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From Villain to Hero

The Shifting Social Role of Vampires in Stoker's *Dracula* and Meyer's *Twilight*

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Abstract

The following thesis explores the evolution of the vampire narrative through an examination of Bram Stoker's *Dracula* (1897) and Stephenie Meyer's *Twilight* (2005). The thesis is divided into two parts: a literary analysis and a pedagogical part. The first part of the study will investigate the novels vampires to examine where the similarities end and the differences begin. This will be explored through three important aspects of the vampire: the environment, the appearance and the interaction between the vampire and other characters. Through these three classifications, the thesis will consider the shift in the perception of vampires over time, where the emphasis on terror lessens. This thesis argues that the vampire has made a drastic transformation from villain to hero with the removal of several terrifying aspects from the narrative. The vampire's transformation into a sympathetic figure that humans can relate to has implications for society. As the thesis suggests, vampires represent our darkest fears and deepest desires. Therefore, this study examines what the changes in the vampire narrative say about readers' contemporary values. The second part of the study focuses on how to teach the theme of vampires to students in upper secondary school in the English subject. It explores the didactical possibilities of using the results of this study and provides a detailed lesson plan that can easily be replicated by other language teachers. The ultimate goal of the lesson plan is to motivate students to read more literature.

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1 Introduction

Vampires appear everywhere in popular culture today. They can be found in novels, short fiction, series, films, video games, children's animated television shows and on cereal boxes. Universities are even offering courses in Vampire Studies now. Vampires have, without a doubt, become a cultural phenomenon. However, vampires are not a new creation. On closer examination, it is found that this mythical creature has existed for more than thousands of years, having been traced back as far as ancient Egypt, Greece and Rome. Vampires are the monsters that resembles humans the most, and have been used as a metaphor to explore humans' deepest fears and desires over the centuries. Nina Auerback states, "The rapidity with which our Draculas become dated tells us only that every age embraces the vampire it needs" (145). In vampire literature it is possible to trace how vampires have changed through the historical ages, from folkloric vampires to the early Romantic vampire Ruthven, to Victorian-era Dracula, to the contemporary vampire Edward Cullen. Arguably, vampires are representatives of the period they are created in, just as much as they are marked by those periods. This study will concentrate on the vampires found in Bram Stoker's *Dracula* (1897) and Stephenie Meyer's *Twilight* (2005) to examine the evolution of the vampire. These two novels, written more than a hundred years apart, will be compared to one another in order to examine the shifts in the perception of vampires over time. The literary analyses will use an interpretive frame consisting of three focus points: the environment of the vampire, the attributes of the vampire and the interaction between the vampire and other characters. These focus points will demonstrate the, seemingly, drastic change of the vampire, from a terrifying figure of evil to a handsome, nurturing and misunderstood one. The change in the vampire is indicative of the changes in society. Susannah Clements indicates that vampires matter to us because they represent what we need them to represent. She continues, "[t]hey represent our fears and our desires" (4). This thesis will examine, through the themes presented in the novels, the fears and desires these vampires represent for their respective periods. Arguably, because vampires have a human shape, they become a picture through which we can explore the human condition (Clements 5). Therefore this study examines what the changes in the vampire narrative say about readers' contemporary values. Furthermore, this thesis explores the didactical opportunities afforded by the literary analysis. This part of the study will focus on how to teach the theme of vampires to students in upper secondary school in the English subject. It will present a detailed lesson plan, based on Lev Vygotsky's theory on zone of proximal development, which is constructed according to Lyngsnes and Rismarks didactic

relation model to secure the quality behind the educational planning. The lesson plan will demonstrate how the vampire can be used for exploration in the classroom and be taught as a topic to motivate students to work with literature.

2 Concepts and background

The purpose of this thesis is to examine how the vampire narrative has evolved in order to stay relevant in contemporary culture. To do so, I've constructed a literary analysis consisting of three focus points; the environment of the vampire, the attributes of the vampire and the interaction between the vampire and other characters. The novels will be closely compared to each other for patterns within these areas. The thesis will use a qualitative text analysis to compare the classic vampire to the modern vampire. The literary analysis will point out the significance of gothic literary techniques and how they have diminished in the contemporary vampire narrative. This study will purposely examine the classic vampire Dracula in greater detail, because he will remain as a constant for the original vampire, whereas the contemporary vampire can easily be replaced for a new vampire. In this study, I focus on the first volume of *Twilight*, which set the stage for the other books and films that followed. This is because the book introduces the characters with enough information to make a good comparison with Dracula in this study. Before examining the vampire in literature, it is useful to examine the vampire myth and genre that gave birth to these creatures.

2.1 The Gothic

The word 'Gothic' has a wide variety of meanings. It is used in a number of different fields, as a historical term, a literary term, an artistic term, and an architectural term. In a literary context, the term is usually applied to a group of novels written in the mid-eighteenth century. Renowned authors from this area, such as Horace Walpole, Ann Radcliffe, and Mary Shelley, played an important role in shaping the genre with all its terror, which later came to be one of the defining characteristics of the gothic as shall be explored.

The original meaning behind the gothic was connected to 'the Goths,' the barbarian northern tribes who played a part in the collapse of the Roman Empire. Consequently, they were believed to have initiated the Dark Ages of European history. According to David Punter, this literal meaning is less simple than it appears, because the writers who used the term in this sense during the seventeenth- and early eighteenth-centuries hardly knew who the Goths were or what they were like. What was known of the Goths was that they came from northern Europe, and from there the term had a tendency to broaden out, virtually becoming a synonym to 'Teutonic' and 'Germanic', all while retaining its connotations of barbarity (4-5). William Hughes states that "[t]he historical Goths were assumed (not always correctly) to be culturally primitive, superstitious and not regulated by law" (3). During the course of the

eighteenth century, less weight was placed on the geographical significance of the word and correspondingly more emphasis was placed on its historical meaning. Again, the problem reoccurred where little was known of the Dark Ages or the medieval history. “[I]t is well known that the eighteenth century possessed a somewhat foreshortened sense of past chronology, and from being a term suggestive of more or less unknown features of the Dark Ages, ‘Gothic’ became descriptive of things medieval – in fact, of all things preceding about the middle of the seventeenth century” (Punter 5). Gothic was from then on tightly connected to post-Roman barbarism and the medieval world. The term ‘gothic’ could, therefore, be used in opposition to the ‘classical’. Punter compares the two terms and offers our first description of the gothic: “[w]here the classical was well-ordered, the Gothic was chaotic; where simple and pure, Gothic was ornate and convoluted; where the classics offered a set of cultural models to be followed, Gothic represented excess and exaggeration, the product of the wild and the uncivilised” (5). In many ways, writers’ understanding of the Goths assisted in shaping the gothic genre. Hughes explains that “the metaphorical Goths within eighteenth- and nineteenth-century civilization were, likewise, regarded as preferring the darkness of the past to the Enlightenment of the present, thereby occupying a regressive and deviant position in culture, manners and politics rather than a progressive one” (3). This elaboration helps to explain how the early threat of the Goths could work as a symbol for a continuous threat, in a literary context, on the progress of civilization. Considering, how the gothic introduces themes that are considered taboo, as well as raising technical problems which are difficult to resolve, the genre can be viewed as an attack on the civilized. This allows gothic fictions’ monstrosities to challenge the establishment of civilized values as well as our well-regulated society.

2.1.1 Gothic characteristics

A crucial component of the gothic novel is the creation of an atmosphere that evokes feelings of suspense and fear. The gothic is known to place an emphasis on the terrifying, where the mood is pervaded by a threatening feeling enhanced by the unknown. Frequently, the plot is built around a mystery, such as a disappearance, an unknown parentage or an inexplicable event. It indulges in exploring beyond scientific understanding, which adds to the mystery. The genre also attempts to deploy and perfect techniques of literary suspense.

Typical for the gothic story is its archaic settings, which usually involve a haunted castle, old mansion, graveyard, convent, monastery, church, cathedral, chapel, cave or

dungeon. Gothic novelists carefully choose their location to set the tone and create an atmosphere of fear and unease. The setting is crucial to the success of the story. Normally, the locations are in remote and uninhabited places such as mountain regions, dark forests, or cliff tops. There are strategic components that can contribute to create a gothic atmosphere. Many gothic works use architectural features such as mysterious corridors, towers, tunnels, trapdoors, and lightless niches to enhance the victims' helpless feeling of being trapped. While flickering candles, burials, curses and prophecies, ghosts, animated portraits, evil potions, bats, crazed laughter, lightning, howling winds, and other frightful concepts add to the sheer terror that the genre aims to create. Any element that can be used to create a sense of terror, decay, despair, or death are welcomed in the creation of the gothic setting.

Another significant characteristic of the gothic novel is the prominent use of the supernatural, particularly ghosts and unexplained manifestations. Often these elements have a rational explanation, but the implication always suggest something not of this world. Also the presence of highly stereotyped characters is common for the genre. Punter notes that the genre uses stock characters who discourse in predictable ways. Examples are: tyrants, villains, maniacs, revenants, nuns, the devil, Byronic Heroes, virginal maidens, injudicious servants, vampires, monsters, ghosts, and gypsies to name a few. Typically, there is an innocent heroine, persecuted by a strong villain, who has the remarkable ability to survive hideously dangerous situations. The villain, however, is "always the most complex and interesting character in Gothic fiction, even when drawn with a clumsy hand" (Punter 9). Often, the villain is a man and considered the epitome of evil. Punter describes the character as "awe-inspiring, endlessly resourceful in pursuit of his often opaquely evil ends, and yet possessed of a mysterious attractiveness" (9-10).

2.2 Vampires

Upon hearing the word 'vampire,' images of a tall, dark, handsome man with luminous eyes, dressed in a fine black tuxedo enclosed by a cloak might come readily to mind. This image is the perfect representation of the traditional vampire, derived from actor Bela Lugosi in the 1931 classic film *Dracula*. However, to understand how vampires are portrayed today, it is useful to examine how and where the legend originated. According to Susannah Clements, vampire lore can be traced back to ancient cultures from all over the world, such as Hebrew, Greek, Roman, Indian, Chinese, Egyptian, and pre-Colombian. Each of these far-ranging cultures has its own version of myths and stories which feature blood-sucking or life-sucking

demons, evil spirits with the power to animate dead bodies, and bat gods. Due to the wide range of vampire myths across cultures, it is difficult to come up with a universal set of vampire characteristics. However, there are two characteristics that are reoccurring, and that are usually sustained in contemporary vampire depictions. These are first, that vampires drink human blood, and second, that they are animated corpses that are not truly alive. From this point on, there are many variations of the vampire. How the Western world perceives and understands the vampire comes primarily from the folklore of southeastern Europe – specifically the Balkan and Slavic cultures. This is due to the influence of Bram Stoker, who pulled from a number of different traditions in writing *Dracula*, but focused on the history and culture of Transylvania when creating our traditional vampire. Clements claims that *Dracula* has been central to our understanding of vampires in the Western tradition, and that our understanding of vampires is therefore heavily influenced by folklore from that region (3). Additional characteristics that come from southeastern European folklore that are common for our vampire is the vampire's fear of sunlight, hypnotic powers, the need to return to their native earth or grave during the day, and death by a wooden stake through the heart. They can also shape-shift into other animals, prominently a wolf or a bat. Vampires are also known to be afraid of garlic and unable to cross running water. Eventually, the Catholic Church tradition was integrated into the early folklore. Christian elements, such as aversion to the cross and other holy objects, were added to the vampire myth. There quickly followed the connection between vampires and Satan or his demons.

It is speculated that vampire stories were developed in part because of early peoples' inability to understand concepts such as decomposition, infection and premature burial. Mankind has been burdened by all kinds of epidemics, whether it be loss of livestock or crops, uncontrollable weather, unexplainable deaths, insane behavior, or various forms of plague. For such occurrences there was a need to place blame and take retribution. As a result, vampires, witches, werewolves, and all types of mythological creatures were easily given the blame for any bad event that did not have an obvious cause. Vampires were often the easy answer to why bad things happened to good people. Villagers believed they had been cursed and sought answers among the recently deceased, speculating that the dead might be responsible and had come back from their graves with evil intent. Graves were therefore unearthed and examined. This is where surprised villagers often would confuse an ordinary decomposition process for a supernatural phenomenon. It is understandable that people from previous centuries would assume that bodies decomposed immediately. However, under the

right circumstances the putrefaction might be delayed by weeks or even months. This may have happened if the coffin was well sealed or if the body was buried during cooler seasons. These processes are well understood today by doctors and morticians, but medieval Europeans took these as signs that vampires were real and existed among them.

To prevent the “vampires” from further harm, villagers would either stake suspected vampires in their graves or decapitate them. Further, they would stuff the severed head’s mouth with garlic or a brick. These traditions were later replicated in popular fiction, depicting wooden stakes as a means of dispatching vampires (as will be explored in chapter 3). Another tradition worth mentioning, is that vampires cannot enter a home unless formally invited in. This may have been a scary reminder against inviting unknown people into the house, and an early form of the modern “stranger danger” warning to children. Clements summarizes that “the vampire legend as we understand it today is a mixture of primitive beliefs, European folklore, and Christian influences” (4).

2.2.1 Vampire literature

Once the stories were developed in folklore, the vampires began to make an appearance in literature. German authors were the first to introduce the vampire into fiction in the mid eighteenth-century. The very first German vampire poem, *Der Vampir (The Vampire)* by Heinrich August Ossenfelder, is close to its folkloristic vampire roots, but more importantly, as Eveline Brugger points out, “this earliest piece of vampire fiction already presents the most important aspect of the literary revenant: the dark seducer” (234). This became the inspiration for the nineteenth-century English depictions of vampires, as the figure was transformed in the hands of British romantic writers. William Hughes notes that “the vampire, now transformed from a decomposing peasant to an urbane aristocrat, entered British prose fiction by way of *The Vampyre* (1819) by John Polidori” (153). Clements agrees that Polidori’s novel is “perhaps the first genuine vampire story written in English” (4). Polidori’s vampire Lord Ruthven, is a sinister, disdainful aristocrat of remarkable intelligence and charm, who uses his hypnotic powers to prey on the innocent, thus fully developing the vampire figure as a dark seducer. Ultimately, the depiction of Polidori’s vampire figure Lord Ruthven became the inspiration for the entire vampire genre. It was followed by - *Varney the Vampire* (1845-1847), which was first released in inexpensive pamphlets called the “penny dreadful” and featured the first conflicted vampire (Clements 4). Some of our ideas of the vampire are derived from this work, for instance Varney’s paleness and long teeth. Finally, one needs to

note Sheridan Le Fanu's novella *Carmilla* (1872), which, similar to the other works mentioned, influenced Stoker. It is a tale filled with gothic atmospherics, and portrays a female vampire with strong lesbian overtones.

However, it is Bram Stoker's infamous *Dracula* that truly establishes the literary vampire. Clements argues that "[a]s the vampire myth was first turned into fiction, the associations of the vampire with evil and temptation were established, characteristics that have been diminishing gradually since," which will be explored with the close study of Bram Stoker's *Dracula* and Stephenie Meyer's *Twilight* (4). These two novels, written more than a hundred years apart, can show how the vampire has evolved when examining the difference between the classic and the modern vampire narrative.

3 The Villain Dracula

In 1897, Irish author Bram Stoker released *Dracula*, one of the most widely recognized and successful vampire novels, which has never been out of print. The narration takes place in the form of letters, journal entries, newspaper clippings, ship's logs, and memos, making it an epistolary novel. It is an interesting choice of literary technique, because the genre allows the writer to include multiple narrators in the story, hence the story can be told and interpreted from numerous viewpoints. In *Dracula* the narration is either written or recorded by its main protagonists, namely Jonathan Harker, Mina Murray, Dr. Van Helsing, Lucy Westenra and Dr. John Seward. However, Stoker also supplements the story with fictional newspaper clippings of relevant events that were not directly witnessed by the main characters. This helps enhance the reading experience and makes the story seem more believable to its readers. The novel introduces the ancient Transylvanian vampire, Count Dracula, who travels to England with diabolical intentions. The focus of the novel is the downfall of one of the female protagonist, Lucy Westenra, and the subsequent rescue of another, Mina Harker, who both become victim of the Count. These attacks reflect the anxieties of late-Victorian England and their uncertainties of the changing roles of women in society. With the menace he imposes, the Count himself becomes the symbol of external and internal threat regarding English society, intensifying the anxieties of an impending collapse of the British Empire. Threatened by the Count, the main protagonists dedicate themselves to ridding the earth of his evil. This chapter will examine how the novel uses gothic elements to create sheer terror in three parts: the environment of the vampire, the attributes of the vampire and the interactions between the vampire and other characters.

3.1 The vampire's world

When exploring the world of the vampire, I will begin by examining the location of Transylvania along with its people, in addition to Count Dracula's castle, to highlight how gothic elements contribute to creating fear and terror. In the opening pages, Stoker quickly sets the stage for terror, fear and darkness when entering the world of the vampire. Mr. Harker, a solicitor, who travels to Transylvania to conclude a real estate transaction with Dracula, encounters firsthand the gothic setting of the location and the surroundings of the vampire. It is useful to examine Mr. Harker's journey to the castle, because it is along the way we encounter the fear of the townspeople, superstition, terrifying creatures, and the creation of literary suspense.

Before Harker's journey to Transylvania, he visits the British museum to gather some foreknowledge of the country. There Harker finds "that the district [Dracula] named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe" (Stoker 1). Harker is unable to find "the exact location of the Castle Dracula", which increases the mysteriousness of the vampire's surroundings (1). Early in the novel, it is clear that the protagonist is unaware of the grave danger that awaits him on his business journey in Transylvania. For Harker overlooks the subtle hints of darkness and fear, as is noticeable when he does not take his findings about the country seriously: "I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting" (2).

When Harker arrives in the old town of Bistritz, it becomes apparent in the behavior of the townspeople that they are in fact a superstitious people. The first interaction in which this is evident is between Harker and the elderly female owner of the hotel where he spends the night. She wonders anxiously if he knows that it is the Eve of St. George's Day and continues to warn him that tonight "when the clock strikes midnight, all the evil things in the world will have full sway . . ." (4). The woman is "evident[ly] distressed" and tries to implore him not to continue his journey to Count Dracula (4). When she does not succeed in persuading Harker to stay one more night, she offers him her own crucifix. Before Harker is able to continue his journey further by coach, he feels more uneasy about his trip. The landlady takes it upon herself to warn the driver of the coach of Harker's grave danger and people curiously gather around. They look at Harker pityingly. To try to understand what they are saying, Harker finds his dictionary and looks up the most repeated words: *Ordog* – Satan, *pokol* – hell, *stregoica* – witch, *vrolok* and *vlkoslak* meaning either were-wolf or vampire. Finally when it is time to leave, the whole crowd "made the sign of the cross and pointed two fingers towards [Harker]" (5). Punter notes the idea that "fear is at its fiercest when it is seen to invade everyday contemporary world" (3). Following these incidents, Stoker swiftly demonstrates how the fear of vampires is a part of the Transylvanian townspeople's everyday life.

On the last stretch to Dracula's castle, it seems that everyone on the coach is fearful. In front of them is green sloping land full of forests and woods, with steep hills here and there. The roads are rugged, but the hasty speed of the coachman suggests they are fleeing some great danger. It becomes clear that they are closing in on the vampire's environment as

the suspense continues to build up when “the shadows of the evening began to creep round us” and the “growing twilight seemed to merge into one dark mistiness” (6-7). For a short moment the coachman is relieved that there is no sign of a carriage waiting for Harker, though they are an hour early. However, the fears of the coachman and passengers are established as there erupts “a chorus of screams from the peasants” with the sudden appearance of a second coachman (8). The mysterious coachman, who claims to be sent by Count Dracula, has a rather frightening appearance. He has “a pair of very bright eyes, which seemed red”, “sharp-looking teeth”, and immense strength shown in his “grip of steel” (8-9). In the care of the new coachman, Harker expresses that he is in fear and as he awaits the approach of the Count’s castle, he does so “with a sick feeling of suspense” (9). Moreover, to heighten the fear and terror when closing in on the vampire’s surroundings, Stoker adds the presence of wolves. Their howling creates a paralyzing fear in Harker, which is intensified when the wolves stop howling: “they were a hundred times more terrible in the grim silence . . . than even when they howled” (11). The terror intensifies when Harker realizes that the coachman has power over the frightening beasts. “A dreadful fear came upon [Harker], and [he] was afraid to speak or move” as he realizes that he does not understand whom or what he is dealing with. Susannah Clements describes the significant use of wolves as “a feature of the Gothic genre intended to build suspense, or create a supernatural ambience” (14).

After a long and terrifying journey, Harker finally arrives at the Count’s castle. He describes it as “a vast ruined castle . . . whose broken battlements showed a jagged line against the moonlit sky” with a massively carved stone that “had been much worn by time and weather” (11-2). The troubles Harker experiences in accessing the castle, because “[o]f bell or knocker there was no sign; through these frowning walls and dark window openings it was not likely that [his] voice could penetrate”, imply that the castle is of immense size (12). Already, Harker’s descriptions insinuate that this is a rather intimidating place, considering its size and ruinous state.

However, once inside the castle, Harker is surrounded in extraordinary evidences of wealth: “The table service is of gold, and so beautifully wrought that it must be of immense value. The curtains and upholstery of the chairs and sofas and the hangings of my bed are of the costliest and most beautiful fabrics, and must have been of fabulous value when they were made, for they are centuries old, though in excellent order” (16). Upon snooping around the castle in rooms he is forbidden to enter, Harker comes across “gold of all kinds, Roman, and British, and Austrian, and Hungarian, and Greek and Turkish money,” which he notices are

more than three hundred years old. This gives an instigation of the castle's old age and the wealth that Dracula can relish.

Moreover, from inside Harker can see that "[t]he view was magnificent ... [and that] the castle is on the very edge of a terrible precipice" (22). If he were to drop a rock from the window, it would fall a thousand feet without touching anything. "The castle was built on the corner of a great rock, so that on three sides it was quite impregnable", making it great for battle (30). As far as Harker can see from the window, there is a sea of tree tops with occasional deep rifts due to a chasm. There are also rivers running in deep gorges through its forests.

True to the Gothic setting, the Count's castle also has a hidden tunnel and passage to the Count's room. It becomes unmistakable that, as we follow Harker "through a stone passage to a circular stairway, which went steeply down" (40), we are entering the heart of the vampire's world considering the substantial use of gothic elements. The dark stairs, which are only lit by loopholes in the heavy masonry, lead to a tunnel-like passage that ends in an old ruined chapel which had been used as a graveyard, a detail that assists in creating the gloomy atmosphere of the gothic novel. When the narrative adds "a deathly, sickly odour" the terror successfully plays on multiple of Harker's senses, making the approach to Dracula's lair all the more frightening (40). Further, we will explore what Harker learns about this place and host that makes him wish "away from this cursed spot, from this cursed land, where the devil and his children still walk with earthly feet" (45).

3.2 The vampire

Shifting focus from the world of the vampire to the vampire himself, I will examine Dracula's appearance, personality and attributes to understand what makes this character so terrifying. A presentation of the vampire's limitations will also be included, to explore his weaknesses.

The first image Harker has of Dracula comes before he or the reader recognizes the man's identity. The terrifying coachman, who accompanied Harker on his last stretch to castle Dracula, is described as tall with a brown beard and hiding behind a big black hat. It is already pointed out that he has reddish eyes and sharp-looking teeth, which hint to his true nature. However, when Harker arrives at the castle, he meets this man again but as Count Dracula. This time he is described as still being tall, but now has a long white mustache and is clad in black from head to toe. "The strength of the [Count's] handshake was so much akin to

that which [Harker] had noticed in the driver, whose face [he] had not seen, that for a moment [he] doubted if it were not the same person”, showing that Harker is attentive and suspicious of his host (13). He also notices that the Count’s hands “seemed as cold as ice – more like the hand of a dead than a living man” (13). The Count comes across as sophisticated and charming, but this air of cordiality he creates is only a mask to hide the dark malice within as he welcomes Harker to his castle. His features are, however, not as easy to mask.

Dracula is described as having a strong face, a thin nose with peculiarly arched nostrils, a high forehead, bushy eyebrows that almost meet over the nose, a “cruel-looking” mouth with sharp canine teeth resting on unnaturally red lips, oddly pointed ears. He is extraordinary pale and has hair growing from his palms (15). All of these details combined make for a rather strange and frightening image. From this description it is important to note that Dracula does not look like movie actor Bela Lugosi, as Dracula commonly is envisioned by contemporary audiences. The vampire we are dealing with here is not beautiful. Susannah Clements gives insight into the thematic significance of Dracula’s physical appearance:

The vampire is connected with death in his coldness and pallor and connected to predators with his sharp teeth and the heightened sense of smell implied by his arched nostrils. The pointed ears perhaps imply demonic roots, along with the hair on the palms. But primarily it is the unnaturalness of his appearance that seems at issue – in multiple ways, Dracula is embodied as not quite human. Certainly he is not something humans should be or would want to be. (17)

Dracula’s appearance points towards the vampire’s representation of all that is terrifying, linking the vampire to death, demons and making him a predator. Although technically dead, Dracula “is the first vampire we have met who is not visibly a corpse” (Auerbach 95). In other words, it seems that he is immune to the process of decay which is normally associated with death. However, his behavior is what makes him the true embodiment of evil, as will be expanded on in detail in the examples below.

As Harker spends more time with Dracula in his intimidating castle, we learn more about the Count’s personality. Harker picks up on many unsettling things, for instance that Dracula lies to him. Upon arrival, Dracula insinuates that his people are not available at the late hour of Harker’s arrival, but Harker quickly grows suspicious of the Count. Not having seen a servant anywhere increases Harker’s uneasiness as he states “I have only the Count to

“speak with, and he! – I fear I am myself the only living soul within the place”, suggesting that Harker thinks that Dracula is something unearthly or undead (21). Harker’s worst fears are proven accurate when he finds Dracula making his bed and laying the table in the dining-room, verifying that he and Dracula are utterly alone in the castle.

The second feature that raises Harker’s suspicions is that Dracula is cunning. Dracula struggles to pass as a native, perfecting his English accent and idioms, filling his library with British books, newspapers, magazines, reference works, and even, as Harker notes admiringly, railway timetables. Stephen D. Arata states that Dracula is the most “Western” character in the novel

No one is more rational, more intelligent, more organized, or even more punctual than the Count. No one plans more carefully or researches more thoroughly. No one is more learned within his own spheres of expertise or more receptive to new knowledge. A reading that emphasizes only the archaic, anarchic, "primitive" forces embodied by Dracula misses half the point. (637)

It is evident in the Count’s painstaking research into “all relating to England and English life and customs and manners” (Stoker 16). Harker even remarks that “you know and speak English thoroughly!” (17). However, Dracula’s preoccupation with England is not motivated by a desire for knowledge, but the desire to impersonate an Englishman and do it convincingly. This is when the Count’s intentions for his guest slowly unravel; when he on two occasions steals Harker’s clothing and leaves the castle in them. His mission is to assure the townspeople that the visiting Englishman is still alive in addition to plundering the town. The fact that the townspeople believe that it is Harker who is stealing their goods, their money, and their children, warns us as to how adept Dracula truly is. This is demonstrated through the peasant woman’s anguished cry in response to seeing Harker’s face in the window, “Monster, give me my child!” (38). The shock of the 19. century reader who imagines Dracula comfortably clothed in Victorian attire is, however, only part of the terror of this scene. The truly disturbing notion is not that Dracula is capable of impersonating Harker, but that he does it so well. Dracula has, therefore, successfully proven that he can “pass” as an Englishman. Even so, his striving for Occidentalism can be regarded as one of bad faith, since it both promotes and masks the Count’s sinister plan to invade and exploit Britain and her people from within (Arata 638). The idea is that if no one is able to identify him as a stranger, he will be able to work his will unhampered.

Dracula is indeed clever, but from his and Harker's many and long conversations it seems as if the Count has accumulated much of his knowledge over a span of several lifetimes. His background quickly unfolds as he proudly speaks about his heritage. Harker finds it odd that "[i]n [Dracula's] speaking of things and people, and especially of battles, he spoke as if he had been present at them all" (24). To Harker it seems that in Dracula's elaboration of his race's history that it contains the whole history of the country, which proves that Dracula is extremely knowledgeable. In summary, he explains how the Greek, Romans, Huns, Avars, Magyars, Bulgar, Turks and Slavs had all come and gone, seeking conquest one over the other, confirming that his homeland has been the scene of perpetual invasion: "there is hardly a foot of soil in all this region that has not been enriched by the blood of men, patriots or invaders" (18). His subsequent question is thus largely rhetorical: "Is it a wonder that we were a conquering race?" referencing to his Szekely warrior past and to his vampire present (24). Arata notes that "[Dracula's] activities after death carry on his activities in life; in both cases he has successfully engaged in forms of conquest and domination" (628). Consequently, Dracula has the means and experience to conquer new land, which makes him the more terrifying to the British Empire.

Punter's description of vampires as "individualist disruptives . . . who are not content with the restrictions placed on them by a settled and ordered society" reflects the need Dracula has to control and stay in control (106). This is evident in Dracula's treatment of Harker when he demands that Harker write letters to his family and employer explaining that he will prolong his stay with Dracula. This shows that Dracula is used to getting his way without much resistance. When Harker comes to the petrifying realization that the castle is "a veritable prison" and he is a prisoner, it becomes apparent that Dracula has all along been putting a malevolent plan into action (22). The unimaginable dread Harker must have felt when the Count finished calculating the dates for his final letters and now knew the span of his life, illustrates only some of the psychological tortures Harker had to endure. Dracula's character can, therefore, easily be summed up as powerfully malevolent.

With Dracula's appearance and malicious ways examined, the next important aspect to look at is his abilities. As mentioned, the Count was in fact the terrifying coachman, which means that he has the power to control wolves: "[a]s [the coachman] swept his long arms, as though brushing aside some impalpable obstacle, the wolves fell back and back further still" (11). This power is also demonstrated on other occasions when "[s]omewhere high overhead, probably on the tower, [Harker] heard the voice of the Count calling in his harsh, metallic

whisper. His call seemed to be answered from far and wide by the howling of wolves” to complete Dracula’s work to remove the peasant woman who is searching for her child at his front door (39). Yet, the wolves’ presence alone help imprison Harker, for “[w]ith such allies as these at his command, I could do nothing” which only increase his helplessness (42). Not only does the Count control wolves and other animals, he furthermore has the ability to shape-shift into animals. For instance, he can turn himself into a bat, which is seen several times in the novel. Mina hears the wings of a bat flying against her window: “between me and the moonlight flitted a great bat, coming and going in great whirling circles” (81). He is thus capable of taking on other animals’ abilities. This is seen in the Count’s lizard-like movement when Harker catches him climbing out of one of the windows and beginning “to crawl down the castle wall over that dreadful abyss, face down with his cloak spreading out around him like great wings . . . the fingers and toes grasp[ing] the corners of the stones . . . [moving] downwards with considerable speed, just as a lizard moves along a wall” (29). Harker’s response to the incident is one of dread and terror, as he ponders “what manner of creature is it in the semblance of man?” (29).

Additionally, the Count has the supernatural power to control the weather. A newspaper clipping records that “ONE OF the greatest and suddenest storms on record has just been experience here” in Whitby, upon the Count’s arrival (65). His control over the weather is mainly seen when he travels by boat from Transylvania to England, but his ability to summon mist is also explored. “The mist was spreading, and was now close up to the house, so that [Mina] could see it lying thick against the wall, as though it were stealing up to the windows”, which demonstrates how Dracula uses the mist to travel in secrecy (221). Dr. Van Helsing neatly sums up Dracula’s abilities: “he can, within limitations, appear at will when, and where, and in any of the forms that are useful to him; he can, within his range, direct the elements; the storm, the fog, the thunder; he can command all the meaner things: the rat, and the owl, and the bat – the moth, and the fox, and the wolf; he can grow and become small; and he can at times vanish and come unknown” (203).

However, his most terrifying ability is his vampire magnetism, or mind control, which Dracula uses to lure in his prey to supply his bloodlust. This super power is central to the way he lures in the two female characters, Lucy and Mina, which will be expounded when examining their interactions with the Count in a later section. Yet what they learn from the Count’s blood diet is that “he can even grow younger” (205). Harker also experiences this in the castle when he finds Dracula’s lair: “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-grey; 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” (43). This monstrous life in death is the “essential gift of Stoker’s vampires to the twentieth century: a reminder, not of the dreadfulness of death, but of the innate horror of vitality” (Auerbach 95).

Moving over to the weaknesses of Dracula, we can see that they are closely connected with old classic vampire folklore. Dr. Van Helsing explains that Dracula is a powerful creature, as we have explored, yet he is not free. Dracula has his limitations and cannot simply go where he pleases: “He may not enter anywhere at the first, unless there be some one of the household who bid him to come; though afterwards he can come as he please” which is in line with the vampire folklore (205-6). Moreover, the vampire is repelled by holy items, such as the cross and holy water. This is explored in the scene where Harker slightly cuts himself while shaving. When the Count notices the blood trickling from Harker’s chin “his eyes blazed with a sort of demonic fury, and he suddenly made a grab at [Harker’s] throat” (21). Already, the Count is connected to religion, when he takes on the form of hell’s evil creatures, upon his sight of blood. Naturally, Harker’s salvation was the string of beads which held the crucifix around his neck that with a single touch made an instant change in Dracula, proving Christianity’s influence on the vampire narrative. Although Stoker’s Dracula is not destroyed by the sun, it weakens him, and for that reason he often seeks shelter in his coffin during the day. Again, Dr. Van Helsing clarifies that Dracula’s “power ceases, as does that of all evil things, at the coming of the day” (206). This contributes to the sense of safety during daylight, but substantiates the idea that the vampire is a terrifying monster of the night that visits you in your sleep.

In accordance with the vampire lore, this is where we find answers to this powerful creature’s demise. Stoker adapts similar traditions used by villagers from previous centuries to eradicate Lucy who has become a vampire. Before the ceremony, Stoker openly acknowledges the ancient ones process when Van Helsing says “it is out of the lore and experience of the ancients and of all those who have studied the powers of the Un-Dead.” (183). Based on this knowledge, a wooden stake is placed over Lucy’s heart and a hammer ready in the other hand. Once the vampire’s heart is pierced and the writhing and quivering of the body becomes less, the head is cut off and the mouth filled with garlic (see Stoker 182-6). In lore they would sometimes place a brick in the vampire’s mouth to prohibit it from doing

further harm. The Crew of Light, as Christopher Craft has entitled the group consisting of Van Helsing, Dr. Seward, Quincey Morris, Arthur and Jonathan, that is the vampire hunters (445), hope to eliminate Dracula as a threat to their country and plan to use a sacred bullet to make sure he is truly dead.

Now that the figure of the vampire, Dracula, has been closely examined for both his strengths and flaws, his character has been shown to be truly malicious and powerfully malevolent. Clements notes that “it is not difficult to see how Dracula represents evil – . . . he lies to, imprisons, and psychologically tortures Harker and then leaves him to die” (16).

3.3 Vampire interactions

An important element in *Dracula* is the interaction between the vampire and the lead characters, because they address two of the main themes in the novel namely sexuality, particularly female sexuality, and gender roles in typical Victorian society. The characters’ behavior, actions, and norms, serve to demonstrate these central themes. How they fear the “New Woman” and her exploitation of sexuality expresses the values and norms of their time, and in studying this will provide “understanding” for why Dracula acts as he does. This section will therefore provide an examination of interactions between Dracula and different characters from the novel, mainly its two female characters, Lucy Westenra and Mina Harker, and discuss how they relate to the themes of sexuality and gender roles.

First, it is useful to provide a short outline of the concept “New Woman” to provide some insight to the gender roles found in typical Victorian society. The term “New Woman” emerged in the late nineteenth century to describe women who were pushing against limits placed upon them by society. Victorian woman’s place was in the home, where they were expected to focus on cooking, cleaning and taking care of the children. Patricia Murphy describes that

Victorians endured a period of dramatic turmoil affecting a wide range of gender-related issues such as access to higher education, entrance into stimulating professions, rights within the marital bond, independent living in an urban environment, freedom to pursue sexual inclinations, acceptance within the publishing world, and a host of other matters generated from the unique historical moment. (15-6)

Furthermore, Murphy explores how the “New Woman” is portrayed “either as a monstrous aggressor or as a maligned victim” in literature, as can be seen in Stoker’s portrayal of his main female character (15). However, before we examine the female characters and their interactions with Dracula, there is much that can be said about the character already familiar to us, Jonathan Harker, and his encounters at Castle Dracula. We learn through Harker’s personal journal that he is engaged to be married to Mina, whom he mentions now and again. Notably, he remarks that he must find and give her recipes of the new foreign foods he tries while abroad, suggesting the typical role of a Victorian woman who should cook for her husband. More interesting, though, is the incident when Harker runs into the three vampire ladies, whom scholars refer to as the “brides of Dracula,” while still imprisoned. Unlike Harker’s interactions with Dracula, which seem to be no different than those between two human beings, this is the first time Harker finds himself in immediate danger and in a position of being prey. In describing this vulnerable situation, he writes: “There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. It is not good to note this down; lest some day it should meet Mina’s eyes and cause her pain; but it is the truth” (31-2). Harker clearly has mixed emotions about the incident, in which he is repulsed by their overtly sexual desire while at the same time strongly drawn to it. His character can thus symbolize the conflict of the Victorian male, “who on the one hand craved for totally unrestrained sex and on the other hand had no greater fear and horror than the freely expressed female sexual aggression” (Böhme 6-7). Harker goes on to describe the vampire kiss, saying: “The girl went on her knees, and bent over me, simply gloating. There was a deliberate voluptuousness which was both thrilling and repulsive . . .” (32). In this scene, the typical power dynamic is reversed, as the vampire woman is the dominant and aggressive party while Harker becomes her passive victim. Böhme notes that “[the female vampire’s] demonism is their masculinization as their protruding sharp teeth are tools to penetrate their victims, an act that is normally reserved to men” (7). In the aftermath of the incident, Jonathan Harker senses the threat that hangs over society. Knowing Dracula’s plans of moving to England, he realizes that the Count “[is] the being [he is] helping to transfer to London, where, perhaps, for centuries to come he might, amongst the teeming millions, satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless” (Stoker 44). This declaration is directed towards society’s fear of the ever-widening circle of the New Woman endangering the ideal of the pure Victorian woman. When Dracula preys on Mina, which will be examined in greater detail, Harker is agonizingly

aware of the evils Dracula is inflicting on his own wife, but is unable to prohibit them. This symbolizes the helplessness of the Victorian man confronting the New Woman (Böhme 8).

The first victim of Dracula is Lucy Westerna, a young lady who is described and praised as being beautiful. Even though Stoker does not place much emphasis on describing the physical appearance of the two females in the narrative, more importance is placed on Lucy's looks than of her close friend Mina. Lucy has an "angelic" appearance and charming disposition, which helps her win the hearts of three suitors. When they all compete for her hand in marriage, it leads her to exclaim, "[w]hy can't they let a girl marry three men, or as many as want her, and save all this trouble?" (50). While she immediately takes back the question as heresy, it does point towards the sexual undertone of her character. It is clear that she understands that this behavior is not socially acceptable for the Victorian Era, but she is not against the idea either. Further, in her letters, she writes, "Mina, you will think me a horrid flirt – though I couldn't help feeling a sort of exultation that he was number two in one day," showing that she enjoys that so many men find her an attractive mate (50). Scholars have argued that Lucy's sexuality makes her an ideal victim for Dracula, as though in some sort of punishment or consequence of her audacity. Clements suggests that Dracula chooses Lucy because "she is an easier victim, already prone to fall under the spell of men and less focused on loftier virtues" (22).

Dracula's interactions with Lucy contain several terrifying aspects. Lucy's restless nights and sleepwalking start with Dracula's arrival in Withby, England. However, one night Dracula successfully compels Lucy to go to the hillside graveyard. Their first interaction is one where Dracula forcefully makes her come to him, where-upon she loses all her free will while under his spell, allowing him to have his way with her. Lucy, who believes that she is only experiences a "dream" that fateful night, explains, "I didn't quite dream; but it all seemed to be real. I only wanted to be here in this spot – I don't know why, for I was afraid of something – I don't know what. I remember, though I suppose I was asleep . . . Then I had a vague memory of something long and dark with red eyes . . . everything seemed passing away from me; my soul seemed to go out from my body and float about the air," which shows that Dracula's assault on her is also a spiritual one (84-5). Mina who finds Lucy unconscious, notices the same dark figure bending over the gleaming white figure of Lucy, but is unable to decide if it is a person or a creature: "There was undoubtedly something, long and black, bending over the half-reclining white figure. [Mina] called in fright . . . and something raised a head . . . [She saw] a white face and red, gleaming eyes" (79). Clearly this description is of

Dracula, but since his presence is not known yet, no one suspects anything strange in Lucy's behavior. This first encounter indicates the dominant and submissive roles between Dracula and Lucy, which clearly have sexual overtones with the seduction of Lucy and their positions to one another. Further, the Count torments Lucy to the point where she becomes fearful of the night and sleeping. He successfully installs fear in his victim as she describes her "nightmares" as "dark and horrid to me, for I can remember nothing; but I am full of vague fear, and I feel so weak and worn out" (94). Despite all the help Lucy receives from Dr. Van Helsing and her suitors, she grows weaker after the Count's visits. Dracula's use of fear, hypnosis and darkness show how frightening it is to be a victim under his control.

Unfortunately, Lucy, who was an angelic beauty before her death becomes a cruel vampire in her resurrection. Dr. Seward, one of Lucy's former suitors, exclaims upon seeing her in her vampire form: "My own heart grew cold as ice . . . as we recognized the features of Lucy Westenra. Lucy Westenra, but yet how changed. The sweetness was turned to adamant, heartless cruelty, and the purity to voluptuous wantonness" (180). Lucy is not Lucy anymore, and she is not the same girl they all fell in love with. The thing only carries the shape of Lucy now. Consequently, we experience the same aversion towards Lucy as to the "brides of Dracula", as she repulses all who used to be attracted to her with her vampire ways. Now that she is turned into a vampire, her sexuality bubbles to the surface for the first time. While human, Lucy could only fantasize about her wants, but is fully capable of expressing them as a vampire: "Arthur! Oh, my love, I am so glad you have come! Kiss me!" (138). A Victorian woman should not be asking for kisses, but rather be the one receiving them. Further, she tries to lure her previous fiancé Arthur into her hungry arms: "Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!" (181). There is a significant shift, where Lucy as a human had concealed her sexual desires and kept a demure, pure and innocent lady-like front, which in turn garnered her many admirers. Now as a vampire, she releases her suppressed sexuality and expresses it more freely. As a result, the very same people who knew and loved Lucy now reject her and find that they must rid society of her. Lucy's transformation symbolizes Dracula's creation of the New Woman, showing how it threatens the Victorian women and, by extension, England.

On the other hand we have Mina, the heroine of this narrative, who at first sight combines many features of the New Woman in herself. Mina has a respectable job as a schoolmistress and admirable goals of learning the modern techniques of the day, such as

shorthand and typing. However, she proves that she is firmly rooted in the Victorian Age since her concerns are almost exclusively for others. Her intention for acquiring such a skillset is to help with Harker's work, even memorizing train schedules should it be useful for her husband. It is clear that Mina makes great effort to aid Harker and be a good wife, which furthermore demonstrates her Victorian values. More importantly, though, it is Mina's resourcefulness that aids in the discovery of what Dracula is as she organizes Jonathan, Dr. Seward, Van Helsing, Lucy and her own journals in a useable time-line. Despite this, Mina never does anything for her own fulfillment whereas her successes are always in the service of men. The desirability of her features in Victorian eyes is best explored through Van Helsing's admiration for Mina: "Ah, that wonderful Madam Mina! She has man's brain – a brain that a man should have were he much gifted – and woman's heart. The good God fashioned her for a purpose, believe me, when He made that so good combination" (201). Joan Acocella suggests that "Stoker, it seems, had mixed feelings about the New Woman," since Mina draws characteristics from both the modern New Woman and the traditional Victorian, encompassing the best of both worlds (n.page).

In contrast to Lucy, there are no detailed physical descriptions of Mina, as she has many more important characteristics to be described. The factor of beauty, therefore, contributes to how we view the females in question of sexuality. While Lucy has been shown to be sexually attractive, Mina, on the other hand, never expresses any sexual desire, not even towards Jonathan Harker, whom she marries. An illustration of this can be seen from where one would expect to find sexual interactions, such as in the married couple's bedroom. Instead, Dr. Seward remarks when passing the Harkers' room that they are "hard at it," alluding to their persistent work towards piecing together the information they have about Dracula (192). Thus, Mina fits in the Victorian ideal of how women should behave regarding topics of sex and sexuality. Mina even remarks that "[s]ome 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" which she clearly is opposed to as the New Women seem to have no regard for tradition (77). Mina certainly seems the manifestation of purity. However, this does not allow her to evade Dracula's attention.

When Dracula becomes frustrated with Mina's contribution in hunting him with the Crew of Light, she becomes his next victim. Thus the battle becomes one between Victorian purity and the aggression of the New Woman, a battle the Victorian men must win. Dracula visits Mina on more than one occasion, as he did Lucy. Clements argues that "[t]he process of

Dracula's influence over [Mina] initially mirrors that of Lucy's. But Mina has more virtues to draw on than Lucy, and she has more support in fighting against Dracula in the circle of men who surround her, armed with the knowledge of Van Helsing" (30). Interestingly, Dracula does not put Mina under a deep hypnotic trance for his last visit. Most likely, he wants Mina to remember how he successfully links her to him, as Dracula wants Mina in his power from then on. However, it is still Dracula who is in full control, as Mina recalls, "I did not want to hinder him," even though she was repulsed by the thought of his touch (246). The Crew of Light bursts into the appalling sight of Dracula "forcing [Mina's] face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down [Dracula's] bare breast" (242). The purpose of Dracula forcing Mina to drink his blood is to bind her to him, as punishment for helping the Crew of Light, but more importantly because she is an attractive companion, which makes her even more different from Lucy who is merely praised for her delicate beauty. Furthermore, it serves as cruel revenge to take Mina, "their best beloved one" (247).

After Dracula has transformed Mina and makes her "flesh of [his] flesh; blood of [his] blood; kin of [his] kin; [his] bountiful wine-press for a while," she reacts in horror. In contrast to Lucy, Mina does not become a sexually aggressive woman, the idea of it alone is intolerable to her: "Because if I find in myself – and I shall watch keenly for it – a sign of harm to any that I love, I shall die!" (249). The disgrace that follows from becoming an overtly sexual woman would be unbearable for Mina as she explores the idea that "a woman is ... better off dead than sexual" (Craft 452). However, the action of turning Mina is what ultimately brings about Dracula's demise. For it is Mina's cleverness that gives her the idea to exploit her psychic connection with Dracula to track him down. Thus, Mina becomes the heroine whose bravery and skillset offer salvation from Dracula's demonic threat to the nation.

Chapter conclusion

The preceding pages show that Bram Stoker is skillful at placing emphasis on the terrifying, proving that there is much to be frightened of in his novel *Dracula*. First we travel to the mysterious and unknown parts of Eastern Europe, Transylvania, which is described as a cursed land and portrayed as a place of legend and nightmare, seen in the behavior of the townspeople and in the terrifying experiences Harker has at Count Dracula's intimidating castle. The Count himself, has been shown to be the figure of horror, a clever and malevolent

vampire with powerful abilities. His most terrifying power is his hypnotic abilities, which Dracula uses to lure in the two female characters, Lucy and Mina. They experience the sheer terror of becoming Dracula's victims. However, there is a clear distinction between the two females, where Lucy is clearly a helpless vampire victim, dying as a blood lusting vampire herself, while Mina, who has far more virtues to draw on, manages to reverse the horrible effects of vampirism with help from the Crew of Light (Nävsjö 12). This examination has explored the classic vampire story's strong link to gothic tradition and how Dracula represents the fears of the Victorian-era. In the next chapter, Stephenie Meyer's modern vampire Edward Cullen will be scrutinized in order to examine how the vampire has evolved from being feared to becoming admired. The same interpretive frame consisting of three focus points will be used to demonstrate the evolution of the vampire narrative from villain to hero.

4 The Hero Edward

Twilight is the first of a four-book vampire series written by American author Stephenie Meyer. It was released in 2005, and tells the tale of the unlikely romance between high school student Isabella “Bella” Swan and vampire Edward Cullen. Though the books were marketed as a young adult series, they became widely popular with fans of all ages. According to Stephenie Meyer’s bio on her official website, her series, which includes *Twilight* (2005), *New Moon* (2006), *Eclipse* (2007), and *Breaking Dawn* (2008), “has sold over 100 million copies globally in over 50 countries, with translations in 37 different languages.” In 2008, the series found its way to the movie screen where it had immense success. Summit Entertainment, which released the film version of *Twilight*, earned \$35 million in its opening day, which alone nearly recouped the film’s budget (Click, Aubrey, & Behm-Morawitz 3). According to Box Office Mojo’s summary of the *Twilight* franchise statistics, the theatrical release grossed \$393 million at the box office, and the last film, *the Twilight Saga: Breaking Dawn part 2*, grossed \$829 million. Beyond the series’ record-breaking sales figures, *Twilight* has more importantly been credited for rejuvenating the vampire genre and renewing interest in reading (Click, Aubrey, & Behm-Morawitz 4). Furthermore, this chapter will provide an analysis of the first novel *Twilight* using the three parts as exemplified in *Dracula*, to examine, arguably the most popular vampire of the decade, Edward Cullen.

4.1 The vampire’s world

In this section the setting of the town of Forks, Washington, and the home of the Cullen family will be examined for similarities and differences to the environment explored in *Dracula*. A part of the process of modernizing the vampire story is the change of setting. Consequently, the vampire creeps out from the dark and mysterious parts of Eastern Europe and Victorian England, as seen in *Dracula*, and into the new millennium. The world of the vampire becomes more familiar, where in *Twilight* the vampire relocates to the small town of Forks, Washington, leaving behind its ruinous castle and old mansions. Much of the story takes place in an ordinary high school where many of the characters are students, creating a familiar setting that most readers can relate to. The town itself seems insignificant as Bella is more preoccupied with describing its weather: “Forks exists under a near-constant cover of clouds” which makes it seem “gloomy” (Meyer 3). It also rains more in this inconsequential town, to use Bella’s words, than any other place in the United States (3). The weather sets the atmosphere of the novel, and, as Wilson points out, *Twilight* is in keeping with the Gothic

convention with its emphasis on atmospheric weather (23). This is evident when Bella cannot see past the thick fog outside her window, which makes her feel claustrophobic, further explaining that “[y]ou could never see the sky here; it was like a cage” (11). However, the gloomy atmosphere of *Twilight*, I would say, separates itself from the gloomy darkness of gothic novels, because the bad lighting can be explained by the rain-filled clouds that pervade the town’s sky, which has its natural causes. Therefore, the surroundings are less frightening because the weather has a natural explanation and is one that many have experienced before, in comparison to *Dracula* where the Count can control the weather and instead creates a supernatural ambivalence. The fact that Meyer shifts the focus from the darkness of nighttime to daytime gloom also contributes to making the setting a little less terrifying. However, both Forks and Transylvania are created as remote places, imbued with a sense of mystery, folk tales, magic and uncertainty.

Another aspect of the vampire’s world that has been modernized is the vampire’s home. Bella states when first seeing Edwards home, “I don’t know what I had expected, but it definitely wasn’t this,” indicating that she has some assumptions as to how a vampire lives, but that Edward’s house is not what one can expect from what we know about the classic vampire’s housing (321). As explored in chapter three, *Dracula*’s castle is a ruinous and dark place with ominous connotations, as can be expected in gothic fiction, which might have been what Bella presumed Edward’s house would be like. Bella describes the house as “timeless, graceful, and probably a hundred years old. It was painted a soft, faded white, three stories tall, rectangular and well proportioned” (321). When she walks inside, she is even more surprised with the many modern details and describes the house as “very bright, very open,” and with an entire wall replaced by glass looking out towards the beautiful cedars in the backyard (322). Teasingly, Edward adds, “No coffins, no piled skulls in the corners; I don’t even think we have cobwebs,” distancing their home further from the gothic norm (329). Needless to say, their house is one that people can be envious of, as it represents a home most can only dream of living in.

Another altercation that signals the novel’s modernization is the modern vampire’s treatment of holy objects. Bella was bewildered that the Cullen family had a wooden cross on their wall: “[it] was over three hundred and seventy years old,” and served as a nostalgic family heirloom (330). The vampire’s reduced fear of sacred objects may signal that superstition does not belong in the new and modern world. In *Dracula*, it is shown that the townspeople of Transylvania are a superstitious people. They not only know about the

vampire's existence, they also fear the horrible creature. Yet in *Twilight*, it seems that vampires are a thing of the past that belong in myth and lore, as everyone in Forks is oblivious to their existence. Even so, Bella only learns of Edward's true nature because she is persistent when trying to understand his weird behavior. When Edward finally reveals that he is a vampire, letting Bella and the reader in on this profound secret, it prompts a feeling of being important. Compared to *Dracula*, where everyone (eventually) knows of the vampire's existence, this knowledge in *Twilight* makes the reader feel significant, included and trusted with such knowledge. This is a clue to why I believe the novel is popular with young adults.

There is a vast contrast between the separate journeys to the vampire's lair in the novels. Even though both Jonathan Harker and Bella travel there freely, only Bella is aware of what she is venturing out on. Harker's journey is a frightful one with the presence of wolves, while Bella's journey consist of a different fear. This is seen in Edward's mocking statement to Bella, "[a]nd you're worried, not because you're headed to meet a houseful of vampires, but because you think those vampires won't approve of you, correct?" (320). Bella's foolish approach makes the vampire seem the complete opposite of frightening. However, at the beautiful house, Bella is introduced to Edward's family. His "adoptive" father Carlisle is a doctor and works at the local hospital, while Edward's "siblings" attend the same high school. This shows that the modern vampire has emerged into the world of the living and everyday life, leaving *Dracula* to hide cowardly in his remote mountaintop castle. The shift signals that today's vampires mingle and pose as normal humans, except that they drive fancy cars, travel the world and live luxurious lives.

4.2 The vampire

The vampires blend into their surroundings and everyday situations, to avoid being exposed for what they really are, and they seem to be doing it pretty well. However, in this section the vampire Edward Cullen will be closely examined and compared to *Dracula*, in order to inspect the modifications of the modern vampire.

The protagonist, Edward Cullen, is a vampire who is a hundred and four years old. After nearly dying from the Spanish influenza in 1918, Edward was transformed into a vampire by Carlisle, who later becomes Edward's "adoptive father." This was the only alternative solution to death: "Carlisle found me in a hospital in the summer of 1918. I was seventeen, and dying of the Spanish influenza" (287). After becoming a vampire, Edward stopped aging physically, which means that he has been seventeen for a hundred years. Unlike

Dracula who needs to drink blood to rejuvenate, Edward will always have his youth. This is why he first enrolls in high school, to proceed to attend college or start working. The younger Edward and his family perceive themselves to be when moving to a town, the longer they can stay without arousing suspicion to their vampire nature.

Bella is mesmerized by the vampire clan's good looks upon first seeing them: "I stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful" (19). In contrast to Dracula, Edward's appearance is never described as horrifying. Bella describes him as breathtakingly beautiful, which is sustained throughout the novel: "I was still tongue-tied whenever I pictured his perfect face" (54). However, Edward does share some characteristics with Dracula, such as his pale skin. This is seen in Bella's description of the Cullen vampires as "chalky pale, the palest of all the students living in this sunless town. Paler than me, the albino" (18). Edward is described on numerous occasions as pale, white and cold (45, 58, 137, 184, 260, and 282). As Bella grows interested in Edward, she finds him interesting, brilliant and mysterious (79). He has hypnotic eyes, a magnetic force of personality (139), and a compelling voice (189). These are all traits that the modern vampire Edward shares with the classic vampire Dracula.

Important to the vampire narrative is the effect of the sunlight. Although Dracula is not destroyed by the sun, it weakens him, while Edward shies away from the sun for other reasons. In *Twilight* the vampires can go out during the day, making it possible for them to function like normal people. Therefore, they are no longer creatures of the night or darkness the way traditional vampires are. Though Edward is invulnerable to sunlight, he hides from it because it causes his skin to sparkle "like thousands of tiny diamonds were embedded in the surface" (260). Bella describes Edward as a "perfect statue, carved in some unknown stone, smooth like marble, glittering like crystal," when seeing the sunlight touch his skin for the first time (260). This phenomenon weakens Edward in the form that it reveals what he is for humans, something he wishes to avoid at all costs. For such reasons, the Cullens choose to live in Forks to avoid the sun, due to the town's overcast skies. The feature of the sunlight alone creates a significant shift in the vampire figure, once again eliminating the terrifying from the vampire.

Another feature that defines the vampire is their craving for blood, something Edward and the other vampires in *Twilight* experience as well. When Edward first meets Bella, he has to do everything within his power to keep from biting her, while Jasper, the most recent

addition to the Cullen family, struggles the most to control his bloodlust (269). However, unlike Dracula and almost every other vampire in literary history, the Cullen family does not drink human blood. Edward considers himself a ‘vegetarian’ vampire as he only drinks animal blood, and explains “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 [human blood]” (188). By choosing animal blood, the Cullen’s are able to survive but in a weaker state. Edward and his family strive to be the opposite of vampires such as Dracula, who take pleasure in drinking human blood, thus the family makes a conscious choice not to be monsters themselves. Edward tells Bella that he does not “*want* to be a monster,” thus he refuses to drink blood from humans, which he associates with monstrous behavior (187). The Cullens strive to be seen as normal humans, which is why they refuse to behave as ruthless and terrifying vampires. Clements explores how “Meyer’s vampires are defined by their actions rather than by their nature – which dramatically shifts the theological themes inherent in the figure of the vampire” (108). Thus, Meyer makes it possible to be a “good” vampire in her depiction.

However, Edward sees himself as a villain and dangerous. He warns Bella on numerous occasions to stay away from him (74, 84), as he refers to himself as “the bad guy” (92) and implies that he is “going to hell” (87). Edward clearly views his vampirism as a curse. In Bella’s eyes, Edward is more angelic than monstrous, and she “explained over and over that he was the hero” (69). She compares Edward to diamonds, sculptures, marble, crystals and repeatedly calls him an angel, associating him with something higher than human. “Although it may seem incongruous to liken a vampire to a saint, Edward’s self-denial and determination to protect Bella, particularly from himself, justify the comparison” (Cochran 12). It is clear why Bella would see Edward as almost saintly according to his physical appearance. Clements explains that “[Edward] is more beautiful, more splendid, more glistening than any human being. Instead of vampirism being an irrevocable damnation, or even a disease or disability to be dealt with, [...], Meyer portrays the nature of the vampire as the ideal – as something higher than human, rather than lower” (106). Meyer’s portrayal of the vampire is more sympathetic and portrays their condition as one that is ideal. Whereas in the Dracula section it is explored how the vampire “is not something humans should be or would want to be” (Clements 17) This shift in the portrayal of the vampire figure as beautiful, moral, forever young and sympathetic, raises the desire to become a vampire.

With Edward's beautiful appearance and good nature examined, the next important aspect to look at is his abilities. Like Dracula, Edward has a collection of supernatural powers, such as the ability to read minds. Edward explains, "we all bring something of our strongest human traits with us into the next life, where they are intensified – like our minds, and our senses" (307). His family members have their own individual powers, such as enhanced strength, the ability to see the future or the talent to manipulate emotions. The difference is that the Cullens use their abilities to protect themselves and humans, while Dracula uses his range of vampire abilities for despicable ends.

Furthermore, Edward and Dracula share many of the same abilities, such as strength and speed, but Edward cannot shape-shift or control animals. The most important ability the modern and the classic vampire share is their vampire charm. Edward explains that he is the world's best predator, "[e]verything about me invites you in – my voice, my face, even my *smell*" (263-64). He admits that he is addicted to Bella's scent, which he identifies as his "brand of heroin" (268). This is why it was difficult for him to withhold his urges upon first meeting Bella and why he has not been able to leave her alone. However, Edward does not use his hypnotic abilities to seduce Bella, like Dracula does his female victims, Lucy and Mina. Bella and Edward, on the other hand, have a reciprocated romantic relationship, where he "dazzles" her and she intrigues him, which will be examined more closely in the following section (209).

4.3 Vampire interactions

Bella moves from sunny Phoenix, Arizona, to Forks, Washington, to live with her father, Charlie. Despite the sun, she arrives to Forks pale, comparing herself to an "albino" (18). Bella is described as clumsy and bookish, and her name (Isabella Swan) may even signify her purity and fragility, as she also admits that she has never had a boyfriend (473). Even though she does not have any friends in Forks, she quickly attracts attention at her new school, and is quickly befriended by several students. Bella is set up as somewhat representative of the typical teenage girl: she is assumed to have average good-looks, but is extremely critical of herself, believing that she is not good enough, and that "[she'd] never fit in" (10). It is therefore interesting that several of the boys in the school compete for her attention, based on the reader's first assumptions of Bella. Similar to Lucy, who receives three marriage proposals, Bella is asked to prom by three boys from school and as follows becomes the

vampire's victim. However, Bella and the vampire Edward's relationship is quite different, as will be explored.

Bella's first interaction with Edward is when they exchange glances across the cafeteria. On first sight they are attracted to each other, fitting into traditional romantic fiction. Bella, who is overwhelmed by Edward's physical beauty and mystery, tries to find out as much as possible about him, and learns that the Cullens moved to Forks two years ago, and that they have a strange family composition. Therefore, Bella "felt a surge of pity, and relief. Pity because, as beautiful as they were, they were outsiders, clearly not accepted" (22). Bella, who is a typical teenager, can relate to the feeling of being different and alone, and instantaneously feels a kinship with the Cullens. However, Edward is just as intrigued by Bella, as "[Bella] peeked at [Edward] from the corner of [her] eye, and he was still staring at [her], but not gawking like the other students had today – he had a slightly frustrated expression," though his fascination with her is not immediately understood by her or the reader (22).

Following Edward and Bella's exchange of looks, they end up as lab partners in Biology class, where he meets her with a hostile and furious expression on his face. It seems as if he is trying to get as far away from her as possible: "[Edward] was leaning away from [Bella], sitting on the extreme edge of his chair and averting his face like he smelled something bad" (23). Edward's first behavior seems irrational, but once his vampirism is revealed and we learn that Bella is "*exactly* [his] brand of heroin," it is easier to understand his initial behavior and appreciate his struggle to be morally good (268). Clements notes that "[i]n the typical romance pattern, [Edward and Bella's] attraction is channeled through conflict, as Bella is angry at him for his unmotivated antipathy toward her" (114). Quickly, Edward's role shifts to that of a protective hero, as he saves her from being crushed by a car, an action in which he unintentionally reveals to Bella that he has supernatural abilities. Bella remarks, "I was consumed by the mystery Edward presented. And more than a little obsessed by Edward himself" (67). This is no wonder, as the heartthrob Edward is set up as strong, stunning, and mysterious, which makes him desirable. Thus the story keeps in line with a romantic one, because of the typical female fantasy to be desired by a man who should be unattainable. Edward's appeal of the forbidden, dangerous, and thus exciting, is the beginning of Bella's pursuit for him.

The further development of Edward and Bella's relationship is not in terms of predator and prey. Bella is not a typical vampire victim, such as Lucy and Mina, but rather a willing victim of romantic love. Brugger suggests that "[m]odern vampire fiction has often changed the intention of the vampire. It's no longer (just) the blood that the vampire is after; it may also be sexual attraction and/or a true romantic interest" (241). This can be seen in Edward's intentions for his and Bella's relationship. At first, Edward tries to stay away from Bella, for her own good, but cannot. Not only is Edward attracted to Bella's scent, he finds it refreshing that he cannot read her mind, a gift that is unique to him, and thus she presents her own mystery to him. Edward must therefore interact with her to understand her. The eagerness to get to school to see Edward (54), and the desolation that hits Bella with crippling strength when she realizes that he is not there, shows the emotional roller-coaster familiar to young lovers (145). In addition, she feels the clichéd "electric current" the first time she makes physical contact with Edward (219). Soon Edward and Bella are both hooked on each other, and their interactions become of the romantic sort.

However, Edward's protectiveness leads him to warn Bella frequently: "It's not only your company I crave! Never forget *that*. Never forget I am more dangerous to you than I am anyone else" (266). To be with Edward means that Bella's life is always at risk. Despite the fact that he could easily kill her, Bella often talks about how she is not afraid of him, and refuses "to be convinced to fear him, no matter how real the danger might be" (243). Moreover, Bella states that she "would rather die than stay away" from Edward (274). It is in Edward's hesitation that Brugger explores how the roles have been reversed:

It is Bella, the mortal girl, who tries to overcome Edward's resistance to her erotic advances. Edward is the vampire, but it's Bella who is the vamp, the woman who does her best to overcome her chosen partner's willpower and seduce him. Thus, the dynamic between hunter and prey have fundamentally shifted. (241)

Bella is persistent and tries to persuade Edward to turn her into a vampire. But Edward refuses: "Bella, we're not having this discussion anymore. I refuse to damn you to an eternity of night and that's the end of it." (476). Bella warns him: "If you think that's the end, then you don't know me very well" (476). In opposition to Mina, who does everything in her power to reverse the vampirism inflicted on her, Bella can be seen as a willing "victim" who wishes to become a vampire herself, with the intention of being with Edward for eternity. Thus, unlike the interactions between the vampire and the female victims explored in

Dracula, *Twilight* has all the features of a romantic story, creating a shift in genre from horror to romance novel.

The greatest change from the classic to the modern vampire can be seen in the vampire's interactions with the female characters, where according to Hendrix "the modern vampire stalks, seduces, sleeps with, and cries over us. They don't eat us" (n. pag.). However, some scholars view the relationship between vampire and human, Edward and Bella, as unhealthy. Bella is so completely under the spell of the beautiful but dangerous Edward, that she loses any sense of self-preservation, and becomes willing to risk her life and that of her family to be with him. And yet, instead of rejecting him for the danger that his vampirism inflicts on her, Bella idealizes him and claims, "[t]here was nothing about him that could be improved upon" (241). Melissa Miller explores the "dangerous and damaging ideology of patriarchy that normalizes and rationalizes the control of women by men" (165). Bella and Edward represent the patriarchy in the form that Bella is seen as weak and helpless, while he is all-powerful. Thus, representing the strong over the weak. Edward is determined to protect Bella from danger, which he more often than not is responsible for. His acclaimed duty of protecting Bella results in Edward being with Bella all the time, even watching over her as she sleeps. Edward is also seen to give orders to Bella, as for instance to not wander in the woods, which reflects his need for control through his pursuit to protect her. This controlling behavior can also be seen as Edward's way to show he cares For Bella. However, it is important that a relationship where a woman is controlled by a man is not glorified for teenagers. Debra Merskin goes a bit further and compares Edward to a compensated psychopath, which is an individual who approaches the psychological extreme of psychopathy but is able to pass for functional in society. Merskin argues that

the lead male character Edward Cullen is a CP [compensated psychopath] and that the representation is problematic. The book's main female character, Bella Swan, becomes completely dependent on Edward, desires him in part because he seems unattainable, and is willing to die and live a life of predation in order to be with him. The largely uncriticized idealization of Edward as top boyfriend material flies under the radar of contemporary concern for girls' psychic and physical well-being. (157)

Characteristics such as Edward's controlling personality, the danger he poses, in addition to incidents where he belittles Bella, make Merskin raise questions of the pedagogical function the mass media has on young people, girls in particular. Even though, this is a great approach

to use to delve into important issues, it does not mean that I entirely agree with the article's approach, but it does contribute to interesting reflection. Merkin states that "[t]he psychopath is the living expression of the phrase 'there's nothing inside them,' which Edward is, but Bella refuses to believe" (164). She uses examples, where Edward admits to Bella, "I don't know how to be close to you. I don't know if I can" (278) and his reflection on something missing that appeared after meeting her: "For almost ninety years I've walked among my kind and yours . . . all the time thinking I was complete in myself, not realizing what I was seeking. And not finding anything, because you weren't alive yet", to support her statement (304). While Merkin describes Edward as empty and compares him to a compensated psychopath, I would describe Edward's clichéd feelings for Bella as romantic. His feelings can also resemble unknown feelings for young and new lovers, such as my target group which I plan to use this study with.

Chapter conclusion

In this chapter, I have explored how the vampire narrative has evolved from the classic vampire Dracula to the modern interpretation of the vampire, Edward. The world of the vampire has become more familiar, leaving behind the dark and mysterious location and moving to an ordinary small town. The creation of daytime gloom lightens up the mood and also contributes to making the setting a little less terrifying. Furthermore, the vampire's lair has gone through drastic transformation, where the vampire no longer lives in a ruined castle, but a modern home, allowing the vampire to further blend in with humans. In examining the vampire figure of Edward Cullen, I have shown that Edward shares some abilities with Dracula, but that the greatest difference between the two comes from how they exert them. Edward still struggles with the urges inflicted by vampirism, but he controls his bloodlust with animal blood in refusal of being a monster. He also uses his vampire powers to do good. Thus Meyer has turned the typically terrifying figure of the vampire into a sympathetic character. Finally, the vampire's interactions with others have been shown to contain new intentions. The vampire is no longer just after blood, but seeks new and meaningful relationships. In examining Bella and Edward's relationship, I have shown how Bella is not a typical vampire victim, like Lucy and Mina, but rather a willing one. In the next chapter I will explore what this change of vampire narrative says about us and how it represents our contemporary values.

5 Why are we fascinated with the vampire?

As explored in this study, there has been a drastic change to the vampire figure. As explored in this analysis, “Meyer’s portrait of the vampire is a vast departure from early portrayals in novels like *Dracula*. Her vampires are not monsters,” instead she portrays the nature of the vampire as ideal (Clements 108). Nina Auerbach claims that “every age embraces the vampire it needs” (145) and Susannah Clements states that “vampires matter to us as metaphors, in what they represent. We can see in them parts of ourselves – our darkest fears or our deepest desires” (159). Therefore, the figure of the vampire can be seen to embody our contemporary desires and cultural values. This section will explore these desires to unravel our fascination for the vampire, as well as our fears.

Humans desire the ability to live beyond a normal lifespan. This can be seen in the way we try to further improve and develop medicine, in addition to a raised awareness of the importance of taking care of our bodies to hopefully push to a hundred years of age. It, therefore, seems natural to create a being that is incapable of death as it is inevitable for humans. We desire to live long and prosperous lives, where we never have to face the uncertainty of death. Hallab states, “because the living cannot imagine themselves as physically and spiritually nonexistent, they cannot imagine the dead as nonexistent either, but project their own desires on them, including the desire to come back” (49). Therefore, we can say that the vampire points to our desire to live forever. However, this has not always been desirable. During the Victorian era, when *Dracula* was written, the desire to live forever was seen as abhorrent. The views of the era can be seen through Van Helsing, who speaks of freeing Dracula and Lucy’s souls, so that they can find peace and be admitted to heaven. Mina sees “in that moment of final dissolution, there was in the face [of Dracula] a look of peace, such as I never could have imagined might have rested there” (Stoker 324). This shows the importance of the spiritual journey to heaven, even for the malevolent vampire. Another aspect to why this ability might not have been desired during the time might be the harsh conditions Victorians lived under. Life, for many, was a struggle and tiresome, while today we have obtained a good life standard. This might also contribute to why we would want to wish for the ability of eternal life, to explore all that the wonderful things life has to offer.

The vampires represent wealth and power with their luxurious lives and superpowers, which has been explored in the literary analysis of the environment of the vampire and figure of the vampire in both vampire narratives. Adler explores how most of us are conflicted over

issues of power, stating: “We want it; we distrust it; we get twisted by it; we abuse it; we struggle with our love and hate of it. And in a shifting, changing world, we often feel powerless” (18). Some might admit that they at some point have fantasized about having a superpower and have contemplate which superpower they would pick in that case, or even something as innocent as wishing to read someone’s mind in a given situation. Since Meyer portrays the vampire as higher than human, consequently they replace humans at the top of the food chain, allowing them to do as they please. Through the figure of the vampire, we can examine struggles in our normal lives, such as how we treat species below us on the food chain. Does might make right? Does having more money, power or status than others give us the right to use it to dominate them? Adler says that it is easy to see why teenagers are attracted to vampires, because they often feel vulnerable, powerless, and invisible in the world. Furthermore, she elucidates how

[Teenagers] experience the abuse of power more clearly than grown-ups who have acclimated to cultural norms and keep telling them, “That’s just how the world works, honey.” Bullied by other children, or becoming bullies themselves, under the thumb of parents and school, young people are in the best time of their lives to understand the abuse of power in society – and to imagine another world where these issues are resolved differently. (Adler 18)

Teenagers have not had the time to accumulate wealth or a respectable position, and experience pressure concerning issues of money, status, clothes, class, race, education and popularity. They constantly deal with authority figures, normally with little power or say themselves. It is therefore easy to see how a teenager who feels powerless can find an interest in the powerful vampire. Not to mention the sexuality the figure of the vampire represents to a sexually unsure teenager. Anne Rice, the author of the first morally conflicted vampire portrayed in the *Vampire Chronicles*, has a good reflection on the vampire’s popularity with teens today, stating in an e-mail to Adler that

the vampire reflects more than anything else the tremendous need of adolescents and young people to embrace their monstrous and outsider status in our society, their refusal to see themselves as the criminal class they are often forced into being where their established rites of passage are understood to be forbidden sex, illegal drugs, and sometimes criminal rebellion. (Adler 19)

It is difficult for teenagers to navigate this passage, as many of our cultural views have not been updated with time, but have definitely come a long way. Examples can be the views on abortion, children outside of wedlock, homosexuality, same-gender marriage, transgender issues, sexual exploration, bisexuality and pornography. Teenagers are learning to understand their bodies and exploring themselves, which means that they are in greater danger of becoming outsiders of our society. Teenagers can relate to vampires for all those reasons. The lust for power and money, with the false promise of happiness and solving their problems, can therefore easily draw in teenagers who do not wish to be outcasts of society. Thus, the vampire provides a comfort for teenagers, as they know all too well what it is like to be different.

Not only do vampires live forever, they don't age either, allowing them to look forever young. Alongside the desire for immortality is the desire to always look young or beautiful. It seems natural that this desire would follow, because we associate aging with a deteriorating body. Who would want to live forever with prohibitions, in the form of a bad knee and with constant back pains? Furthermore, beauty has always been valued in our society, though what we perceive as beautiful may change with the decades. People spend huge amounts on beauty products, including aging crèmes, with the intention to avoid wrinkles to try to slow down the aging process. Some go even further and alter their appearance with injections or plastic surgery. Their intentions are the same, to obtain a certain type of beauty and youth that is valued by society. Therefore, we tweak and enhance certain features of our faces and bodies to be as strikingly beautiful as the vampires are described: the Cullens have "faces you never expected to see except perhaps on the airbrushed pages of a fashion magazine" (19).

Modern vampires are shown to struggle desperately to be moral, in spite of their predator nature and need for blood. Their confliction can be shown to represent our own current moral struggle. Adler compares the vampires' addiction to blood with humans' addiction to oil and fossil fuels, stating that

Vampires are exactly us right now, as we continue to wage wars, consume energy, and find ourselves unable and unwilling to figure out solutions to global planetary issues. To be blunt, we are sucking the lifeblood out of the planet. (37)

The roles have changed, as humans represent vampires and the planet becomes humans prey due to our addiction to oil. In the meantime, while we try to figure out ways to avoid

destroying the planet for future generations, we deny compromising the way we live, travel and work, allowing for fossil fuels to still dominate our economy and infrastructure. Yes, we use our bikes on occasions and try to recycle, but until we are ready to park our fossil fuel vehicles for good, we will still “depend on continuing a poisonous, addictive relationship to the planet” to maintain our living standards (Adler 38).

In *Dracula*, we see a plague-like creature arrive at the largest ports of the world, with the intention to bring death and destruction to the English Empire. While the novel explores the fears of immigration, foreign illnesses, the New Woman, female sexuality and the fall of the Empire, *Dracula* becomes the perfect image to reflect the Victorian era’s fear of globalization and change of gender roles. In *Twilight*, the theme of family is explored. Bella comes from a divorced home, which has become more common in society. Thus, we explore the fear of the breakdown of the family, where new members without blood relations are added to the family, in the form of step-parents, step- and half-siblings. Edward has a complex family dynamic, where none of them are related to each other, and this explores new ways of structuring families. We are familiar with the quote “friends who become family,” but in *Twilight* the term becomes literal, as they all live under the same roof. However strange the family dynamic is perceived by the people in Forks as being (see Meyer 20-1), it is made a point that it represents several happy marriages. The fact that Bella is so eager to leave her family behind to become a vampire and live with Edward shows the vulnerability of the family.

Finally, to finish off the chapter I would like to add, without giving away the plot, that by the end of the *Twilight saga* Meyer finds a way to create a being that is half human and half vampire. Thus, she combines the best of both worlds, where her hybrid can eat both blood and human food, most likely without the exaggerated feeling of craving blood, which vampires of good nature must battle, while at the same time enjoy a youthful life for eternity. Meyer’s final picture of the vampire can thus be seen to contain all of our desires.

6 Vampires in the classroom

The focus of this chapter is to show how *Dracula* and *Twilight* can be used to introduce thought-provoking subjects and spark an interest for reading in accordance with the English Subject Curriculum 2013. The preceding chapters conduct a qualitative text analysis of Bram Stoker's *Dracula* and Stephenie Meyer's *Twilight*, where both novels are compared to one another for patterns of similarities and differences. The interpretive frame for the literary analyses is divided into three focus points: the environment of the vampire, the attributes of the vampire and the interactions between the vampire and other characters. These focus points demonstrate where and how the vampire narrative has evolved. There are several similarities but more differences, as the vampire continues its divergence from the vampire myth. The following chapter will explore the didactical opportunities afforded by this study of the classic and modern vampire. This chapter will first give a brief synopsis of Lev Vygotsky's concept of zone of proximal development before presenting a lesson plan structured after the didactic relation model (Lyngsnes and Rismark 80). The didactic relation model that will be used in this lesson plan is Lyngsnes and Rismark's modified version of the model, which consists of six categories, in contrast to Bjørndal and Lieberg's original model, which consists of five. The didactic relation model will help address the different but coherent aspects behind educational planning to secure the quality of the lesson plan. The lesson plan will demonstrate how the vampire can be used for exploration in the classroom and be taught as a topic in upper secondary school. This section argues with the help of Vygotsky's theory that pre-knowledge on a subject can boost learning and help students acquire new knowledge easier. Furthermore, it argues that using a topic that interests the students can help motivate them to reach their learning goals. Therefore, the natural choice will be to use a well-known movie or tv-show, such as *Twilight*, to access the students' previous knowledge of the modern vampire. In order to help students develop their knowledge on the subject, the classic vampire novel *Dracula* is used as an opposition in the lesson plan. Once students look at the cultural interpretations of the vampire, then they can begin to examine vampire literature with some authority. Exploring the original vampire figure and literary devices of the gothic novel will lead to meaningful reflection, and hopefully spark an interest to read more literature.

6.1 Vygotsky's Zone of Proximal Development

The concept “zone of proximal development” was developed by Soviet psychologist and social constructivist Lev Vygotsky (1896 – 1934).

Vygotsky's zone of proximal development has been defined as

the distance between a child's “actual developmental level as determined by independent problem solving” and their higher level of “potential development as determined through solving under adult guidance or in collaboration with more capable peers”. (Daniels 5)

Vygotsky's theory refers to what a child can do independently and what the child can achieve when assisted by an adult or a more competent peer. He believed that students would be able to develop their abilities with the appropriate assistance by a teacher (Imsen 260). The term “proximal” refers to the skills that the child is “close” to mastering, where the teacher becomes the bridge that connects the gap between what the student can and cannot do.

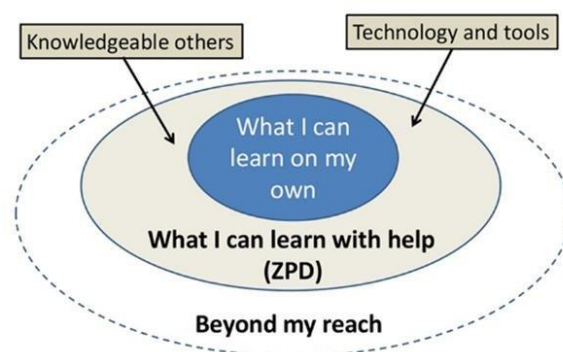


Figure 1 – Vygotsky's zone of proximal development.

Furthermore, Vygotsky questioned if children's mental development were the same, suggesting that for every child the learning curve would be different (Daniels 60-2). Students under the same circumstances acquire language differently, which is where the teacher plays an important role in guiding students to their individual goals. In other words, students who have a less advanced grasp of the English language would need simpler tasks to develop their skills, while the same goes for students who have a more advanced language: they will require more challenging tasks to experience growth. It is important for that reason, that teachers

adapt their teaching so that all students, regardless of their skillset, experience success in the classroom while achieving goals within their zone of proximal development. This is actually a requirement, as is stated by the Norwegian Law of Education: “The education shall be adapted to the abilities and aptitudes of the individual pupil, apprentice and trainee” (§1-3).

Vygotsky also viewed interaction between peers as an effective way of developing their skills. This can be done with the use of cooperative learning exercises, where the teacher plays an important role in pairing up students based on their competence on the subject so that less competent students develop with help from more skillful peers. There are many benefits that can be found in peer cooperation. In some cases, material might be easier to understand when explained by a peer because peers share a similar discourse, allowing for greater understanding. At the same time, the peer reinforces their own learning by teaching others. It is also helpful that students feel more comfortable and open when interacting with their peers, allowing for questions to come forth that might have been too scary to ask a person in a position of authority. The direct interaction between students promotes active learning while at the same time creating more supportive relationships, social competence, communication skills and self-esteem. When students use cooperative learning exercises, “responsibility is shared, expertise is distributed, and there is an ethos for building preceding ideas” (Daniels 297).

6.2 The Didactic Relation Model

The didactic relation model (Lyngsnes and Rismark 75-81) is a useful tool for constructing goal-oriented lesson plans. It gives a great overview and helps the teacher direct attention to different aspects of educational planning. In the following section there will be presented a lesson plan based on the didactic relation model that shows how vampires can be used to motivate students in upper secondary school to read more literature. The didactic relation model draws attention to six categories that the teacher must take into consideration when creating a lesson plan. These are as follows: learning goals, settings, learning conditions, content, learning process, and assessment.

6.2.1 Learning Goals

Teachers in Norway are required to use the competence aims formulated by *Utdanningsdirektoratet* as a foundation for teaching to ensure that students across the country have the same learning goals. Competence aims describe what skills the students should master after the completion of a school course in any given subject. Teachers should, therefore, structure lesson plans according to the competence aims to create learning goals for their lessons. In accordance with Vygotsky's zone of proximal development, learning goals are central. What is within the students' zone of proximal development, i.e. their range of achievement, should determine their individual goals. The lesson plan I present here will focus on teaching literature, and how the teacher can use existing knowledge to reach the students' closest reachable developing area. The role of the teacher is to figure out how to connect the students' previous knowledge in order to help them further develop their knowledge and reflection.

The English curriculum's main subject area within written communication specifies that

The main subject area includes reading a variety of different texts in English to stimulate the joy of reading, to experience greater understanding and to acquire knowledge. This involves reading a large quantity of literature to promote language understanding and competence in the use of text. Reading different types of texts can lay the foundation for personal growth, maturation and creativity and provide the inspiration necessary to create texts. (English subject curriculum, ENG1-03)

It is clear that teaching literature is valued in the English curriculum, but it is in the competence aims we find more specific learning goals. This lesson plan will include multiple

aims due to its length of more than a month. The competence aims that the students will work with are as follows:

- Discuss and elaborate on different types of English language literary texts from different parts of the world.
- Discuss and elaborate on English language films and other forms of cultural expressions from different media.
- Write different types of texts with structure and coherence suited to the purpose and situation.
- Use patterns for orthography, word inflection and varied sentence and text construction to produce texts.
- Understand and use an extensive general vocabulary and an academic vocabulary related to one's education programme. (English subject curriculum, ENG1-03)

It is the teacher's job to create a lesson plan that motivates the students to reach the learning goals. Here the teacher considers which English language literary text and English language film to use. The idea of using the figure of the vampire to teach literature came from my own students written midterms. There one of the task options was to write about a character, tv-show or film of their own choice. Surprisingly, many students that chose this task wrote about vampires in one form or another. Vampires from *True Blood*, a television series based on *The Southern Vampire Mysteries*, a series of novels written by Charlaine Harris, and *The Vampire Diaries*, a television series based on the book series of the same name written by Lisa Jane Smith, made an appearance in the students' texts and dominated my work load. The students were clearly fascinated by the vampire figure. When addressing my findings in the class, students enthusiastically shared their admiration for the vampire and it became a longer discussion than I had planned for. It became clear that they were eager to talk about something that interested them, which gave me the idea to conduct this study and examine the vampire figure more closely. Arguably, using a topic that interests the students can help motivate them to reach their learning goals. It is therefore wise to use a theme that the students find interesting to build on their existing knowledge on the topic, while introducing new and thought-provoking insights to achieve fruitful discussions in the classroom.

Often it is necessary to simplify competence aims to create more specific and understandable learning goals for students. It is therefore wise for teachers to create assessment criteria to help the students understand what is required of them. To give an example, if we use the competence aim "use patterns for orthography, word inflection and varied sentence and text construction to produce texts" students will most likely not

understand what is required for a high achievement. It is, therefore, important that teachers dedicate time to explain what is expected in reference to competence aims. For instance, “varied sentence and text construction” can easily be rephrased to “have a clear topic sentence at the beginning of each paragraph” and remember to use “strong transitions for each paragraph” (Appendix 2). The simple task of formulating competence aims can help students understand exactly what is required of them and the means to achieve it.

6.2.2 Settings

Settings are the external conditions that affect the learning and teaching process. Examples are time, school management, facilities, materials, equipment, money, colleagues, local community and the teacher. Some conditions are general for all teachers and students, such as competence aims and teaching hours for any given subject. The program for general English studies consists of 140 teaching hours a year. According to *Utdanningsdirektoratet*, these teaching hours are divided into 60 minute units, which gives approximately 4 teaching hours a week. This lesson plan is based on 14 teaching hours distributed into 2-hour teaching sessions twice a week, extending over a 4-week period of time. The students might have to read parts of the novel at home, due to time limitations. The original *Dracula* novel can be anywhere between 300 to 400 pages, depending on the edition, and has some difficult language. To use an easy-to-read type of the novel would therefore be time efficient and help with the language. The *Dracula* novel in an easy-to-read type that I found (listed in the sources), gives a good account of the overall story, all in keeping with the gothic novel. The novel is 92 pages long and includes illustrations. The length of the text makes it possible for all the students to complete the reading, albeit some might have to read parts at home.

The school library might be of assistance in acquiring a class set of the easy-to-read version of the novel, depending on their funding. There the students can borrow the novel for free. The school library is a great facility to read the novel in a quiet environment. It is also a great space to utilize if the teacher wishes to read parts of the novel out loud for a group of students. Normally, most students want to use their regular work space in the classroom to read the novel. The teacher can therefore arrange to use the library to avoid interrupting students who wish to read the novel themselves. Many times the school library will have a section dedicated to quiet work, while other spaces can allow for group work. Leaving the facility of the classroom can therefore allow for other teaching activities. An additional book that will come in handy is the students’ English subject textbook, *Skills*. This book provides

examples and suggestions to help with the structuring of teaching, such as how to write a film review and an example of one (Appendix 3 and 4).

In Norway, students in upper secondary school have their own computers for educational purposes. Students also have access to virtual classrooms, which are web-based communities that the school uses to allow participants to communicate with one another and share materials. Examples of this are *It's learning* and *Fronter*, which are commonly used in upper secondary schools in Norway. These are the equivalent to *Canvas*, which the University of Tromsø uses. Documents the students need can easily be made accessible through the virtual classroom. This would include the lesson plan, competence aims, study questions, written tasks and criteria, film reviews, and the teacher's final assessment. The students use a word document to write their film review and essay, and should use online dictionaries to develop their vocabularies. Students' final work will be submitted through the virtual classroom.

6.2.3 Learning Conditions

A class consists of students representing different ethnicities, genders, expectations, knowledge, experiences, skills, and cultural backgrounds. It can therefore be challenging to structure a lesson plan that takes into consideration these preconditions to meet the individual students' needs. In accordance with Vygotsky's theory, it is important to identify the students' subject competence levels in order to determine their closest development zone. It is essential that the teacher knows their students to be able to create realistic goals that are within their range of achievement. Simple questions teachers can use to survey students' knowledge on a topic can be:

- What does the student already know about the subject?
- What is new for the student?
- What are the students interested in?
- What teaching activity will suit the students best?

A great way to assemble students' knowledge on a given subject is to do a brain-storming exercise. This can be conducted in two ways. The first would be for the class to brain-storm collectively on the black board, which would make it easier for the teacher to direct the conversation, correct any misunderstandings and slip in questions for the students to determine what they know about the subject. However, if the teacher decides to divide

students into groups, this can contribute to creating a safe and comfortable learning environment for all the students. The goal would be to include shy students, which allows for more students to participate in the learning activity. A change like this would make it a cooperative learning exercise. Vygotsky was a supporter of such learning activities, which has been explored in a previous section to show that these learning activities have many advantages. Ultimately, more students would be able to practice their oral English when sharing their knowledge on the subject in such a learning environment. It is therefore useful for teachers to know their students in order to modify lessons to their learning abilities.

A simple way to adapt education for students is to vary the teaching activity between auditory, visual, and kinaesthetic stimulation. This way, the teacher makes sure that the sessions are adapted so that they can best meet the students' learning conditions. This lesson plan will focus on teaching using visual stimulation by viewing the *Twilight* film, allowing the students to see the modern vampire, and auditory stimulation by reading and discussing the original vampire Dracula, stimulating the students' fantasy to envision the classical vampire. One could also incorporate a kinaesthetic stimulation by allowing the students to act out scenes of the novel. This could be a good way to break down difficult scenes or troubling timelines to help students better understand the narrative. Students who might have extra needs or who simply prefer auditory learning can use a recorded reading of the short story or borrow the novel on audiobook from the library. It is a good idea to differentiate between several methods in order to cover the preferred learning strategy of more students.

Finally, to assist students who have different learning conditions, this lesson plan suggests creating a reading group because it has many benefits. In a reading group, students have to evaluate and make a conscious choice of which learning strategy will suit them best. This is actually a competence aim, where students should be able to "evaluate and use different situations, working methods and learning strategies to further develop one's English-language skills" (Appendix 1). The students will have the option to either read the novel on their own and at their own tempo in the classroom or in the quiet section of the library, or join the reading group to hear parts of the novel read out loud or listen to the audio recording of the novel. The natural separation that occurs when students pick the learning activity that is best suited for them allows for more calmness and fewer interruptions for students who chose to read in the classroom. Students who choose to join the reading group can ask questions during the reading session to understand parts of the narrative or ask for translations for words they do not understand. It is important to have a safe and good relation with the students to

experience the full effect of a reading group. From experience, students who have poorer reading skills or have different nationalities, and thus practice English as their third language, choose this method. It is useful for the teacher to work closely with these students to understand what they are struggling with and hopefully be able to help, motivate, and adapt parts of the lesson plan to their needs.

6.2.4 Content

This section makes clear what the teaching consists of and how the teacher chooses to structure the lesson plan. The content of the lesson plan should take into consideration all the categories of the didactical relation model. The work schedule below exemplifies how the content can be divided into seven teaching sessions.

Teaching session 1: The lesson begins with an introduction to the theme of vampires. Students might have read about vampires, seen series and films, or even seen advertisements with the figure of a stereotypical vampire. It is therefore useful to examine their knowledge on the subject beforehand. Depending on the size and skillset of the class, the teacher can either choose to brain-storm with the students on the black board or divide the students into smaller groups, where each group, after some discussion, shares its knowledge on the subject with the rest of the class. Then the teacher goes through the lesson plan, presents the learning goals, and introduces the materials that the students will be working with: the film *Twilight* and the easy-to-read novel *Dracula*. Students are also informed about the timeframe of the lesson plan and tasks for the period. Before the next session, it is important to explain the parts of the lesson plan that are connected to the film analysis because the entirety of the next session will go to watching the film. Therefore, the first task of ‘writing a film review’ is introduced and made available in the virtual classroom. This is so that students know which parts to be attentive to while watching the film. The students will also be given handouts which will include useful keywords to take notes on (Appendix 2).

Teaching session 2: This lesson is devoted to watching the *Twilight* film adaption by Summit Entertainment with a running time of 121 minutes. The teacher makes sure that the students have their handouts ready and quickly starts the film. It might be useful to arrange with the colleague who has the class next to borrow a few minutes from their lesson.

Teaching session 3: The students write a film analysis based on *Twilight* with the help of their notes taken from the previous session. During this session the teacher walks around the

classroom and assists the students when needed. The students should within the time of this lesson visit the school library and borrow the *Dracula* novel. This can help give a natural and necessary break in their writing process. Students who are not able to complete the film analysis within the time given in school will have to finish at home, while those who finish can research what gothic is.

Homework: Research what the gothic and gothic literature are and complete film analysis.

Teaching session 4: Check in with students to see how the ‘writing a film review’ task went. Discuss what the gothic is and what can be expected of a gothic novel, while making a list of characteristics on the board. Examine different interpretations of the vampire from different cultures and the vampire myth. Once students have looked at different cultural interpretations of the vampire, then they can proceed to examine vampire literature with some authority. A short introduction of *Dracula* can be given along with the next task of writing an essay. But most importantly, make a goal for how many chapters the students should read before the next session, before beginning to read the *Dracula* novel. A reading group can be offered to students who wish to hear the first chapters of the novel. Students who finish reading the chapters agreed upon can either continue reading or work on the study questions, while students who are not able to finish reading will have to read the remainder at home.

Homework: Finish reading the pages agreed upon.

Teaching session 5: The teacher, with the help of the students, gives a quick summary of what has happened so far in the novel. That way, the teacher can make sure that the students get the gist of the text before continuing to read the story. As students finish reading the novel at their own pace, they can proceed by answering study questions or research what they want to write their essay about. The teacher is present and assists students while reading or solving tasks. Students should have their topic or essay question approved by the teacher.

Teaching session 6: This session is dedicated to students’ writing their vampire essays. The teacher’s role is to provide guidance as the students write their essays.

Teaching session 7: The teacher provides final guidance as the students finish writing their essays and prepare to hand them in through the virtual classroom. As the vampire project is coming to a close, this is a good time to review the study questions with all their newly

acquired knowledge and reflect over the structure of the project. What worked and what did not work?

6.2.5 Learning Process

The learning process consists of the activity that takes place in learning situations. It includes the educator's and the students' approaches to the contents that are to be taught and learned in the lesson plan. The learning process can be explained as the method the teacher uses in order to attain teaching goals. How the lesson is structured depends on multiple factors, such as the student's competence level and the purpose of the teaching. However, it should be clear how the students through the learning process will attain the competence aim for the lesson. The competence aims selected for this lesson plan focus on literature, film, language, reading, and writing. In line with Vygotsky's theory, it is important to identify the student's subject competence level in order to determine their closest development zone, and from there select the method that will suit the class the best. In a previous section, I showed how the teacher can adapt the exercise of brain-storming for a class to increase the learning process. After that, the students will view *Twilight*, which will incorporate visual stimulation into the lesson plan. Reading will have a central part in the lesson plan, since much time will be dedicated to reading *Dracula*. When reading the novel, students can choose to read the story themselves, join a reading group, as explored in a previous section, or listen to an audio recording of the novel while paying attention to the text. The students will be able to build on to their knowledge from the viewing of the modern vampire while reading and learning about the classical vampire, in line with Vygotsky's theory, to access the students' zone of proximal development. Another central part of the lesson plan is writing. The students will practice writing different types of texts with structure and coherence suited to the purpose and situation, which is one of the competence aims. They will practice taking notes during the viewing of the film, write a film review and an essay in response to an essay question of their choosing. The students will practice their vocabulary and how to structure their text in coherence with the target genre. When answering study questions (appendix 7), students will make use of critical reflection.

6.2.6 Assessment

The purpose of assessment is to promote learning, motivate, guide and document the students' subject competence. Assessment concerns the learning process, where both student and teacher evaluate how well the learning goals have been achieved. Thus, it can function as a

device to control whether students have reached their individual learning goals. The ultimate goal of this lesson plan is to motivate students to read more literature. In order to do so, the teacher has selected the topic of vampires since it has proven to interest students before. Starting with the modern vampire that is familiar to the students can help activate the students' interest, which might attract them into working with and reading *Dracula*. In other words, the teacher will try to spark an interest in older literature through the use of contemporary literature. Further, the teacher can show how literature can teach us things and open up new and exciting worlds found in either the future, present or past. When reading *Dracula*, students will be brought back in time, to the Victorian era, where they can explore cultural values and the fears of this era. The teacher wants the students to follow the novel in the direction that they find interesting. Therefore, for the final assessment for this lesson plan the students are allowed to be creative when creating an essay question to venture out on. There are many themes that the students can pick from, as the vampire has proven in this study to be a diverse figure that touches upon many aspects of society. Picking their own topic allows students to take ownership of their work, while at the same time allowing them to work at their own individual level to reach their proximal developing area. Throughout this lesson plan, the students will receive formative assessment in the form of guidance, mostly while writing their essays, where the teacher can provide constructive comments on possibilities for improvement during class. By the end of the teaching sessions for this lesson plan, it will be evaluated how well the students have further developed their knowledge within their zone of proximal development. This will be done through the submission of the students' final work for the lesson period. These will be evaluated and graded by the teacher, and the students will receive a formal assessment. This formal assessment will include feedback on their current level of competence and guidance for further improvement. The grade the students receive from this project will have an impact on the students' final grade for the subject course, which is normally given at the end of the school year. It is also useful to evaluate the project with students to gain valuable insight into what worked and what didn't work, in order to improve the lesson plan.

Chapter conclusion

This chapter has explored some of the didactical opportunities found in vampire narrative and presents a detailed lesson plan that can easily be replicated by other language teachers. First, the chapter introduces Vygotsky's concept of zone of proximal development, which is the theory that the lesson plan is based on. The chapter also suggests using the didactic relation model when making a lesson plan, because it is a useful tool that gives a good overview and helps the teacher direct their attention to different parts of educational planning. Further, the chapter works its way systematically through the six categories of the didactic relation model to provide a detailed lesson plan. The ultimate goal of this lesson plan is to motivate students to read more literature. Thus, the lesson plan builds on a subject that the students find interesting in order to introduce contemporary and older literature, in the form of *Twilight* and *Dracula*. Hopefully, after the completion of this lesson plan the students have learned about the excitement that can come from reading a good book.

7 Conclusion

This thesis has demonstrated how the vampire narrative has evolved through the examination of Bram Stoker's *Dracula* (1897) and Stephenie Meyer's *Twilight* (2005). The literary analysis was purposely constructed to represent three aspects of the vampire to compare the classic vampire Dracula to the contemporary vampire Edward Cullen. This study has shown how the vampire has transitioned from villain to hero over the last century with the diminishing use of gothic literary techniques. It has been explored how several aspects change once terror is not the focal point. The vampire's transition from a terrifying figure of evil to a more sympathetic character shows how our fears of the creature has changed into admiration. This drastic change to the vampire is indicative of the changes in society. Nina Auerbach states that we embrace the vampire that we need (145), which has been explored through the change in perception of the vampire as it points to our contemporary values. Since vampires resembles humans, they easily become a picture through which we can explore the human condition. This thesis therefore argued that vampires mirror us, as they explore our fears and desires. As explored in chapter 5, the vampire has been shown to represent our current moral struggle with fossil fuels, amongst other things. Susannah Clements states that "[t]he reason [vampires] have recurred in our stories over the last hundred years is that vampires are rich enough a metaphor to adapt to culture's changing worldview and interests" (4). Vampires have been shown in the literary analysis to address interesting themes as they provide representation for values of their respective periods. Inspired by my students' interest for vampires, I have explored how these themes can be used for exploration in the classroom. In the thesis I provide a detailed lesson plan that aims to motivate students to reach their learning goals and that hopes to spark an interest in students to read more literature. Vampires have proven to be a mutable creature with the ability to adapt with the ever-changing society. It should therefore be interesting to see how we continue to embrace them, as vampires continues to question who we are and what we stand for.

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Appendix 1

Competence aims after Vg1 – programmes for general studies and Vg2 – vocational education programmes in the English subject curriculum (Udir):

Language learning

The aims of the training are to enable the apprentice to

- evaluate and use different situations, working methods and learning strategies to further develop one's English-language skills
- evaluate own progress in learning English
- evaluate different digital resources and other aids critically and independently, and use them in own language learning

Oral communication

The aims of the training are to enable the apprentice to

- evaluate and use suitable listening and speaking strategies adapted for the purpose and the situation
- understand and use a wide general vocabulary and an academic vocabulary related to his/her own education programme
- understand the main content and details of different types of oral texts about general and academic topics related to one's education programme
- listen to and understand social and geographic variations of English from authentic situations
- express oneself fluently and coherently in a detailed and precise manner suited to the purpose and situation
- introduce, maintain and terminate conversations and discussions about general and academic topics related to one's education programme
- use patterns for pronunciation, intonation, word inflection and various types of sentences in communication
- interpret and use technical and mathematical information in communication

Written communication

The aims of the training are to enable the apprentice to

- evaluate and use suitable reading and writing strategies adapted for the purpose and type of text

- understand and use an extensive general vocabulary and an academic vocabulary related to one's education programme
- understand the main content and details in texts of varying length about different topics
- read to acquire knowledge in a particular subject from one's education programme
- use own notes to write texts related to one's education programme
- write different types of texts with structure and coherence suited to the purpose and situation
- use patterns for orthography, word inflection and varied sentence and text construction to produce texts
- produce different kinds of texts suited to formal digital requirements for different digital media
- evaluate different sources and use contents from sources in an independent, critical and verifiable manner

Culture, society and literature

The aims of the training are to enable the apprentice to

- discuss and elaborate on culture and social conditions in several English-speaking countries
- present and discuss current news items from English language sources
- discuss and elaborate on the growth of English as a universal language
- discuss and elaborate on different types of English language literary texts from different parts of the world
- discuss and elaborate on English language films and other forms of cultural expressions from different media
- discuss and elaborate on texts by and about indigenous peoples in English-speaking countries
- select an in-depth study topic within one's education programme and present this

Appendix 2

Example of handout for students to take notes on while watching a film.

Themes	
Actors	
Setting and scenery	
Structure of the story	
Dialogues	
Plot	
Would you recommend this movie to someone else? Why or why not?	

Notes:

Appendix 3

How to write a film review by the English subject book *Skills*.

IMPROVE YOUR SKILLS

WRITING A FILM REVIEW

1 Find basic facts about the film.

You can do this either before or after you have seen it.

2 Take notes as you watch the film.

Write down keywords, but don't try to write long sentences, especially if it is dark. Concentrate on the screen. Write a summary of the film – the plot – while you still remember it.

3 Write the introduction to your review.

In your introduction you should give the film title and the year it was released. Also, say what the genre is. Include the names of the director, screen writer and the lead actors. Think of a title for your review. The title can give the reader an idea of the type of film or a hint about the theme. It can also indicate whether this review will be positive or negative.

4 Give a short summary of the film.

One or two paragraphs will usually be enough. Make sure the summary makes sense to someone who has not seen the film. In most cases you don't want to give the ending away. If you found it hard to follow the plot when you watched the film, you may search online for facts and comments about the film. Remember to use sources responsibly.



5 Explain why you liked or disliked the film.

Here, you can go into detail about your own thoughts and feelings. How was the setting and atmosphere? Did any of the actors stand out or impress you? What did you think of the music? Does the film have a lasting effect on you? Never simply say that you loved or hated the film without giving reasons. Always back up your statements with examples.

6 Give a general opinion.

End your review with some general comments about the film and sum up your own views. Remember that what you say here could be what makes the readers decide to see or not see the film themselves. After the final paragraph, feel free to give the film a star rating!

7 Double check your text.

If you can, leave your text for a little and return to it later. Read through it critically. Is your text logically structured? Is your language varied? Are there spelling or grammar mistakes that must be corrected? Did you remember to give your review a title?

Appendix 4

Example of a written film review in the English subject book *Skills*.

IMPROVE YOUR SKILLS

Bond - Better Than Ever

James Bond films are always eagerly anticipated. The 2012 edition, *Skyfall*, was no exception. To me, all skepticism was washed away when Daniel Craig appeared on the screen and the plot unfolded. Craig plays the main character for the third time, this time under the direction of Sam Mendes.

The film kickstarts with an action-packed scene in Istanbul. James Bond and his glamorous assistant Eve Moneypenny are chasing a mercenary named Patrice while Adele's theme song is playing in the background. The scene ends with a spectacular fight between Bond and Patrice on top of a running train. The ruthless M orders Eve to shoot, even though Eve does not have a clean view. She then reports to London, in a dismal voice, "Officer down".

M, played for the seventh time by the fabulous grand dame Judi Dench, has her computer hacked. The MI6 headquarter is blown to pieces in what can be seen as a personal attack on her. James Bond then reappears in London. Physically and mentally damaged, he is still assigned to find the guilty person. This leads him to an abandoned island where Bond for the first time meets his antagonist, Raol Silva, played by Javier Bardem. Silva is very skillful at computer hacking and almost outruns MI6's Q, played by Benjamin John Whishaw. Silva is caught and taken into custody, but the story does not end there ...

Without giving the ending away, I can guarantee curious readers that there will be cars, helicopters, explosions, heroes and villains involved in the spectacular climax that takes place in Bond's childhood home in the Scottish Highlands. Eventually, good conquers evil, as we all expect. *Skyfall* reveals a human, vulnerable and loyal side to both Bond and M. This combination of realism and extravagance makes the film all the more attractive. On the negative side, the film is pretty long, lasting 143 minutes.

Personally, I was never bored, though. *Skyfall* is great entertainment. It is, simply put, an enjoyable and highly recommendable action film.

Rating: ★★★★★

eagerly ivrig
anticipated forventet,
sett fram mot, gledet seg til
exception unntak
skepticism skepsis
appeared viste seg
unfolded foldet seg ut
main character hovedperson
direction regi
mercenary leiesoldat
ruthless hensynsløs
dismal dyster
fabulous fabelaktig
hacked brøt seg inn (på PC)
blown to pieces sprengt i filler
personal attack personangrep
reappears viser seg igjen
physically fysisk
mentally mentalt
assigned tildelt, pålagt
abandoned forlatt
antagonist motstander
outruns overgår
custody varetekt
curious nysgjerrige
villains skurker
conquers overvinner
vulnerable sårbar
extravagance ekstravaganse
duration varighet
entertainment underholdning
recommendable anbefalelsesverdig

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Appendix 5

How to structure paragraphs as shown and explained by the English subject book *Skills*.

IMPROVE YOUR SKILLS

STRUCTURING PARAGRAPHS

When you build a paragraph, follow these four steps:

- 1 Write a topic sentence.**
The topic sentence is usually the first sentence in a paragraph. It introduces the main idea of the paragraph, and lets the reader know what the rest of the paragraph will be about. The topic sentence can be a statement, or a question.
- 2 Write at least one supporting sentence.**
A supporting sentence comes after the topic sentence. Supporting sentences give facts, details, and examples to develop and support the main idea of the paragraph. There is usually more than one supporting sentence in a paragraph.
- 3 Write a closing sentence.**
The closing sentence is the last sentence in a paragraph. It repeats the main idea of your paragraph, but using different words. It can also answer a question asked in the topic sentence.

Study this model paragraph:

Topic sentence → There are at least three reasons why Norway is said to be one of the best countries in the world.

Supporting sentences → First, Norway has a very good health care system. Second, Norway has a high standard of education. Finally, Norwegian towns have many green parks and lots of space.

Closing sentence → As a result, many people think Norway is a great place to live.

- 4 Link your sentences and paragraphs together**
When you write a paragraph, try to use sentence connectors. They are the glue that holds your sentences and paragraphs together. They help the reader follow your arguments. They also show contrast, or how ideas are related to each other. Here are a few examples of sentence connectors.

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Appendix 6

Examples of sentence connectors from the English subject book *Skills*.

IMPROVE YOUR SKILLS

Listing ideas	Giving more examples	Showing contrast	Showing result
first of all	in addition	on the other hand	therefore
second	moreover	however	consequently
next	furthermore	nevertheless	as a result
finally	similarly	in spite of	in conclusion

Practise

3.20 Which sentence connectors were used in the model paragraph on page 92?

3.21 Fill in suitable sentence connectors in the open spaces.

- a Kirsty seems to be quite clever. _____, she often gets low marks.
- b The service at this restaurant is excellent. _____, the food is delicious.
- c I've never been to Egypt, _____ having relatives there.
- d Adam is a careful driver. _____, he's had several accidents.
- e Eileen scored a lot of goals for her team last season. _____, she was voted "Most Valuable Player".
- f Amal is a talented painter. _____ her favourite subject at school is Art.
- g There is no more food left. _____ there are plenty of drinks.
- h They had worked on the problem for hours. _____, they found the solution.

3.22 Place these sentences in the right order to make a paragraph.

- a It is used by most international companies, in tourism and business.
- b One reason is that English has become an international language.
- c Consequently, I am very excited about learning to speak and write English better.
- d Another reason why I want to learn English, is for travel.
- e Finally, I want to learn English because I plan to study in Australia in the future.
- f There are three reasons why I want to learn English.
- g I would like to visit English-speaking countries such as the US, Canada and New Zealand.
- h For example, I know there are some very good universities in Sydney.

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Appendix 7

Study questions

View the film *Twilight* and read *Dracula* to answer the questions below:

1. *Twilight* takes place in the twenty-first century, but where and when does *Dracula* take place? Name some clues from the text that hint at the time period.
2. Compare the lair of Dracula to the Cullens' home. What is different? Can you find any similarities?
3. The weather is seen as important in both *Dracula* and *Twilight*. Why? What effect does the weather have on the mood and story?
4. What Gothic elements can you find, particularly in *Dracula*?
5. When did you suspect what Dracula and Edward were? What clues were given?
6. How does Edward compare to Dracula? How are they different? Give examples.
7. Why do you think Lucy is Dracula's first victim?
8. Why is Edward attracted to Bella? What was their first meeting like?
9. Who is Bella more similar to, Lucy or Mina? Give examples to support your argument.
10. Describe and compare the relationships to the female characters found in *Dracula* and *Twilight*. What goals or intentions do the vampires have for their "victims"? Are they really that different?
11. How do the different stories approach sexuality? Which of the stories do you find more sexual and why?
12. What are some of the themes in *Dracula*?
13. What themes are found in *Twilight*?
14. Do you find the figure of the vampire adaptable? Provide examples to support your argument.
15. Give reasons for why people might find the vampire fascinating. Finish with your opinion of the vampire figure. Do you like the classic vampire better than the modern? Why/why not?



