
ANG1755: Vampires in Films and Literature

Winter 2020
Dr. Michael E. Sinatra

Week 3

- ❖ Bram Stoker, Dracula (1897)
- ❖ The Fearless Vampire Killers (1967)
- ❖ Buffy the Vampire Slayer: 'Buffy vs Dracula'



Edward Munch
'The Vampire' (1893)
[originally titled 'Love and Pain']

Dracula

Bram Stoker (1897)



The Un-Dead

- ❖ Draft refers to 'Count Wampyr'
- ❖ Stoker's working title was The UnDead or The Dead Undead (cf. "when she is the dead Undead".)

Narrative Voice(s)

Polyphonic Aspect

- ❖ Jonathan's journal
- ❖ Mina's, Lucy's, Arthur's, and Seward's letters
- ❖ Mina's journal
- ❖ Dr. Seward's diary
- ❖ Mina's and Van Helsing's Memorandum
- ❖ Anyone missing?
 - ❖ Quincey Morris and Dracula

Dedication

“How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated”

Note

“We were struck with the fact, that in all the masses of material of which the record is composed, there is hardly one authentic document; nothing but a mass of typewriting, except the later notebooks of Mina and Seward and myself, and Van Helsing’s memorandum”.

Mina: “Of course my statement must be taken cum grano, since I am writing from the dictation of a clerk of the Russian consul, who kindly translated for me, time being short”.

“The book provides no guidance about how we should take Mina’s transforming experience into account as we read her transcription of events that turn out to be otherwise unverifiable. The issue of the narration’s reliability is bottomless.”

John Paul Riquelme, ‘Doubling and Repetition/ Realism and Closure in Dracula’ [2002] 569.

Steward: "Truly there is no such thing as finality". [cf. Dracula's death]

"But, on the instant, came the seep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr Morris's bowie knife plunged into the heart.

It was like a miracle; but before our very eyes, almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight".

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It was like a miracle; but before our very eyes, almost in the drawing of a breath, **the whole body crumbled into dust** and passed from our sight". [cf. Hammer's 1958 Horror of Dracula and Buffy, amongst others]

Social Class

Jonathan: "When later I saw him through the chink of the hinges of the door laying the table in the dining-room, I was assured of it; for he does himself all these menial offices, surely it is proof that there is no one else to do them".

Jonathan: "[I] found him making the bed. This was odd, but only confirmed what I had all along thought --that there are no servants in the house".

Mina: "it made me think of the wonderful power of money! ... I felt so thankful that Lord Godalming is rich, and that both he and Mr Morris, who also has plenty of money, are willing to spend it so freely. For if they did not, our little expedition could not start, either so promptly or so well equipped, as it will within another hour."

"Capital is dead labour which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks".

Karl Marx, Capital, vol. I, p. 342

Orientalism / Reverse Colonization

Jonathan on Dracula: “a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. ... more like the hand of a dead than a living man”.

Mina on Dracula:

“He was very pale, and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin man, with a beaky nose and black moustache and pointed beard.”

“His face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s.”

Jonathan: “Left Munich at 8:35p.m. on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late. ... It seems to me that the further East you go the more unpunctual are the trains. What ought they to be in China?”.

Reverse Colonialization

- ❖ “there are no maps of this country as yet to compare with our own Ordnance Survey maps” (cf. Dracula’s preparation)
- ❖ “the story of his race”
- ❖ Arrival of Dracula on the Demeter (Greek goddess of fertility) and departure on Czarina Catherine
- ❖ “We are bringing a good deal of ready money”[.]
- ❖ “If America can go on breeding men like that, she will be a power in the world indeed”.

Science / Technology

Seward to Arthur: “Professor Van Helsing, of Amsterdam, who knows as much about obscure diseases as any one in the world”.

“He is a philosopher and a metaphysician, and one of the most advanced scientists of his day; and he has, I believe, an absolutely open mind”.

- ❖ “It is nineteenth-century up-to-date with a vengeance”
- ❖ trains
- ❖ shorthand
- ❖ typewriter
- ❖ recording technology
- ❖ Telegraphs

Sex and Psychoanalysis

- ❖ Freud and Breuer’s Studies in Hysteria (1895)
- ❖ ‘Psychoanalysis’ (1896) [Steward and Van Helsing]

Freud in Three Essays on the Theory of Sexuality (1905):

“No one who has seen a baby sinking back satiated from the breast and falling asleep with flushed cheeks and a blissful smile can escape the reflection that this picture persists as a prototype of the expression of sexual satisfaction in later life” (182). [cf. Mina and Dracula]

“his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man’s bare chest which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten’s nose into a saucer of milk to compel hit to drink”.

Ernest Jones (On the Nightmare, 1929):
Dracula as an indicator of “most kinds of sexual perversions”(72). [cf. Van Helsing’s necrophilic ‘sperm’]

“Holding his candle so that he could read the coffin plates, and so holding it that the sperm dropped in white patches which congealed as they touched the metal, he made assurance of Lucy’s coffin”.

Jones also writes: “In the unconscious mind blood is commonly an equivalent for semen” (119). [cf. blood transfusions, and Mina’s sucking of Dracula’s blood]

“When the blood began to spurt out, he took my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the -- Oh my God! my God! what have I done?.

In The Four Fundamental Concepts of Psycho-Analysis (1973), Jacques Lacan argues that sexual desire is ultimately a desire for that missing thing that would make us immortal (198). [cf. vampirism as exchange of fluid]

Dracula **overcodes** sexuality at the level of performance, but **undercodes** it at the level of utterance.

Masculinity / Oscar Wilde

Polymorphous Sexuality

“Turn-of-the-century ‘Inversion theory’ considered homosexual neither male nor female, but, in Edward Carpenter’s phrase, the ‘intermediate sex,’ inhabiting a no-man’s land like the Undead who were neither dead nor alive”.

Talia Schaffer, ‘The Homoerotic History of Dracula’ (1994) 472

Count Dracula: “How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you! This man belongs to me!”.

Count Dracula: “How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you! **This man belongs to me!**”. [cf. several journal entries by Stoker]

- ❖ “young man goes out -- sees girls one tries -- to kiss him not on the lips but throat. Old count interferes -- rage and fury diabolical. This man belongs to me I want him” [March 1890]
- ❖ “Bistritz -- Borgo Pass -- Castles -- Sortes Virgil -- Belongs to me” [February 1892]
- ❖ “& the visitors -- is it a dream -- women stoop to kiss him, terror of death. Suddenly the Count turns her away -- ‘this man belongs to me’” [February 1892]
- ❖ “book I Ch 8 Belongs to me” [February 1892]

- ❖ Jonathan: “Then a wild desire took me to obtain the key at any risk”.
- ❖ Labouchere Amendment (1895) criminalized homosexuality among men.
- ❖ It shifted the focus from sexual acts between men to sexual sentiment or thought.

“Then, for the first time in my life, I saw Van Helsing break down. He raised his hands over his head in a sort of mute despair, and then beat his palms together in a helpless way. ... finally he sat down on a chair, and putting his hands before his face, began to sob, with loud, dry sobs that seemed to come from the very racking of his heart”.

“New Woman”

Mina: “Some of the ‘New Women’ writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the ‘New Woman’ won’t condescend in the future to accept; she will do the proposing herself. And a nice job she will make of it, too!”.

The 'New Woman' writers included such authors as Sarah Grand, George Egerton, Mona Caird, Grant Allen, and Thomas Hardy. The term 'New Woman' was coined by Grand in The Heavenly Twins (1893).

- ❖ "why are men so noble when we women are so little worthy of them?"
- ❖ "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?"
- ❖ "But this heresy, and I must not say it".

"The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness. ... we could see that the lips were crimson with fresh blood, and that the steam had trickled over her chin and stained the purity of her lawn death-robe".

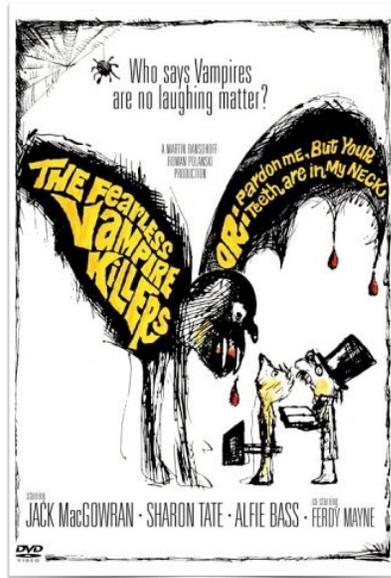
- ❖ Lucy's death scene is simultaneously the expression of her rampant sexuality and her elimination by men.
- ❖ Note that Lucy attacks children and not other women (like Dracula), or other men except her husband-to-be.

And many other things...

- ❖ detective fiction
- ❖ horror fiction
- ❖ Arthurian romance
- ❖ religion (esp. figure of the trinity and biblical references)
- ❖ travel writing

The Fearless Vampire Killers

Directed by Roman Polansky (1967)



Each new vampire film engages in a process of familiarisation and defamiliarisation, both interpellating viewers who already 'know' about vampires from the movies (and elsewhere), and providing enough points of difference (in the narrative, in the 'look' of the vampire, and so on) for newness to maintain itself.

Ken Gelder, *Reading the Vampire*
(London and New York: Routledge, 1994) 86.

Songs of Innocence and Experience (or
bosoms versus clues)



- Heterosexual love and lust vs homosexual lust (“he got excited all on his own”)
- Feeding as a sexual act



- Comedy vs. Tragedy (wine cellar; “you got the wrong vampire”; hunchback / Alfred)
- Slapstick humor (shadow staking; wall climbing episode; entrance to the crypt)



- Innkeep: “You see, no castle, no windmill”
- Conventions (garlic; clothes; sunlight; cross)
- Scientific discourse (“They cast no reflective image”; “I have read your work”; seduction manual)



- Social class (“Your excellency” / inn keeper)
- Yet without the financial wealth associated with aristocracy (cf. state of the castle)
- Red dress in the Ballroom scene
- Stunning visuals (landscape; cemetery; Sarah & Count)

- Music (specificity of its use)
- Reverse chases (Herbert; every vampires)
- Closing scene / Opening scene
- Girl gets the guy

- Voiceover: “Thanks to him, this evil would at last be able to spread across the world”
- Failure of the mission (arguably the only film where the vampires so openly win)
- Made into a musical in 1997 (Dance of the Vampires) directed by Polanski

Buffy the Vampire Slayer

‘Buffy vs Dracula’
(Season 5, episode 1)



- ❖ Buffy / Dracula
- ❖ Humor / Sexual Puns
- ❖ Metafictional aspect

Buffy / Dracula

- ❖ 1992 film Buffy the Vampire Slayer
- ❖ 1997 TV show (lasted 7 seasons, 144 episodes, 3 slayers, 2 vampires with a soul, and 1 Master)

Joyce: "I know she's having trouble with history. Is it too difficult for her, or is she not applying herself?"

Giles: "She lives very much in the now, and history, of course, is very much about the then."

(*'Angel'*, Season 1, episode 7)

“I am Dracula”

- ❖ Stoker’s lasting influence on the genre
- ❖ Artificiality of the scene
- ❖ *“You would be the three sisters”*

Humor / Sexual Puns

- ❖ Buffy: *“Dark equals dinner bell”*
- ❖ Buffy: *“I really think the thrall has gone out of our relationship”*
- ❖ Xander as Rendfield (*“Your excellent spookyness”*)



- ❖ Buffy: “Who are you?” Dracula: “I apologize. I assumed you knew. I am Dracula”.
- ❖ Note the camera angle emphasizing the long coat, along with the music building up to a momentous revelation...
- ❖ Only to be undermined by Buffy’s “Get out”.



Count von Count



- ❖ Xander: "Master...bator ... unholy Prince...bator"
- ❖ Buffy: "No penetration"

Metafictional Aspect

- ❖ Buffy: "'Cause I've fought more than a couple pimply, overweight vamps that called themselves Lestat"
- ❖ Dracula: "Do you know why you can't fight me?" Buffy: "'Cause you're famous?"
- ❖ "You don't think I watch your movies? You always come back."

Next week

- ❖ Discussion of Matheson's I am Legend
 - ❖ Mood
 - ❖ Sexuality
 - ❖ Vampires
- ❖ Viewing: Near Dark