, although in popular culture he is called “the gay vampire”. He has gained this popular appellation because he sparkles in the sun like all of Meyer’s vampires, because of the feminine qualities in his personality and probably because he is seen as old-fashioned, which is often mocked as effeminate or “gay”. (As in he wants to wait until marriage to have sex.) To give an example, in the site Urban Dictionary “gay” is one of the words associated with him and there are many forums which discuss his gayness derogatorily like stardustninja (2009) on a thread on MyAnimeList: “he must be because only a gay vampire sparkles” (MSG 6). Meyer does not include even any homoerotic imagery where Edward would bite a man for other reasons than to fight someone violently and not the slightest bit sensually. Some people might argue that Bella’s lack of personality means that Jacob, the werewolf, who competes for her attention with Edward is actually attracted to Edward and vice versa and they are trying to become close to each other.
through her. (Edward and Jacob's initially passionate hatred of each other has inspired some fanfiction, where the writers twist that hatred into love or lust.) As for the one-sex body theory, Edward seems to have a personality that is a combination of masculine and feminine traits; he quite probably developed the feminine traits through his telepathy by becoming more understanding of others. He is sensitive, beautiful, gentle and understanding, but he has masculine traits like great strength and controlling habits. He appears almost genderless, even though almost all of these traits are normally what women describe as traits that they look for in men. Edward and Bella do consummate their marriage, so Meyer's vampires are capable of sex. Nevertheless, her vampires cannot create children with other vampires, they can only be created with a human partner, although these children are extremely rare, i.e. Edward's daughter with Bella. This ability to only have children with humans seems to be another reason to assume that bloodlust might exist in vampires to create families. After marriage, Edward and other vampires are quite open about their sexuality most likely because vampires have incredible senses, so hiding something like that would be quite impossible.

Finally, the examination of Edward's family dynamics to figure out the family hierarchy and the examination of his ability to love begins. (Edward's ability to love is analyzed because it is deeply intertwined with the ability to form the type of family that these three vampires are able to create, i.e. Dracula's harem.) It is clear that Edward loves everyone in his family, but Edward did not automatically love his daughter unlike Bella because the child was threatening her life. After Edward starts hearing his child's thoughts, he realizes that his daughter already loves Bella in the womb and she does not want to hurt her mother. This is when he finally starts loving his child too and wonders with Bella: “As he stared at her, his face was not frightened or angry or burning or any other expressions he’d worn since their return. He was marveling with her” (Meyer, 2008, p. 299). Edward also cares about other people because he understands them so well through his telepathy. Edward is not the authority in his whole family as the authority figure is mostly Carlisle, the oldest parent figure with medical knowledge and exceptional control over his bloodlust. Carlisle is the head of the family and the oldest vampire, having been born in the 18th century. Carlisle is also the one who inspires the others to become vegetarians. He is in love with Esme, a vampire that Carlisle turned just after he made Edward. Both were turned right before they almost die as humans. Esme and Carlisle are the parents of their large family, worrying and taking care of everyone else. Emmett and Rosalie are the second oldest couple of vampires, but there does not
appear to be a mate relationship like Bella and Edward's relationship. Emmett and Rosalie are also more distant from their family, especially Rosalie. This distance changes with the addition of Renesmee, since Rosalie has always wanted a child and becomes a loving aunt. Jasper and Alice are the newest couple of vampires, who are very powerful with Jasper's ability to affect emotions and Alice's precognitive abilities. They are powerful and they are “mates” like Edward and Bella. However Jasper is so newly turned that he cannot control himself properly, which means that the rest of the family must watch out for him. Also, Alice's ability is not always right, so it can be dangerous to rely on her visions too much. Edward is someone Carlisle listens to and respects. Bella integrates quite easily into the family and after Renesmee is born, she is happily accepted, too. Renesmee is a strange half-vampire and this means that her mind is advancing at a fast pace and even her body will grow from a baby to an adult in seven years. This fast growth will stop when she hits adulthood (as shown by the example of Nahuel). Renesmee's bloodlust is same as other vampire's. (The Volturi believe that the Cullens turned a toddler into a vampire and that she will not be able to control her bloodlust, which is one of the reasons why they attempt to destroy them.) The werewolf Jacob discovers that Renesmee is his mate, so it is pretty certain that he will become Edward’s son-in-law. A fact that Edward seems slightly more ready to accept than Bella. In his family of three, Edward is mostly the one Bella and Renesmee respect as someone who can offer great advice and who can control himself better. As a husband and wife, Edward and Bella are probably meant to be equals, but they do not appear this way often in the series. This patriarchal theme in *The Twilight Saga* repeats the patriarchal families of Dracula and Lestat.

Bella never seems to feel the appropriate amount of fear for her survival regarding Edward. Even when Edward tells her that he killed people after he left Carlisle for a while, but has not yet told her that they were all criminals, Bella just feels intrigued. She just says it does not repulse her and adds “I guess...it sounds reasonable” (Meyer, 2006, p. 299). Nearly the only time that Bella feels afraid of him is when Edward shows her his strength and speed and tells her “As if you could outrun me ... As if you could fight me off” (Meyer, 2006, p. 231). Nonetheless, the first time they meet, Bella reacts in a contradictory manner by becoming fascinated by Edward when he shows his negative reaction to her by glaring at her with “his black eyes full of revulsion” (Meyer, 2006, p. 21). (Some consider this a metaphor to how women often become interested in a man they cannot have, i.e. a gay man.) Both Bella and Edward seem to be obsessively in love with each other. At first, it is because they are both mysteries to each other, but then Edward sees how different and
independent she is from everyone he knows. Bella, on the other hand, becomes fascinated by the vampires, by the closeness of their family and by their beauty. Sometimes, it appears that Edward appreciates Victorian family values more by making important decisions about both of them by himself and often protecting Bella. However, Bella wants an equal relationship:

I'll be the first to admit the I have no experience with relationships ... But it just seems logical . . . a man and a woman have to be somewhat equal . . . as in, one of them can't always be swooping in and saving the other one. They have to save each other equally.

(Meyer, 2006, p. 412)

At the end of the series, it is finally Bella who saves everyone in the family. For Bella, family is first, too, as she has almost always taken care of her mother before her own happiness and even places Renesmee's survival before her own. It is also apparent that she longs to be a part of the Cullen family that is large and so close to each other. This seems to foreshadow a good future for their relationship, considering their similar priorities.

First, studying the phraseology level through the appellations, most of them describe the roles Edward has to fill: “boy”, “boyfriend”, “son”, “brother”, “father” and “husband”. Edward takes these roles extremely seriously as his responsibilities even though he will forever be a teenaged boy on the outside, never a man. Outsiders certainly would not expect a teenager to fulfill all of their responsibilities. Edward's family is most precious to him, but he is capable of fighting physically with at least some of them as when Rosalie shows his callousness towards the survival of Bella through the childbirth: “Edward's face went white as snow. His hands curved into claws. Totally egotistical and indifferent, Rosalie twisted in her chair so that her back was to him. He leaned forward, shifting into a crouch” (Meyer, 2008, p. 278). In the end, Edward is stopped by Jacob right before he attacks. Strangely when it comes to appellations he is never called “Ed”, which is a common way to make a nickname for “Edward” when both Isabella and Renesmee have nicknames, i.e. Bella and Nessie. This is most likely because of his aristocratic behavior, which does not encourage informal appellations like that. In addition, Esme explains that for a long time Edward has been “the odd man out” in their family while everyone else is in a relationship (Meyer, 2006, p.322). This is probably the reason Bella was so easily accepted by everyone in the family, except for Rosalie. Edward’s aristocratic manners create distance in with almost everyone in his life, it even makes his relationship with Bella more problematic because of Bella’s frequent inferiority complex. In the beginning, Bella describes him as “mythical” and “ghostly”, meaning
something unreal and untouchable, but as they learn to understand each other and as Bella becomes an equal to him by becoming a vampire, this distance almost disappears. However, even at the end of the series Bella says to him: “You are fairly ideal in every way”, so there may still me some over-idealization of Edward on her part (Meyer, 2008, p. 696).

Next to be analyzed are the descriptions of Edward and the Cullen family. The first description of Edward is being together with his family, his siblings. Bella first notices the siblings sitting apart from the other students and how every one of the siblings looks different from each other, but how they are all pale and have dark eyes. Then she describes:

I stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful. They were faces you never expected to see except perhaps on the airbrushed pages of a fashion magazine. Or painted by an old master as the face of an angel. (Meyer, 2006, pp. 16-17)

This first sight of Edward being so similar to his siblings intertwines the idea of Edward with the idea of his family for Bella. Indirectly representing them as inseparable concepts to Bella and the reader. Every vampire's beauty is exaggerated, even Bella’s once she is turned. This is because of the most usual reason that vampire's are beautiful; because their beauty helps them attract their prey, humans, just as it was the case with Stoker's and Rice's vampires. The nomad vampire Garret describes the Cullen family:

I have witnessed the bonds within this family—I say family and not coven. These strange golden eyed ones deny their very natures. But in return they have found something worth even more, perhaps, than mere gratification of desire? I've made a little study of them in my time here, and it seems to me that intrinsic to this intense family binding—that which makes them possible at all—is the peaceful character of this life of sacrifice. There is no aggression here like we all saw in the large southern clans ... There is no thought for domination. (Meyer, 2008, p. 666)

Most vampires in Meyer's universe have red eyes, but the Cullen family has golden ones because they drink animal blood. This is why the nomad calls them “strange golden eyed ones”, considering how rare it is to have enough self-control to do this. (As for why they sometimes have dark eyes, every vampire has black eyes when they are hungry.) It seems that usually if vampires are in a big group they are called a coven. In these covens, there appears to be a lot of aggression and one or more vampires with the desire to dominate others. It seems that these other covens represent the
families of older literary vampires like Dracula and Lestat quite well. This nomad describes the Cullens to be completely different, calling them a peaceful family with strong bonds living a life of sacrifice. At the end of the series, Bella and Edward accept Jacob into their family by acknowledging him as their future son-in-law. As the stand off against the Volturi begins, Bella sends Renesmee away with Jacob. There Edward bids Jacob farewell: “Goodbye, Jacob, my brother . . . my son” (Meyer, 2008, p. 671). This is strange considering they look the same age, but in his mind Edward is about a hundred years old, so calling Jacob his son is not so incorrect. At this point, Jacob probably does not truly feel like a son to Edward, but Edward knows him well and knows that in the future he will most definitely become his son-in-law. For a vampire, this is revolutionary to accept a werewolf, or more correctly a shape-shifter, into their family. Revolutionary because werewolves are mythologically the arch enemies of vampires in literature and in films. Edward values marriage as a commitment to always be together, whereas Bella does not value marriage. Bella is willing to become a vampire to be together with Edward forever but in the beginning she is against marriage. This is because she does not believe in the system of marriage anymore because of the example of her parents most likely. She eventually changes her mind and marries Edward, realizing that becoming a vampire for Edward really is the same as committing to a marriage.

In conclusion, the phraseology level of the *Twilight Saga* reveals that Edward fills many roles in his life and respects the duties of these roles, i.e. his duties as a husband and father. Additionally, he may aspire to be virtuous, but he does not have a problem fighting his siblings physically. It seems apparent that Edward’s aristocratic manners keep others at a distance, which causes some over-idealization of him by his wife. Meyer introduces Edward together with his siblings to entwine the ideas of family and Edward together. The Cullen family is described as peaceful and well-bonded to each other. What is revolutionary for a family of vampires is that the Cullen family is vegetarian, not aggressive and they are even willing to include a werewolf into their family. In the analysis of the psychological and ideological level, it becomes clear that Edward is willing to kill to protect his family, and to protect his family he is even willing to hurt them emotionally. It also becomes clear that Edward sometimes acts in a very patriarchal manner with Bella by taking away her power to choose something. Most of the time Edward is honest, respectful and virtuous, though. In the analysis of Edward’s sexuality, it is shown that the word “gay” is used often by readers/movie watchers when people speak of Edward, when there are no actual indications of any homosexual leanings. On the other hand, Edward’s personality is an amalgamation of masculine and feminine
features, which almost seem to create a genderless vampire in Edward (according to the one-sex body theory). Meyer's vampires seems to be a biologically guided by an increase in their bloodlust to a genetically suitable human to create more vampires. There is a problem with this theory as this bloodlust will more likely cause tragedy than a new family. The family dynamics analysis reveals that Edward loves everyone in his family, although he had to hear his daughter before he started to love her. Edward is in a respected position as an adviser in his extended family and in his family of three. Even though it is likely that Edward and Bella are meant to seem equal, this respect for his advice raises him into a patriarchal position. Finally, in the analysis of Bella's relationship with Edward, it becomes clear that Bella and Edward have been obsessed with each other since the beginning. This causes Bella to become more fascinated with Edward and his family even when Edward appears more dangerous. Bella also clearly says that she wants an equal relationship and finally at the end of the series she saves everyone, although Edward's relationships in the series seem more patriarchal. It is a good sign for their relationship that both of their priority is their family. The space-time level of the series is modern day America. This space-time analysis also shows that Edward represents Mormon values and Bella represents the values of an independent modern girl in the series.
5. The Changing Image of the Vampire

In this section, I will discuss the similarities and the differences between Dracula, Lestat and Edward that were discovered in the analysis section and examine how they have changed the image of vampires through time. This will be done in two different subsections. Aspects of their morality will be compared in the From Monster to White Knight subsection. The aspects that will be compared in this subsection about morality are their willingness to harm others, a comparison of selfishness versus altruism, how they use their supernatural abilities, their bloodlust and their moral values. In the next subsection, From a Harem to a Family the aspects of their families are compared. The aspects that will be compared there are family dynamics, love, sexuality, willingness to harm family and family values.

5.1. From Monster to White Knight

This subsection explores the morality of Dracula, Lestat and Edward and how the moral representations of vampires have changed through time. First, the similarities of their moral values are examined. Then, there is the examination of their differences. Lastly, there is the summation of these changes in the image of the vampire, which is the conclusion of this subsection.

The moral values of these three vampires are clearly very different from each other as Dracula murders anyone he wishes, Lestat is immorally selfish and Edward morally attempts to be a White Knight. These three vampires do have some similarities nonetheless. For example, their bloodlust remains mostly the same and this bloodlust causes all of them to kill people. (Although Dracula kills indiscriminately, Lestat kills evildoers and innocents and Edward only evildoers.) Certainly, in selfishness both Lestat and Dracula are quite equal, but Lestat and Edward also act selfishly because of love. Additionally, Lestat and Edward can both be altruistic, although altruism is mainly Edward’s personality trait. The basic abilities of a vampire are pretty much always similar as there is the strength, the heightened senses and the immortality. All of these vampires use their abilities unethically towards humans and other vampires, although in Edward’s case it is involuntary or subconscious. All three of these vampires are aristocratic, wealthy and entitled. This shows even in their morality as they often act entitled as if everything will go just as they believe and almost
everyone will bend to their will eventually. This sense of entitlement makes them act egoistically. The time periods in the books of Dracula and Lestat overlap, although they are hardly ever on the same continent, these two are also morally so similar with their priority being hedonistic pleasure and being egoistically selfish. However, Lestat is capable of doing the right thing like Edward if the price of not doing the right thing is too large. Finally, all of these books have been influenced by religion, Dracula by Christianity and by smaller religions, The Vampire Chronicles by Christianity and The Twilight Saga by Christianity and by Mormonism. These have affected the moral struggles of these characters and the plot of these books. However, with Dracula and Lestat even their fears and weaknesses are founded in these religions.

Next, I will examine the differences between the morality of these characters. First, I will compare their willingness to harm others. Every one of these vampires feels an overwhelming bloodlust, but they all seem to be able to control it, because they are not killing people all the time. As mentioned in the paragraph above these vampires are all willing to kill, but there is a change in their victimology; although Dracula kills anyone he pleases, Lestat kills mainly evildoers but also innocents and Edward only kills evildoers. They all justify their actions to themselves just as every thinking creature does. First, Dracula probably considers all humans as prey. Secondly, Lestat attempts to only kill evildoers, but his narcissism allows him to kill innocents relatively without guilt. Finally, Edward makes certain that he only kills evildoers. However, Edward feels so strongly against killing people that he drinks only animal blood, although he is willing to kill to protect the people he loves. This is a massive shift in morality in representation of vampires as Edward does not even receive enough satisfaction from animal blood. This shift in vampire morality seems to be another thing caused by writers who want to make vampires more sympathetic and relatable for the readers. Certainly many people can relate to fighting an addiction. Dracula and Lestat are willing to harm their family emotionally and physically and Lestat even indirectly kills his “daughter” as revenge. Edward is willing to physically and emotionally harm his siblings, but very rarely does so. He hurts Bella emotionally when he tries to protect her but he is unable to harm her physically on purpose. It is apparent that a seed of selfishness is visible in every vampire, but there is a clear change in the amount of selfishness from a completely selfish personality to only a barely selfish personality. This corresponds with the increase in altruism through time for these vampires. This is why Dracula is called a monster and Edward resembles a White Knight. The basic abilities of these vampires might be the same as mentioned in the paragraph before, but the
amount of other supernatural abilities that vampires have seem to decreasing. Thus vampires are being represented as less and less powerful as time goes on, most likely to humanize them more. For instance, the ability to mesmerize humans becomes less powerful and in Meyer's case, it disappears completely as a common vampire ability. Also Dracula's demonic abilities of changing into mist or a wolf disappear almost completely from literary vampires, most likely as these skills are too unrelatable for the readers. These differences are clearly visible in the phraseology level of these books where the more negative words that characters use to describe these vampires in the books are decreasing more with the change in genre from horror to romance and in perspective from villain to protagonist/hero. As for how religion differs in these books, there are quite clear differences. Dracula is the enemy of the religious. Lestat begins a search for religion and a search for his conscience. Edward on the other hand never speaks directly about his faith, but he certainly acts as someone of the Mormon faith would, which makes his part of the religious. This suggests an increase in religiousness of vampires, which leads to more “good” acts because these religions value goodness. Vampires are already creatures very conflicted about themselves, but religion mainly doubles this conflict about themselves. The time periods when these books were written also clearly influenced the morals of these characters as during the Victorian era everything had to be represented as clearly evil or clearly good and as a villain of the piece Dracula is represented morally clearly evil. During the 20th century many cultures experienced many harsh changes and this caused for people to begin to see that many things are morally gray, which is why Lestat is such a conflicted morally gray character. Finally, Edward was created in the beginning of the 21st century when literature has become more focused on personal stories, which is why Edward is the clear hero of the story. (Meyer probably also made Edward so clearly good to combat the large amount of modern antiheroes.)

It is undeniable that the representation of vampires has changed quite drastically. Dracula is inhuman and demonic and there are no other vampires in Stoker's universe besides him and his brides, which makes him a lone hunter. This means Dracula is not bound by any rules unlike Lestat and Edward who have to follow the rules made by other vampires. The changes from Dracula to Lestat morality-wise are not that large, but the changes in perspective and in the abilities of the vampires are, perhaps, the biggest changes there. (Although, the appearance of the ability to love is debatable here, as Dracula only claims that he is able to love.) The changes from Lestat to Edward show increasing altruism and decreasing selfishness, the return to heteronormative values
and an increase in the value of marriage and family. The clear change between the oppositions of killer versus vegetarian and selfishness versus altruism represents the other changes quite perfectly.

5.2. From a Harem to a Family

This subsection explores the families of Dracula, Lestat and Edward and how the representations of vampire families have changed through time. First, the similarities of their families are examined. Then there is the examination of their differences. Lastly, there is the summation of these changes in the family dynamics of the vampire, which is the conclusion of this subsection.

First of all, as the discussion on the similarities of these vampires begins, one can see that all three of these vampires seem to value having a family quite highly, but there still exist vampires that are completely alone. Quite similarly, Dracula and Lestat spend a lot of time alone even though they theoretically have family somewhere in the world. A certain similarity shared by these vampires and most of humanity is the desire for a family. Because these vampires are immortal and they were probably all created from humans, they are also social animals. This makes them even more susceptible to a fear of loneliness, because of their long lives. For example, their bloodlust remains mostly the same and even the tempting smell of a mate that appears in Meyer's books has been hinted at in the books of Rice and of Stoker as something that helps them create families. Dracula and Edward are highly heteronormative in their sexuality, as there is hardly anything that could be considered a metaphor for homosexual activities. It seems as if heteronormative values are making a return to the mainstream popular culture in some parts of America at least. As for love, when it comes to these vampires, Dracula and Lestat have difficulties showing their love, but Edward is able to clearly show his love. Some may even consider Dracula incapable of love. In all of their families, patriarchal hierarchy seems to be quite prominent, (especially when you consider Louis to be a maternal figure in Rice's books). Although, Meyer attempts to make Edward seem more equal with Bella. This all resembles Victorian family values, which is probably because all three of these vampires have lived in those times. (Edward was born right after the end of the Victorian era, however, because it was in America these values still dominated in his childhood.) Finally, one of the attractions of a vampire is that they can seem genderless and, yet, sensual a the same time,
something which all three of these vampires accomplish. Their sexuality and the lack of sexual scenes are aspects that have been strongly influenced by the religion of the author and the time periods when they were written. These likely caused the lack of sexual scenes and the genderlessness of Dracula and Lestat.

As the discussion moves to the differences between the families of these three vampires, one can find many differences. One of the most noticeable differences is the sexuality, because even though the sexuality of Dracula and Edward is very similarly heteronormative, the sexuality of Lestat is very much different. Lestat is clearly a bisexual and even as a vampire he mostly has relationships with men. This deviance before a return to the heteronormative vampire is, perhaps, the result of the rise of the LGBT movement during the time *The Vampire Chronicles* were written. Another noticeable difference in their sexuality is that Edward is actually able to have sex and he is able to traditionally create a baby with a human. This is something very new for vampires and this seems to encourage very traditionally heterosexual values, likely because of Meyer’s religion.

Marriage is something that Edward values as he basically argues Bella into marrying him, while Dracula and Lestat both do not value marriage as they do not value ecclesiastic systems either. Dracula and Lestat do not seem willing to commit to someone as tightly as marriage would require as well, because of Dracula ego and his harem and because of Lestat’s inability to convey his feelings and his egoistical personality. These three vampires also have very different family values. Edward is very dedicated to his family and his responsibilities, while Dracula and Lestat follow their own desires more than take care of their families. They all seem willing to harm their families, but in Edward’s case this is just with his siblings when their arguments become physical, but he could never hurt his wife or his child. Dracula on the other hand threatens to harm his brides and enthralls them, so that they are practically forced to be with him and forced to become vampires themselves. Lastly, Lestat physically fights with Louis who he claims to love and directly causes the death of his vampire daughter. Lestat also forces Louis to stay with him by making their daughter and tying him into an almost traditional family dynamic for decades. Dracula is never really tied down by his family, while Lestat seems to want to be tied down with a family. However, it is only Edward who manages to create a functional family dynamic that will last. The family hierarchy of vampires has been changing even though all three vampires are the patriarchal heads of their own families, especially Dracula. Lestat still has a mother who is alive who often dominates him, he has a mother/lover figure Akasha who is more powerful than him and his longterm family attacks him.
trying to kill him. Edward, on the other hand, is the second-in-command in the Cullen family.

Considering all of these changes in the families of vampires, it is easy to see how vampire families are one of the aspects that have most changed through time. The earlier vampires resemble lone hunters, who still have a sort of a family, while modern vampires are creating more traditional families. Not only did the earlier vampires only have small families, but it almost seemed like they were the only vampires that existed in their universes, because no culture of their own or no other vampires were mentioned. However, through time an increasing number of vampire cultures has appeared beside the lone vampires. All of this is happening because vampires are becoming increasingly humanized, and culture, rules and traditional families make vampires increasingly relatable for the readers. This same phenomenon is also causing vampires to become less and less powerful even in their family hierarchy to make them more human. Another large change that is happening for vampires is the increasing ability to feel and to express love, making them less demonically unemotional and more human. Vampires have also become less willing to harm their families, less willing to force them to become vampires and to force them stay with the vampire who turned them. Thus, their family values are becoming more acceptable for the readers, too. Although vampires have always been at least slightly genderless, they have almost always been sensual. Nonetheless, modern vampires have become able to do intercourse (and this has also become more explicitly described in literature lately). This is most probably another aspect that has changed because of humanization.
6. Conclusion

In this thesis, the comparison between Dracula, Lestat and Edward shows that the increasing humanization of vampires in literature is becoming quite obvious, especially through changes in their moral values and in the changes of their family dynamics. The analysis in this thesis demonstrated that vampires who used to be considered monsters morally are becoming altruistic romantic partners in literature at the moment. As for the family dynamics, vampires used to be represented as lone hunters or selfish even towards their families, but nowadays they are more altruistic and have larger families. However, even now the representations of vampires have stayed patriarchal, slightly violent and almost genderless even as they are sensual. Their sexuality has varied, (which has been helped by the genderlessness of vampires), but now they are often represented in a heteronormative manner. They have also gained the ability to do intercourse and to create a baby with a human. All of this is changing vampires to become more human and more relatable to the majority of the readers.

The analysis of this thesis follows Uspensky's point of view theory and references many other authors who have written about these vampires and the changes that have happened throughout the years. However, this thesis includes a lot of personal analysis, which is not always the most reliable way to analyze literature. This detailed style of analyzing was needed as although there are some texts examining many of the changes discussed in this thesis, those texts were more vague. This thesis focuses on the details by ascertaining the characteristics of these three popular representations of vampires in three eras of vampire literature. This thesis also narrows the focus to morals and family only.

Finally, one could analyze the changes examined in this thesis further by analyzing the statistically most used words in describing these characters. Or perhaps going in a different direction by examining popular female vampires or vampires in films and television. Lastly, it would be interesting to discover if other aspects of vampires besides morality and family have changed this clearly.
References

Primary Sources


Secondary Sources


