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Introduction

This thesis will comprise a comparative study of the literary vampire in John Polidori's *The Vampyre* (1818) and Stephenie Meyer's *Twilight* (2005). *The Vampyre* may be regarded as the first portrayal of the literary vampire, and depicts it as an immoral, brutal villain.

Although *Twilight* is not the first example of modern vampire fiction where the vampire figures stand in contrast to the original, gothic vampire, it was one of the largest pop-cultural phenomena in the early 2000s. Though it would be interesting to study a wider collection of vampire literature, this paper does not have the capacity for such an in-depth analysis.

However, the novels chosen are both examples of how the vampire is portrayed in literature at the time of publishing. Furthermore, the two vampire portrayals contradict each other, principally with regards to the traditional vampire's role as the monster.

Although the contemporary, modern vampires are drawn on the conventions and images of the past vampires, they are far more sympathetic and self-aware than those of the 19th century. One may say that the biggest change in vampire literature the last 200 years is that the gothic vampire was a monster, not only because of its blood drinking or murdering, but also due to its treatment of human beings and wilful ignorance of societal rules. This opens a discussion regarding what a monster really is, and if vampires automatically are monsters. For this reason, this thesis will examine the transformation of the literary vampire – from brutal villain to romantic outsider – through a close reading of *The Vampyre* and *Twilight*. Moreover, the thesis will aim at demonstrating the role of ethics in vampire narratives and discuss how the crossing of boundaries and corruption of humans are more typical vampiric traits than blood sucking and murder.

In addition to a comparative analysis, this thesis includes a brief clarification of gothic literature, the vampire figure and the monster in literature. The reason for this is that vampire literature is not a genre in itself, but rather an element in different genres, including gothic fiction, science fiction, fantasy, and young adult literature. The secondary sources employed in this part includes Nina Auerbach's *Our Vampires, Ourselves* (1995), Fred Botting's *Gothic* (2014), and Bartlett and Idriceanu's *Legends of blood* (2005).

The Gothic, the Monster, and the Vampire

Gothic is a term used to describe a certain literary genre, first produced in the middle of the 18th century in England. The majority of literary works of this time were influenced by the or the romantic movement, characterized by a celebration of nature and man, and of solitude and individualism. The gothic movement can be seen as a reaction both to romanticism and the massive changes in society following industrial revolution. According to Fred Botting, gothic texts are overtly irrational, and depicts disturbances of sanity and security. They are immoral, concerned with vice, portraying selfish and evil protagonists, and focus on self-destruction and sin, morbidity and madness. (Botting, 2014: p. 2) Gothic novelists aimed to represent the dark side of the changing society, describing human beings as imperfect and at the mercy of powerful sources such as nature and death.

Among the characteristics and traits that make up the gothic genre, setting is an important device. The places are often mysterious, dark, secret or abandoned. Another typical trait is the villain, normally a male, who beyond law, reason, or social restraints, gives free reign to cruel, selfish desires. (Botting, 2014: p. 4) The villain may take form in the shape of a monster that does not conform to societal norms. Botting further states that monsters combine negative features that oppose norms, conventions and values, and thus serve a useful social function, highlighting significant norms and values (Botting, 2014: p. 89). Characters in gothic literature often also include a damsel in distress and the Byronic hero, or antihero. Fred Botting describes the Byronic hero as a gloomy, isolated outcast or rebel, superior to the rest of society. Further, he is often presented as unsympathetic, but attractive, and in a powerful position compared to his peers, such as being an aristocrat (Botting, 2014: p. 89).

The vampire figure may be related to both the Byronic hero and the monster. In *Our Vampires, Ourselves*, Nina Auerbach argues that every age embraces the vampire it needs, and through history vampires have taken on different roles in literary narratives (Auerbach, 1995: p. 145). This is further supported by Pyziak: “the vampires are able to adjust themselves to the needs of ever-changing society and adapt to the changing urges, desires and fears of humanity. (...) The vampire figure endures in popular culture owing to its adaptability to transform into whatever our society shuns, but secretly demands” (Pyziak, 2015: p. 70). In the first vampire narratives, such as Polidori’s *The Vampyre* and Stokers *Dracula*, the vampire embodies the evil monster, or the “other”, while in more recent narratives, such as Meyer’s *Twilight* and Charlaine Harris’ *Southern Vampire Mysteries*, the vampires are presented as love interests and friends.

Although the vampire has been portrayed differently, there are certain identifying aspects to the vampire character. Bartlett and Idriceanu present a vampire as “a person who lives by preying on and exploiting others, (...) a being from beyond the grave, which destroys life in order to continue its own unholy and unnatural existence” (2005: p. 1). Further, blood is at the heart of vampirism. The uncontrollable desire experienced by the vampire to take the life force from another is the key motivation behind their actions (Bartlett and Idriceanu, 2005: p. 64). Other typical vampire traits are pale skin and an aversion to sunlight, that they have no reflection, and are inhumanely beautiful and irresistible. Additionally, what makes the vampire inherently different from humans is supernatural abilities, whether it be great strength and speed, hypnotic or telepathic powers, or the ability to transform into bats. Not all vampires embody all these traits, however they are at least associated with some of them. Bartlett and Idriceanu also emphasize that a characteristic of the male vampire, is seductiveness; male vampires are often portrayed as a Byronic hero, where the narrative revolves around the sexual attraction of the noble lord and the exploitation of young, innocent women (2005: p. 169).

The Vampyre

The Vampyre is a short work of prose written by John Polidori in 1818. According to Bartlett and Idriceanu, Polidori based the character of Lord Ruthven on poet Lord Byron, and the contemporary image of him, and created the stereotypical, Byronic vampire: a distant, chilling nobleman, fascinating to women and coolly evil (Bartlett and Idriceanu, 2005: p. 31-32). Polidori was the physician of Byron, and the term ‘Byronic hero’ can be traced back to him, first and foremost as traits in characters from his writings, but also his own persona. Additionally, the novel was developed during a ghost story competition with several notable romantics, including Mary Shelley and Percy Bysshe Shelley.

The Vampyre follows socialite Aubrey on his travels with the charismatic and self-absorbed Lord Ruthven. Ruthven attracts the attention of everyone he meets, although he himself seems uninterested in those around him. During the travels, Lord Ruthven gambles and attempts to seduce women, making Aubrey leave his companion. Aubrey finds love in Greece, until she is found dead with two punctured holes in her neck. After this, Aubrey and Lord Ruthven reconnect and continue their journey together. They are, however, attacked by robbers and their travels are again cut short, this time by Lord Ruthven’s death. On his death bed, Ruthven proposes an oath, that Aubrey will not mention his death for a year and a day.

The novel takes a turn as Aubrey returns to London, where he finds Lord Ruthven well and alive, attempting to seduce his sister. Due to the oath, Aubrey can not warn her, and the night before the oath expires, Lord Ruthven marries Aubrey's sister, sealing her fate as another victim of Lord Ruthven – who turns out to be a vampire.

Twilight

Twilight is the first novel in *The Twilight Saga*, a young adult series written by Stephenie Meyer between 2005-2008. The novel had an astounding reception and became an international bestseller, and the series as a whole turned into a massive franchise including sequels, spin-off novels, movie adaptations, and festivals. As described in *The Twilight Saga: Exploring the global phenomenon*, the social phenomenon of *Twilight* constitutes an emblematic example of the rise of global fan culture. (Bucciferro, 2013: p. 13)

Twilight revolves around 17-year-old Bella Swan, who moves to her father's home in Washington, after years of living with her mother. As the first new pupil her school has seen in years, she quickly becomes the main focus of the school. Bella, however, only has eyes for the mysterious Edward Cullen. Even after being encouraged by Edward to stay away from him, the two cannot seem to get enough of each other, and she quickly realizes that the Cullens are vampires. Vampires that do their best to not drink human blood, but who nevertheless are vampires. Rather than running away, Bella befriends the Cullens and starts dating Edward, despite the potentially deadly consequences. The possibility of spending eternity with the enticing Edward entangles Bella, and she is certain that she should be a vampire, that the entire purpose of her mortal life, was preparation for life as a vampire.

The literary Vampire

Lord Ruthven

The vampire character in *The Vampyre*, Lord Ruthven, is presented as a magnetic aristocrat, charming the London society. The novel opens with a description of Lord Ruthven's charismatic persona, and notes him as a nobleman, more remarkable for his singularities, than his rank (Polidori, 2008: p. 3). He is invited into every house, everyone wants to see him, and he is the centre of attention. Although both charismatic and seductive, he is also described as distant and appearing to be above human feelings and sympathies: "In spite of the deadly hue of his face, which never gained a warmer tint, either from the blush of modesty, or from the strong emotion of passion, many of the female hunters after notoriety attempted to win his

attentions, and gain, at least, some marks of what they might term affection.” (Polidori, 2008: p. 3) This passage points out how, although he pale with an almost deadly tint, Ruthven is still an object of attraction, gaining the attention of both the women and men he encounters. Ruthven’s human companion, Aubrey, is no exception to this attraction, which is one of the reasons they travel together.

Even though Ruthven is attractive and charming, his moral character is the complete opposite. With no regard to cultural morals or norms, the first presentation of Ruthven that one may associate with a *monster* is due to his lack of consideration for the humans around him, not traditional vampiric traits such as blood-drinking or murdering: “His companion was profuse in his liberality;- the idle, the vagabond, and the beggar, received from his hand more than enough to relieve their immediate wants (...) it was not upon the virtuous, that he bestowed his alms;- these were sent from the door with hardly suppressed sneers” (Polidori, 2008: p. 5-6) Ruthven decides to share his charity with peasants, which in itself shows good moral and principles, however, rather than supporting virtuous, honourable people, he bestows his goods on the immoral characters of society. Ruthven leaves people in economic ruin and gambles, values unheard of and shunned in the contemporary Victorian society.

The corruption of the human beings around Ruthven does not restrict itself to economic ruin, but also the ruin of women and their social status. According to Jennifer Dunn and Tennley Vik, sexual purity and the value of female virginity was prevalent through the Victorian era (2013: p. 491). Ruthven seeks out virtuous women, with no intention to marry them after their night of pleasure – even laughing at the idea of marrying one of his conquests. He seeks out the pure, innocent women, and the fact that they are “hurled from the pinnacle of unsullied virtue” only enhances his gratification (Polidori, 2008: p. 7). Not only does the women Lord Ruthven encounter lose their moral status, they also seem changed afterwards: “all those females whom he had sought, apparently on account of their virtue, had, since his departure, thrown even the mask aside, and had not scrupled to expose the whole deformity of their vices to the public gaze” (Polidori, 2008: p. 7). This quote escalates the moral corruption, as it introduces the idea that everyone who comes into close contact with the vampire is corrupted and ruined for life – they themselves choose to abandon contemporary moral standings. A later passage strengthens this concept: “On his way home, at Rome, his first inquiries were concerning the lady he had attempted to snatch from Lord Ruthven’s seductive arts. Her parents were in distress, their fortune ruined, and she had not been heard of since the departure of his lordship” (Polidori, 2008: p. 16)

While the descriptions of Lord Ruthven's lack of moral are prevalent through the novel, the traditional vampiric trait of blood drinking and murdering are not as widespread. Polidori presents vampires as immortal, as Ruthven recovers completely from being on his death bed. Moreover, the vampire in *The Vampyre* needs to drink the blood of a lovely woman once a year to stay strong, something which is revealed by Aubrey's love, Ianthe, when telling a ghost story about vampires. Two of the women in the narrative, Ianthe and Aubrey's sister, is killed by the vampire for this reason. Although the blood drinking and murdering is an important part of Lord Ruthven's character, throughout the focus is more on his corruption of human beings, rather than the blood drinking. The people he encounters also becomes his victims, even if they are not murdered. Another example of this is Aubrey. As everyone else Aubrey is enchanted by Ruthven that he travels with him and refuses to break the oath they swore, even in order to save his own sister. The way Aubrey is drawn towards Ruthven, again and again, makes it evident that also he is under the spell of the vampire, and thus one of the vampire's victims.

Edward Cullen

Even though *Twilight* was written almost 200 years after *The Vampyre*, the vampire characters still have traits in common. Most importantly is the charismatic energy the vampires express, that affects everyone around. Everyone is drawn towards Lord Ruthven, men and women alike, and in the same way, all the humans of Forks are curious and want to be around the Cullens in *Twilight*. Edward Cullen is the main, vampire character of *Twilight*. When Bella meets Edward, he immediately grabs her attention, and she can not seem to look away. Much like Ruthven is described, with pale skin and a deadly hue, Meyer portrays Cullen as pale with dark eyes, and shadows under the eyes, seemingly from a sleepless night or a broken nose (Meyer, 2007: p. 16). At the same time, the vampires are: "devastatingly, inhumanly beautiful. They were faces you never expected to see except on their airbrushed pages of a fashion magazine. Or painted by an old master as the face of an angel" (Meyer, 2007: p. 17) Although Edward and the Cullen's attractiveness draws people toward them, the vampires are marked as outsiders in school and society, clearly not accepted, and the rest of the town gossip about the mysterious but enchanting family. In contrast to Ruthven, the light of the party, Edward does not partake in society or encourage humans to approach. After his first meeting with Bella, he tries to switch classes to avoid her, and runs away. (Meyer, 2007: p. 23)

In addition to being attractive, the vampires in *Twilight* also embody traditional vampiric traits such as immortality, unnatural powers, supernatural strength and speed, as well as enhanced hearing, smell and sight. This is clearly illustrated in the novel in an incident where Bella is almost crushed by a car:

Edward was standing four cars down from me (...) Two long, white hands shot out protectively in front of me, and the van shuddered to a stop a foot from my face, the large hands fitting providentially into a deep dent in the side of the van's body. Then his hands moved so fast they blurred (Meyer, 2007: p. 47-48)

Evidently, Edward is inhumanly strong, able to stop a car in motion, but while he portrays some of the traditional traits of a vampire, he and the rest of the vampires in *Twilight* diverge from the gothic vampire figure regarding other. As revealed when Bella questions Edward about vampires, they do not burn in the sun or sleep in coffins. Instead, they sparkle in sun light, and are not able to sleep (Meyer, 2007: p. 161-162) Further, they do not have an aversion to garlic, mirrors, or crosses, and are too powerful for humans to kill.

The concept that marks the most profound change from the Victorian, gothic vampire in *The Vampyre*, is connected to blood and ethics. Cullen and his family have become self-aware, they have made a choice to not murder humans, and instead only drink the blood of animals. - Rather than using their seductive nature, the pull humans feel toward them, as a means to get sustenance, they have partly secluded themselves from society. The Cullens, unlike the majority of vampires, have made an ethical choice to not feed on humans, but rather be "vegetarians". The blood from animals do however not satisfy them the same way human blood would, making them unpredictable and dangerous for the human beings around them. Edward explains that: "Just because we've been dealt a certain hand... it doesn't mean that we can't choose to rise above – to conquer the boundaries of a destiny that none of us wanted" (Meyer, 2007: p. 268). While Edward regards the immortal vampire as a being without a soul, a *monster*, he is, as the quote illustrates, he is adamant that that is a role he does not want to fill. As Brendan Shea argues in *Twilight and Philosophy*, Edward worries that he has lost his soul, but he does not want to strip Bella of hers by making her a vampire. He wants to be human, regrets his immortality, and fears that God will not accept him in the afterlife (Housel and Wisnewski, 2009: p. 84). This fear of moral wrongdoing makes Edward Cullen inherently different to Lord Ruthven, who disregarded the contemporary morals and embraced the natural instinct of a vampire – drinking blood from seduced women.

Even if Edward is aware of the ethical dilemmas concerning his nature as a vampire, and tries not to adhere to vampiric instincts, he does embody some of the traits of a Byronic vampire. He is portrayed as arrogant and mysterious, and describes himself as dangerous. (Meyer, 2007: p. 166) Additionally, he is attractive, human beings are drawn to him, and he crosses moral boundaries over and over again. His initial attraction and interest in Bella centres around her blood and that he is not able to read her mind, and he repeatedly rejects her. The mind reading is, as demonstrated by Eric Silverman, a moral hazard in itself: “knowing someone’s thoughts gives access to the most useful and privileged kinds of information. Such information can enable all sorts of manipulation, deception, and other morally troubling activities” (Housel and Wisnewski, 2009: p. 94). Edward tries to use his gift for the better, to help his family’s identity stay hidden and save Bella from danger. At the same time, he does use his gift of mind reading to deceive and manipulate others, such as reading the mind of Bella’s father in order to deceive him about aspects of his relationship with her. Mind reading is not the only way Edward employs his supernatural abilities to cross moral boundaries, he also sneaks into Bella’s room when she sleeps, to watch her sleep, and as he is not able to read Bella’s mind, he instead reads her friends’ minds (Meyer, 2007: p. 256). This broader indifference toward others is morally troubling and combined with immoral behaviour and disregard for contemporary norms, marks Edward as a Byronic vampire.

The Transformation of the Literary Vampire

When vampires first arrived in literature, they were cast as monsters. The original vampire may be described as the typical gothic villain, and most 19th century vampires were figures of evil. As Lord Ruthven, they were powerful authoritarian figures with few restraints, rejecting all conventions of a civilized society. Although the contemporary, modern vampires, such as Edward Cullen, are drawn on the conventions and images of the past vampires, they are far more sympathetic and self-aware than those of the 19th century. – The most significant difference between Edward and Ruthven lies in their attitudes toward blood. Both vampire figures are handsome and magnetic, people are drawn toward them, they are immortal, and they drink blood. However, Ruthven enjoys the attention he receives, and encourages women and men to engage with him in sin, abandoning their morals, while Edward refuses to corrupt and kill human beings for nourishment. Although Edward may be morally ambiguous, crossing certain moral boundaries, his concern for Bella’s soul illustrates the change in vampire narratives and the vampire’s role in these narratives. Rather than being brute forces

of evil, the vampires connote ethical issues, the curse of immortality, a struggle of conscience and understanding. As Vučković and Dujović argue, in “The Evolution of the Vampire from Stoker’s *Dracula* to Meyer’s *Twilight Saga*”, modern vampires are now supernatural in a charming and friendly way. (Vučković, Dujović, 2016: p.4) The Cullen’s refusal to succumb to their natural instincts, signals the vampire figure’s evolution from complete darkness and the underground world to the light and knowledge.

Although the vampires of the 1800s were presented as villains, personifications of evil, animalistic and brutal, especially compared to the beautiful, and romantic modern vampires, Polidori chooses to emphasize the vampire character’s moral failures rather than his supernatural abilities. Even though he kills women in order to drink their blood, the focus is on the victims who survive him, whose reputations were destroyed rather than their lives. Ethics are also, as previously mentioned, an important part Meyer’s modern vampire narrative, where the vampires decide against drinking the blood of humans. This brings forward the argument that the vampire is not necessarily a monster in itself, and that it is the vampiric trait of crossing moral boundaries that makes the vampire a monster. Consequently, that would mean that the vampire figure as a monster has not *really* changed. It is still morally ambiguous, refusing to conform to contemporary values. Although Cullen does not challenge conventions and norms as adamantly as Ruthven, he shows little concern for human beings beyond the recognition of their rights to live. Their privacy is still invaded, he stalks Bella as if she was his prey, and seduces her with the gift of immortality.

Going back to Auerbach and Pyziak, who asserts that vampires are able to adjust themselves to the needs of ever-changing society and adapt to the changing urges and desires of humanity (Auerbach, 1995: p. 145) (Pyziak: 2015, p. 70). The vampire has always adapted to contemporary society, meaning that it is society that constantly changes, forcing the vampire figure to adapt, in order to still bring forward the fears of society. Polidori’s *The Vampyre* was written in the early 1800s, a time period where women were restricted, and purity was held in high regard. By seducing the women, Lord Ruthven is attacking societal norms and morally corrupting the women with ideas of fornication. The vampire derives satisfaction from releasing women from these restrictions, while at the same time knowing that it will mean their demise. Polidori is aligning Ruthven with everything the Victorian society would have regarded as morally corrupting, and attack society’s anxieties concerning the purity of women.

Alison Milbank argues that the Victorian vampire became such a negative figure, manifesting anxieties and fears, that he is seen as a genuine threat (Hogle, 2002: p. 163). In

the 21st century, both society and the contemporary values has, and thus the vampire cannot instil fear and anxiety through the same angle or mode of corruption. Pyziak clarifies this further, asserting that “Sexual deviancy was to be suppressed while nowadays crossing sexual boundaries has ceased to be taboo. (...) This has led to a new approach to sex in vampire literature. In terms of sex the vampire used to embody what is sinful and forbidden; now he represents whatever people secretly crave” (Pyziak, 2016: p. 76). What anxieties are left once most of society has rejected prejudices and fears about premarital copulation, immigration and foreigners, and mixed-race- and same-sex marriages?

The modern vampires, such as the ones in *Twilight*, attack anxieties concerning mortality. At the end of the novel, Bella laments that Edward did not let her be transformed into a vampire: “*Why* you did it. Why didn’t you just let the venom spread? By now I would be just like you” (Meyer, 2007: p. 412). As Edward saves her from death, his rescue is only temporary, and she will, one time, die without him, and she describes the transformation from human to vampire as something that will set her free from her mortality. The vampire figure in *Twilight* thus expresses and target the fears and concerns about aging. By making the vampires inhumanely beautiful, attractive and powerful, while at the same time presenting them as the perfect boyfriend, the perfect family, in general upstanding citizens of society, Edward Cullen makes damnation seem like an ideal. In her article, “My Vampire Boyfriend: Postfeminism, ‘Perfect’ Masculinity and Contemporary Appeal”, Ananya Mukherja goes into depth concerning vampire boyfriends in modern literature, and states that there is a connection between the modern, romanticized vampires and feminism. Paraphrased, the modern women want the security and protection of the past, while still retaining the freedom they enjoy in the present. Only a vampire may fulfil this role, as he represents both the past and the present. (Mukherja, 2013: p. 3) For this reason, the undead and dangerous, but alluring vampire represents a set of conflicting values and ideals; the forever youthfulness, the old-fashioned gentleman, and the bad boy.

Jennifer McMahon emphasises that encountering these modern vampires makes Bella disregard life in favour for a dangerous dream (Housel and Wisnewski, 2009: p. 206). Instead of drinking the blood or morally corrupting human beings, they deviously offer an alternative to mortality. McMahon further states that because they arouse and exacerbate contemporary society’s appetite for inhumanity, the humanistic vampires of *Twilight* are just seductive and dangerous as the traditional vampire. – A wolf in sheep’s clothing, corrupting human beings’ whole world, and making giving up mortality seem like the better alternative.

All in all, the literary vampire figure has changed since it was first introduced in *The Vampyre*. Jerrold Hogle states that the vampire has evolved into becoming one of us, it may pass as human and appear non-threatening. Nevertheless, that is the role the vampire plays, and what makes the vampire a monster. It is a fluid, ambiguous figure that channels our uncertainties and anxieties as the world changes from decade to decade. (Hogle, 2002: p. 69) Whether it be anxieties concerning gender and sexuality or coming to terms with mortality, the vampire figure forces society to confront them. Vampire myths state that a vampire must always be invited before coming in, and as every age embraces the vampire it needs, every age invites the vampire into society and exposes its anxieties.

Conclusion

All in all, the literary vampire has been a figure constantly changing and evolving. Typically fitting into the gothic genre, as a villain or monster, it has later evolved into an ethical, self-aware almost human figure. Critics, including Nina Auerbach, argue that this is because the vampire figure, as a gothic monster, changes to confront the fears and desires of contemporary society. As the moral guidelines are not the same in the 21st century as the 19th, the vampires are also different, in order to fulfil their role as monsters: negative figures that oppose norms, conventions and values, in order to emphasise these values. Yet, vampire figures do comprise of recurring illustrations or traits, such as blood-drinking, seductiveness, supernatural powers, and magnetic charisma.

The vampire figure in Polidori's *The Vampyre* is presented as a brutal villain, not only drinking the blood, and thus murdering, women, but also corrupting everyone he comes into contact with. Women and men alike are drawn to the vampire, and end up abandoning important values and opposing conventional norms in the pursuit of the vampire, even if it means their own demise. Much alike Polidori's Lord Ruthven, humans are curious and drawn toward Meyer's vampire characters. They, however, deviate from their own natural instinct by not drinking human blood, as well as not engaging with human beings. While the vampires in *Twilight* do not drink blood, they are still morally ambiguous, as seen in Edward Cullen's mind reading and stalking of his lover. Consequently, moral corruption of society may be what makes the vampire a monster, rather than the drinking of blood and seducing of humans.

Understanding corruption and lack of morals as an identifying, vampiric trait, provides reason for the ever-changing vampire: in order to present as a threat, a monster in society, the vampire must embody the anxieties, but also secret wishes, of society. In *The Vampyre* this is achieved through a seductive, vulgar vampire, with no regard for social conventions or norms. He engages with women with no intention of marriage, gambles, and helps the vagabonds rather than the virtuous, behaviour that the Victorian society would frown upon. In *Twilight* the social anxieties are not related to female purity, and the vampire instead takes the form of the perfect boyfriend: the dangerous and mysterious bad boy, combined with chivalry, charm, and intelligence. Rather than crossing societies boundaries through an erotic corruption, the modern vampires force society to confront the fear of mortality, enchanting the readers with alluring descriptions of a life led by blood lust.

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