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Vampiric Elements in *The Giaour* by Lord Gordon Byron and *The Rime of the Ancient Mariner by* Samuel Taylor Coleridge

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Vampiric Elements in *The Giaour* by Lord Gordon Byron and *The Rime of the Ancient* Mariner *by* Samuel Taylor Coleridge

Вампирски елементи во *The Giaour* на Лорд Гордон Бајрон и *The Rime of the Ancient Mariner* на Семјуел Тејлор Колриџ

Elementet e vampirëve në veprat *The Giaour* nga Lord Gordon Byron dhe *The Rime of the Mariner Antike* nga Samuel Taylor Coleridge

Declaration

No material in this thesis has been previously submitted for a degree at this or any other University. The work is solely that of the author, Natalija Pop Zarieva, under the supervision of Professor Andrew Goodspeed. Parts of the materials considered in this thesis have been published in two papers that were presented at the XIX International Scientific Conference Knowledge in Practice, Bulgaria: "The Endurance of the Gothic: The Romantics' Contribution to the Vampire Myth" and "The Rose Sultana of the Nightingale': Oriental Images, Characters and Setting in Byron's *The Giaour*", and were subsequently published in International Journal Knowledge, 28 (7). pp. 2339-2343 and 28 (7). pp. 2289-2294. ISSN 2545-4439

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Abstract

This thesis explores the treatment of the vampire figure by two Romantic authors: Samuel Taylor Coleridge and Lord Gordon Byron in their respective works *The Rime of the Ancient Mariner* and *The Giaour.* The main male characters in these poems are generally not treated as vampires and display obvious dissimilarities which encompass the poems' distinct settings, themes and ideas. Therefore, this thesis attempts to trace the amount of the authors' investment into the vampiric, the different manners the vampiric has been represented in the respective Romantic texts and the purpose for the inclusion of the undead characters within the texts. The comparative analysis draws evidence for the implications of the vampiric in these poems and their imposition on the narrative development, as well as on the overall meaning of the ballads. In addition, these Romantic literary expressions are contrasted with the first and pivotal modern representation of the vampire theme in Bram Stoker's *Dracula.* The research has revealed a great rift between the early nineteenth century Romantic treatment of the vampire theme and its depiction at the end of the century. In Stoker, the vampire is more than a metaphorical illustration of evil or a cursed state of suffering. It has transformed into a rational, pre-meditated life-consuming and assimilating force that is capable to infest humanity with degeneration and "otherness", but also challenge the Victorian status quo in terms of gender norms and concepts of sexuality.

Parathënie

Kjo tezë hulumton trajtimin e figurës së vampirëve nga dy autorë romantikë: Samuel Taylor Coleridge dhe Lord Gordon Byron në veprat e tyre përkatëse 'The Rime of the Mariner Ancient' and 'The Giaour'. Personazhet kryesore mashkullore në këto poezi në përgjithësi nuk trajtohen si vampirë dhe shfaqin dallime të dukshme që përfshijnë vendndodhjet, temat dhe idetë e ndryshme të poezive. Prandaj, kjo tezë përpiqet të gjurmojë sasinë e shkrimeve të autorëve të ndryshëm për vampirët, mënyrat e ndryshme që vampirët janë prezantuar në tekstet përkatëse Romantike dhe qëllimin për përfshirjen e personazheve të pavdekshëm brenda teksteve. Analiza krahasuese sjell prova për përfshirjen e vampirëve në këto poema dhe imponimin e tyre në zhvillimin e tregimit, si dhe për kuptimin e përgjithshëm të baladave. Për më tepër, këto shprehje letrare romantike dallojnë nga prezantimi modern i tyre i parë dhe i më rëndësishëm i temës së Vampirëve në 'Drakula' të Bram Stoker. Hulumtimi ka zbuluar një dallim të madh midis trajtimit romantik të temës së vampirave në fillim të shekullit XIX dhe përshkrimin e tyre në fund të shekullit. Në Stoker, Vampiri është më shumë sesa një ilustrim metaforik i së keqes ose e një gjendjeje të mallkuar të vuajtjes. Ajo është shndërruar në një forcë të arsyeshme, të jetës së paracaktuar konsumuese dhe asimiluese, e cila është e aftë të infektojë njerëzimin me degjenerim dhe "tjetërsim", por gjithashtu sfidon edhe status quo-n Viktoriane për sa i përket normave gjinore dhe koncepteve të seksualitetit.

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Introduction

The vampire as an imaginary cultural phenomenon has had a significant function in thought and imagination for more than three centuries. Recently, they have been reimagined through prevalent popular culture and have provoked comprehensive academic study. They are present in various genres of fiction, from love stories, to juvenile fiction and comic books and magazines.

My concern in the "uncanny" works of Coleridge and Byron was incited when I realized the repeated occurrence of "undead" characters in their poems, *The Rime of the Ancient Mariner* and *The Giaour*, characters that inhabited the ordinary reality but appeared unable to die. The studies of these characters directed me to the inference that, although they were living and breathing, they suffered eternal damnation. The inner hell endured by these characters was earned, however what is striking is that in each case the eternal cursed state appears avoidable. What both undead characters share, is the striking similarity in the way they have earned damnation as an effect of flawed perception and had a chance to avoid damnation by attaining a more objective and unselfish idea of the world that surrounds them.

In this introduction, I will attempt to give a review of the social and psychological aspect of these creatures from their inception in human imagination to present day conception. I will not endeavour to disambigue these ambiguous creatures as it will be a vain attempt due to the fact that their form and concept varies throughout the world and has evolved. I will, however, address the various aspects of our appeal to vampires. In Chapter 1, I will begin by assessing some of the initial proto-vampires to be encountered in European folklore and trace their route to German literature and the introduction into the English and Scottish ballad tradition. The Romantics' early appeal to this figure will be explored through Robert Southey's *Thalaba the Destroyer* and Samuel Coleridge's *Christabel.* In Chapter 2, I investigate Coleridge's appeal to this Gothic character and his investment with the vampire figure in his longest ballad, *The*

Rime of the Ancient Mariner by exploring the multiple vampiric elements in the poem and their significance to the meaning and reading of the poem. Chapter 3 will focus on Lord Byron's *The Gioaur*, the first poem which overtly presents the theme of vampirism and increased the literary focus on this character in the literature that followed. In Chapter 4, I offer a comparative analysis of Byron's *The Giaour* and Coleridge's *The Rime of the Ancient Mariner* in order to establish their commonalities and determine the different aspects of the treatment of the vampic, as well as its imposition on the meaning of the poems and the poets' general philosophical ideas presented through them. Chapter 5 makes a temporal leap to the second half of the nineteenth century in order to explore one of the crucial texts on vampires, Bram Stoker's *Dracula*. I will analyse the treatment and representation of vampirism through the two main female characters, the Transylvanian vampire women and Dracula. The close consideration of these characters enables to unravel new aspects that Stoker bestowes to the vampire theme, playing on the significance of blood transfer and employing it to raise gender and sexuality issues, as well as question Victorian values.

Since the vampire figure passed from the realms of folklore and superstition to literature, it has gone through an immense transformation. In the 1800s, vampires were creatures that produced fear and horror and transgressed the boundaries of society. By the latter half of the 1900s, vampire characters had been abundantly adopted in films and theatre so that they have turned into one of the most popular and alluring characters of literature and media. This creature has earned its status of one of the most ambiguous figures in literature and a fair amount of academic study has been dedicated to the definition of its ambivalent nature.

Many academics have emphasized the social dimension of the occurrence of this creature. John Cawelti, in *Adventure, Mystery, and Romance* (1976), elaborates the moral fantasy of horror fiction and furnishes a deeper understanding of the reasons for the appeal to vampires and the way they satisfy social and cultural needs. Auerbach, in *Our Vampires, Ourselves* (1976), puts forward that vampires represent a mirror image of the time when they were produced in.

Devendra Varma, in *The Vampire in Legend, Lore and Literature* (1970), explains that the folkloric vampire is a difficult creature to understand and interpret. According to various folkloric perceptions of what vampires are, similar creatures have existed, in varying forms and nature, around the world. J. Gordon Melton (*The Vampire Book: Encyclopedia of the Undead*, 1994) locates original documenting of vampires in an Assyrian poem, which represents evil spirits who "are demons full of violence, ceaselessly devouring blood". It is worth to note that the bloodsucking characteristic is not synonymous with vampires and not consistent with all the vampires from folklore, particularly in East and Central European legends. However, as we will later see, it will become one of the characteristics often attributed to the modern literary vampire, particularly the ones following Bram Stoker's *Dracula*. Varma also narrates tales from Egypt, Greece, and India with creatures that come back from the dead and drink human blood. Many cultures in the world have produced similar stories. Despite its universal existence, it is essential to note that the fact as what defines vampires has remained ambiguous. Varma recounts vampiric gods from ancient mythologies, and assumes that as myths live by the power of the spoken word, hence travel to foreign lands, where they mix with the native gods, this blend of ancient vampire-gods and new gods becomes part of superstition and folklore in the new cultures. He defines the vampire from the original myth as "an anthropomorphic theme, a human-animal, life—death configuration. The vampire kills and re-creates. He is the Destroyer and the Preserver, for the passive vampires of life turn into active ones after death" (Varma, 1970, p. xiv). The purpose of these ancient myths, as Varma observes, was "to strike terror - an emotion which, for a brief spell, thrusts an individual beyond the self." (Varma, 1970, p. xiv)

The modern belief of a vampire is of a human who has died and returned from the grave to complete the circle, and is rooted in myth and folklore. *Encyclopedia Britannica* ("Vampire", 2016) attributes two central characteristics to the vampire myth: "the consumption of human blood or other essence (such as bodily fluids or psychic energy)" and they are "undead" or "somehow revived after death." James Twitchell

points to two common themes which underlie vampire stories: "inability to experience death", and blood "as both a fluid and a symbol of life" (1981, p. 13). Although, generally the characteristic of direct blood sucking was introduced much later in the nineteenth century. In his *The Vampire: His Kith and Kin*, Montague Summers asserts that "vampirism is so wide a term that in some senses it might arguably be held to cover no small range of ghost stories and witch sagas where the victims peak and pine and waste away until they fell into an early grave" (1960, p. xxv). Summers agrees with Varma on the origins of vampirism from ancient myths, and records vampire stories and court records of necrosadism, which are interwoven with citations from "the supremely authoritative Malleus Maleficarum" (Summers, 1960, p. 165). Varma points to the fact that readers often need to find a way to elude reality, but emphasizes the changes this figure has gone through in the transition from folklore and superstition to literature. During its existence in the superstition phase, the vampire was generally the reason for unexplained illnesses or deaths, and was often synonymous "with plague and pestilence and sickness of the soul" (Varma, 1970, p. xix). However, with the discoveries of viruses and the reason for plagues, the vampire assumed new meanings. Folkloric vampires gave death a concrete form, and gave people a way to face their fears. They appear and operate close to home, finding nourishment on their former family. This was often seen as an answer for why an entire family might yield to a disease before people were aware of germs and viruses. Summers asserts that many of the early signs of vampirism are associated with differentiation. This figure is presented as someone who has either led a wicked life (1960, p. 77) or has been excommunicated (Summers, 1960, p. 84), which was used as a means to remind people on proper moral behavior.

Although the vampire is a product of the imagination, which is able to produce overwhelming apprehension, the feeling of danger the vampire may induce is actual, as David Gilmore explains, "The monster is a metaphor for all that must be repudiated by the human spirit. It embodies the existential threat to social life, the chaos, atavism, and negativism that symbolize destructiveness and all other obstacles to order and progress, all that which defeats, destroys, draws back, undermines, and subverts the human

project—that is, the id . . . the bogeyman is always the spirit that says no" (2003, p. 12). He further contends, "Terrible monsters are impressive exactly because they break the rules and do what humans can only imagine and dream of. Since they observe no limits, respect no boundaries, and attack and kill without compunction, monsters are also the spirit that says yes—to all that is forbidden." (Gilmore, 2003, p. 12)

From the vampire's inception in human imagination, it has primarily served to provoke apprehension and horror. Despite this trait, there is an evident attraction to the vampire, which is often ascribed to the allure of the forbidden, such as the wish to continue life after death: the appeal to eternal life. The Faustian element is a vital part of vampires, the fact that they offer what is impossible but desirable for humans—immortality, often accompanied by youth, beauty, and sexual pleasure in some cases. These traits as part of the vampiric are granted at the cost of damnation and association with the diabolic.

The vampire stands for the taboo realms of the body and the instincts. According to Gilmore, "societies have pressure points or 'nodes of affliction,' where internal contradictions and conflicts abound" (Gilmore, 2003, p. 20). These are the points that produce the monsters, which during the Victorian age incited a fear of strangers, the "other", and fear of the senses that human body possesses. Gilmore observes that monsters as figments of our imagination reveal a lot in the process of interpreting fears from a psychological perspective. He asserts, "Imaginary monsters embody a variety of inner states, many sharply contradictory. One of these states stems from fear, a fear not only of the dangerous external world, but of the self." (Gilmore, 2003, p. 193)

Chapter 1: Vampires: From Legend to Literature

A crucial point in understanding vampires in literature would be to explore their shift from folklore and superstition into literature. It is the combination of its folkloric elements with Gothic horror, initially ballads, which produced the literary vampire.

Gothic horror is generally considered to cover a one-hundred-year period, beginning with the first Gothic novel by Horace Walpole, *The Castle of Otranto* in 1764, until the late nineteenth century. However, it reached its greatest popularity between 1780s and 1824. Despite the difficulty of defining *Gothic*, Gothic works share some common components, including temporal or spatial displacement, settings which often involve run-down castles with gloomy atmospheres and inhabited with pensive heroes and innocent maidens. These stories are frequently presented by multiple voices, using different narrators, letters, and other records, so that the reader is put in a position to question the "validity of the testimony" as the "ambiguous perceptions often foreground the clash between a spiritual and purely material view of reality" (Carter, 1986, p. 119). Carter concurs with Cawelti when she asserts that the combination of fantastical events with romance in the Gothic enables us to "confront and exorcise our emotions concerning the mysteries of existence" (1986, p.122). This was a period when readers were attempting to understand the relationship between the two worlds—the spiritual and the new scientific one. Supernatural elements provided them support, according to Carter, because "the problems faced by the characters' touch, however obliquely, upon problems faced by their readers" (Carter, 1986, p. 3). Rosemary Jackson, in *Fantasy: The Literature of Subversion,* states "The fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made 'absent'"(1986, p. 3). Fantasy realizes a desire or dismisses it "when this desire is a disturbing element which threatens cultural order and continuity" (Jackson, 1986, p. 3-4). Finally, fantastic literature enables the reader "to explore in fantasy the boundary between the permitted and the forbidden in a carefully controlled way" (Cawelti, 1976, p. 35) because "it opens up, for a brief moment, on to disorder, on to illegality, on to that which lies outside of the law, that which is outside of the dominant value systems" (Jackson, 1986, p. 4). Therefore, the study of literary vampires can start from the mid to late eighteenth century, as this is the time when Western society started to change and transform due to industrialization. From the beginning of the nineteenth century onwards, the imaginations produced within a new capitalist society often show some of

the devastating psychological effects of living in a materialistic culture and losing the ground of the spiritual world. The new era produced anxieties, and horror as well as the vampire figure found its place in literature easily to convey these anxieties.

Noel Carroll (*The Philosophy of Horror or Paradoxes of the Heart*, 1990) tries to define the human appeal to horror in literature and to trace the cultural moments when aesthetic representations of horror flourished. He concludes that it has the tendency of reoccurring particularly in times of social stress. He gives evidence of vampire films such as *Nosferatu* by F. W. Murnau, which appeared in 1922 during the Weimar Republic in Germany; and the Great Depression in the United States when "the Universal classics of horror" emerged. In a specific social context, he argues, "the horror genre is capable of incorporating or assimilating general social anxieties into its iconography of fear and distress" (p. 207). In respect of this thesis, the cultural theory of the unfolding of horror in literature can be applied to the vampire theme in literature in the eighteenth century. As it will be presented here, the folkloric vampire originated in the areas of armed conflict between the two major empires, the Habsburgs and the Ottomans, in Eastern and Central Europe and reached Western poets and philosophers in the official records of Austrian governmental officials and clergy. The vampire figure was assimilated by poets, initially in German ballads, as a metaphor of human nature. The origin of this creature in the East is also aligned with the Pre-Romantic appeal to exoticism and the allure of the foreign. As Byron instructed Thomas Moore to turn to the exotic as a source: "Stick to the East; - the oracle, Staël, told me it was the only poetical policy." (*Byron's Letters and Journals*, 1974)

The first entry of the word *vampire* in the *Oxford English Dictionary* dates from 1734 and describes these revenants as "evil spirits (who animate the) bodies of deceased persons" (as cited in Auerbach, 1995, p. 20). According to Katharina M. Wilson, there are several theories about the origins of the word *vampire*. One of the most accepted is that it originates from the Slavic words *upir, uper* and *upyr*, which are derived from the Turkish word *uber*, meaning *witch* (*The History of the Word Vampire*,

1998, pp. 3-9). Another theory traces it from the Serbian *bamiiup*, borrowed from the Bulgarian via Greek language.

The journey from folklore to literature started when Austrian troops in the areas in Eastern Europe were witnesses of unusual events of superstitious peasants exhuming corpses, sometimes cutting their heads off and often staking them through the heart to make sure that the body will never leave the grave. Soon this region was suffering a *vampire* panic. These stories from East and Central European countries were spread by the Austrian occupying forces, mainly in the Habsburg Empire, so German poets, philosophers and scientists quickly learnt about this creature. In 1716, the Turks had declared war on the Habsburgs. The war ended with the defeat of the Ottomans, and the Austrian army conquered northern Serbia and Wallachia (Mamatey, 1978, p. 96-97). The occupying Austrian armies who were stationed in these areas made official records of unusual local practices of digging the dead body out in order to keep it from turning into vampire (Barber, 2010, p. 5). These reports instigated debates among Western European scientists and philosophers on the likelihood of the existence of vampires in reality. Among them was Dom Augustin Calmet, whose work *A Dissertation Concerning Vampires, or the Spectres Which Appear in Hungary, Bohemia, Moravia and Silesia* (1746) invites for searching for rational explanations and scientific proof for the vampire phenomena.

Despite the fact that the Enlightenment had attempted to give rational explanations for the vampire stories supported by scientific evidence, such as the various types of soil and their effect on decomposition, and the biological processes that occur during decomposition, the origins of the belief in vampirism was not sufficiently explained. In 1764, Voltaire wrote his satirical essay "Vampires" in the *Philosophical Dictionary*, where he applies the metaphor of vampire to explain the function of monks and politicians in society, and especially business people who suck the blood of the common people. He asserts:

> We never speak of vampires in London, nor even at Paris. I confess, that in both these cities there were stock-jabbers, brokers, and men of business, who sucked

> the blood of the people in broad day-light; but they were not dead, though corrupted. These true suckers lived not in cemeteries, but in very agreeable palaces. (1824, p. 305)

For Voltaire *vampires* served as only tools for metaphorical representation of current political issues, but he also considered them to be merely part of mockable superstition just as he felt organized religion to be. Despite the fact that the eighteenth century Enlightenment philosophers and theologians were rejecting the idea of *vampires*, the European reading audience, as Christopher Frayling states, was becoming fed up with Enlightenment rationalism and wanted something different. In the period preceding the French Revolution, Rousseau's ideas lead some believers into mesmerism, spiritualism and animal magnetism. As part of a wider interest into the occult and the exotic, in certain circles in Paris vampirology had become very fashionable. The Age of Reason brought about the Revolution. The period of tumult during and after it restored the vampire figure which allowed people the required getaway, as supernatural beliefs had always offered a way to comprehend the mysteries and mischiefs of life.

In this chapter, several officially recorded stories about vampires will be shortly presented in order to trace the route of this creature from folklore and legends of Eastern Europe to the literature of the Western world and notice the folkloric characteristics of this figure. Some of the most well-known vampire stories are: the story of Peter Plogojowitz from Serbia, the Greek tale of *vroukolakas*, "The Shoemaker from Silesia" and a Romanian tale about a vampire princess.

Tournefort's account "A Voyage to the Levant" (1702) presents his actual witnessing of exhumation of the body of a person who was suspected to be a *vroucolacas*, the Greek term for vampire, derived from Slavic and used to refer to a werewolf. The link with the Slavic word is based on the Slavic belief that upon death the werewolf comes back as "the living dead," that is, a vampire (Bunson, 2000, pp. 275-276).

The French botanist is credited for having recorded the story of the Greek *vroukolakas* on the island of Mikonos. The tale is about a peasant who had died in a field

under obscure circumstances. A few days afterwards, people claimed to have seen him wander the streets, allegedly, he “came into houses and turned over furniture, extinguished lamps, embraced people from behind, and played a thousand little roguish tricks.” (Barber, 2010, p.21) This stirred the interest of the local clergy and officials to explore the matter of the undead person. When the body was exhumed and a mass was read, the local butcher had the task to cut and examine the body. As some of the observers of the ‘vampiric autopsy’ stated that the blood of the dead man was quite red, and the butcher claimed that the body was still warm, “they concluded that the deceased had the severe defect of not being quite dead, or, to state it better, of letting himself be reanimated by the devil, for that is exactly the idea they have of a vrykolakas” (Barber, 2010, p. 22). What is particularly noticeable here is the pseudoscience that they were using to determine vampirism, and the initial trait of the vampire figure as someone who has struck a pact with the devil, the satanic side of this creature that is going to perpetuate in the literary form. Tournefort's report was written in a humorous style, judging by the way he described the process of dissection as unscientific and his disdainful ending comments "And after that, is it not necessary to point out that the Greeks of today are not the great Greeks, and that there is among them only ignorance and superstition"(as cited in Barber, 2010, p. 24). The report itself, in fact, serves more to prove how credulous and backwards these people were than to establish the existence of a vampire. Based on this report, Barber (2010) sums up three qualities of the Greek folkloric vampires: first, when alive, this person had a disagreeable disposition, he was "naturally sullen and quarrelsome" (*Vampires. Burial, and Death: Folklore and Reality*, p. 21). Second, his death was suspicious, that is, he might have died as a crime victim. Third, he never sucks the blood of his victims or causes someone's death.

The case of Peter Plogojowitz happened in the northern part of Serbia, in the village of Kisilova. It was reported that after his death, he had been buried for ten weeks when nine people from the village died and claimed on their deathbed that he had come to choke them in their sleep. As this phenomenon already existed in their folktales

and legends, the peasants suspected that this person had become a vampire. Being familiar with the fact that the body of the dead person turned into a vampire shows specific signs, such as hair and nail growth and lack of body decomposition, the villagers decided to exhume the body. According to the Imperial proviser of the district the body of the supposed vampire had not started to decompose; there was no bad odour and the skin even looked fresher. There were signs of blood on his mouth, which was believed to be a result of the blood sucking he had performed on the other people of the village. Then the people pierced a stake into the dead body's heart and burned him to ashes (Barber, 2010, pp.6-7). The whole event was later published by the German theologian Michael Ranft in his book *De Masticatione Mortuorum*. This revenant, unlike the Greek one, has the blood-sucking characteristic, which has permeated as a classic feature of vampires. The Serbian revenant is not characterized with ill nature when he was alive. However, the feature that both revenants share is the absence of bad odour, which usually accompanies the dead body because of decomposition. Ranft looks for a scientific explanation for the undecayed buried bodies in the composition of different types of soil as well as some chemical processes that occur (Bunson, 2000, p.219). This argument is further developed in Barber's *Vampires, Burial and Death: Folklore and Reality* (2010). In fact, when the Orthodox and Catholic Church split in 1054, one of the basic points they differed was about the decay of the body. The Orthodox, which generally covered the area of Eastern Europe, claimed that if the body did not decay after death it was the case of a vampire. Whereas, the Catholic Church stated that only saints remained undecayed and even emitted pleasant odour. This could be one of the reasons that the vampire superstition was mostly prevalent in the areas of the Orthodox Church as it evidently nurtured vampire stories by the fact that it recognized the superstitious belief (Melton, 1994, p. 101). The first treatise that treats the vampire from the point of view of both churches “Graecorum Hodie Quorundam opinationibus”, the Orthodox and Catholic, was written by Leo Allatius in 1645 (Hartnup, 2004, p.370, 2010, p. 129). He was a Roman Catholic but as he was also Greek (the geographical area

typically Orthodox), he was familiar with both religions. The treatise proponed the belief that vampires existed and were the work of the devil.

Another vampire story is "The Shoemaker from Silesia", which, according to Barber (2010), is significant as it represents a story in which the person dies prematurely and the reason is suicide, which is an act considered religiously unredeemable. The story is taken from a collection of Prussian folk stories by Graesse. It is about a shoemaker who commits suicide and his wife covers the fact by saying that he died of a stroke. One of the reasons was to avoid the shame that the family would suffer, and to make sure her husband has a proper Christian burial, as burial rites differed for those who have committed suicide or have been killed. This revenant allegedly appeared in a ghost form, scared people in the village and made terrible noise. The ghost-like form is what distinguishes this revenant from the other east European stories and it might be an argument against its vampiric value. However, as people considered the person to have become a vampire, the story just proves how fluid and diverse the folkloric vampire is.

In his worldwide collection of folktales on vampires, *A Clutch of Vampires* (1974), McNally has recorded a Romanian tale about a young girl, the daughter of the emperor, who died from a broken heart because her father sent away the soldier whom she is in love with. After her death, she comes from the grave every night and eats the soldiers who are commissioned to guard the tomb. This continues until a soldier, whom the princess used to know, is to guard her tomb. He is advised by an old woman to hide himself in three different places in the church in order to stay alive. The third night, he hides in her grave when she leaves it as a vampire. When she comes back and sees him in the grave, the curse is broken and she turns alive again. The Romanian vampire tale is important as it features the first female vampire—a young woman, in contrast to the above stories of Plogojowitz, the Mikonos *vroukolakas* and the “Shoemaker from Silesia”. It has been discussed here because it portrays the folkloric superstition that when someone passes away and leaves an unsettled problem or a loved one, the dead person is cursed to become undead and ramble restlessly until the curse is broken. In this case, it is the soldier's love and his ingenuity that broke the curse. This is a theme

that will be extensively implored by Burger in "Lenore" and Goethe in "The Bride of Korinth", which will be further explored. The other vampire stories merely report stories that supposedly happened, whereas the Romanian tale possesses a more fairy-tale quality of a story about a princess who is saved by love.

In most of these folklore stories, the place where the vampire is found and identified to be a vampire is the grave, which points to the fact that no vampire has ever been caught walking around—the 'undead' are always conveniently in their graves. In cases when vampires were determined, the exhumation revealed that the body had not decomposed; it even looked fresher because of the gases produced by certain microorganisms in the dead bodies. However, people were not familiar with the scientific explanation of decomposition and the effects of different types of soil, so they attributed the swelling to that fact that the suspected vampire has grown fat because of the blood he has been drinking. Vampires in most folklore stories share some characteristics: a swollen body, healthy complexion, very often the dead person's hair and nail growth was taken as a sign; as well as blood on the mouth or in the coffin; unlike the literary representations of vampires as haggard creatures with pale complexion.

The folkloric stories show apparent disparity in the characterization of the vampire with reference to the reasons why the person turned into the "undead", as well as in the ways of "killing" the supposed vampire. As previously discussed, the vampire legend has offered various explanations of how people become vampires. The two basic beliefs were that either one was born a vampire, or one turned into a vampire because of a transgression, usually some form of desecration. For example, those who become vampires by a hereditary family characteristic could be born on an unlucky day, presented in the old Greek belief that those born on Christmas Day turn into vampires as penance for their mother's disobedience of bearing a child on the same day as the Virgin Mary (Jones, 1951, p. 115). These sinless vampires are almost of no interest to the literary vampire tradition, as transgressors who have committed some sinful deeds

would generally excite the fantasy of many poets and novelists, making the vampire a familiar and famous figure.

Ernest Jones gives the three main reasons for the vampires' haunting only their families according to folklore: the undead person returns to punish his family, to protect the family, or he wants the family to reunite by joining him in his fate (1951, pp. 99-100). One of the ways to explain the psychological basis of the creation of vampire stories is the need of the family member to express feeling of guilt in their dreams, as Ernest Jones proposes in his psychoanalytical interpretation of the vampire figure (1951, p. 102). The death of a family member is also a reminder of people's own mortality. Dreams of the dead, therefore, may be a manifestation of the dreamer's fear of death, and a person who has dream experiences with vampires may be a sign of guilt over still being alive while a loved one has died (Jones, 1951, p. 113).

Although it is almost impossible accurately to pin down the main characteristics of vampires from folklore, it is evident that the folkloric vampire is commonly represented as a male revenant, who is often but not exclusively, bloodthirsty and has come from the "undead" to resolve an unsettled issue or bring death. The Romanian princess does not conform to this frame as she shows more atrocious qualities, but it appears to be an isolated case.

The vampire from legends is never presented as directly drinking blood. This belief originates from observations of blood at the mouth of the alleged vampire by peasants who exhumed the body to check for signs of vampirism. Furthermore, his common appearance and behavior differed in the various countries where the tales originated (Barber, 2010, p. 115). Another characteristic of the ambiguous nature of the folkloric vampire is its often ghost-like quality, which draws the victim's vitality. Such a ghost-like characteristic is evident in the tale of Peter Plogojowitz. Montague Summers (1991) explains the distinction between the vampire and the ghost. Whereas, the ghost returns from the dead as an incorporeal spirit, the vampire is immediately recognized by the people he is preying on, usually his family, as the reanimated body of the recently deceased loved one, rather than his spirit. He also defines demons, as vampiric actions

often have a demonic trait, stating that the demon takes possession of another body, not his own, unlike the vampire who always returns from the dead in his own body.

The definition of the vampire of folklore is a problematic question, however, for the sake of the further analysis of vampiric characteristics in literature, it seems necessary to set down a benchmark which will be used to evaluate what is vampiric or not. A justifiable definition of the vampiric would be a creature with some of these characteristics:

- He (or less commonly she) has died but has returned from the grave.
- The vampire is corporeal and looks fresh as if still alive.
- He represents extreme danger, but is generally not bloodthirsty in the literal sense.
- There are three main reasons for the vampire's return as an undead: first, either there is an unsettled issue like love or revenge; or second, a crime he committed in life or is himself a victim of crime; and third, the person has been cursed.

These are the basic characteristics and symptoms of the vampire that for the purpose of the study will be taken as vampiric, so that we are able to trace traits of deviation in the literary representation when they occur and are creatively interesting.

In this chapter, it has only been the purpose to ascertain the origins of the literary vampire in Eastern and Central European folklore. From what has been discussed, it is evident that in folklore the purpose for the story is to inform of unusual deaths and to give an account of the results after death of criminal behavior in life. However, it can also be described as a tendency of traditional societies to invent stories about the dead to explain or at least to understand something that is a terrifying reality. The image of the vampire from folklore varies, as will the image of the literary vampire become a diverse and complex creature.

Ossenfelder's ″The Vampire″ and the German Ballads

This chapter will focus on the vampire's first and most influential manifestations in literature by German poets, namely Heinrich Ossenfelder's short poem "Der Vampir" (1743), Gottfried August Burger's "Lenore" (1773) and Johann Wolfgang Goethe's "Die Braut von Korinth" (1789).

The first literary vampire emerged in a poem published in the scientific journal *Der Naturforscher.* The editor of this magazine, Christlob Mylius, was preparing to publish an article on vampire stories gathered from Central Europe on request of King Charles VI. This journal usually presented an article followed by a poem on the same theme. Hence, the editor asked his friend, an unknown poet, Heinrich August Ossenfelder to write a poem on the theme of vampires. This led to the creation of the first literary vampire in the short poem "Der Vampir" (Crawford, 2005, p.45). Although, as we have seen, generally, vampire superstitions are of Greek and Slavic origins, the prevailing stories were the ones from Hungary, Romania and other Central European countries. It is from German poetry that the vampire came to be associated with these regions, generally, because of references to towns or cultural landmarks in these regions. Nevertheless, these first literary representations possessed features more typical of the Central European vampire stories, rather than reflect the German folkloric tradition.

Ossenfelder's "The Vampire" is a 24-line poem in Anacreontic style. It is a poem in which the lover expresses his discontent that his beloved has rejected his courting and has turned to her mother's advice. His next step is revenge, for which he will drink some Tokay wine to turn him into a vampire, and then come to her while she is sleeping to kiss her "like a vampire", sucking from her beautiful cheeks the fresh purple colour. This covertly brings about the image of sucking blood as the purple associates blood. The poem carries obvious erotic implications to the final part: when his beloved faints in his arms, an image associative of the exhaustion after sexual intercourse. At the end of the poem, the speaker states his intentions to ask her whether his instruction is not better than her mother's devout teachings.

The vampire image in this poem is significant in that it pertains an erotic charge and portends a later development of the literary vampire figure. Here, the vampire is presented as a nocturnal creature and an enticer who creeps into the girl's chamber. On a metaphorical level, the vampire's attack is reminiscent of involuntary intercourse, and the girl swooning invokes images of the act of consummation. The girl, who is directly addressed, is called Christiane. The name is of Latin origin and means a person "of Christian religion" (*Cambridge Online Etymology Dictionary*). Not only does the young woman's name bear a direct reference to Christianity, but her mother is a devout Christian as well. This thread allows for a metaphorical reading of the poem, especially with reference to the contrast between the vampire's teaching and the mother's teachings. He has made it clear that her teaching is Christianity, but we are left to wander about his teachings. Not only does he overtly say "like a vampire", but also the fact that he will drink the wine from the town of Tokay in northern Hungary induces the idea of the vampire superstition that originates from this region. Read in terms Christianity versus superstition, this character can be seen as a representation of the superstition of this geographical area, which poses a threat on Christianity as the vampire-speaker in the poem expresses violent intention towards the Christian girl. Superstition in Hungary is represented in the vampiric figure of a male invader with a vicious idea to harm his virtuous victim, in this case representation of Christianity. In the form of a vampire, superstition threatens the idea underlying the whole Western Enlightenment philosophy. The vampire's negative attitude to the girl's faith, Christianity, points to the conflict between superstition and religion that was prevalent during the Enlightenment. However, religion was also questioned and often seen as just a kind of superstition by Enlightenment philosophers. Therefore, the author is perhaps pointing out to one form of belief, religion, which is in danger of being diminished by another form of belief—superstition. Ossenfelder's vampire problematizes the Enlightenment division between religion and science that arose because of the Enlightenment's struggle against superstition which religion actually supports by affirming the existence of vampires. As the alleged vampiric cases were originally

described in the Western societies in scientific terms, it helps to explain the strange fact that the first poem with a vampiric character was issued in a scientific journal.

What is evident from the close reading of the text is that Ossenfelder conflates the common features from the vampire reports, for instance, the action will take part when the victim is asleep, then the reference of the Tokay wine region in Hungary, which was well known for this superstition. However, he also introduces some new traits, such as, the speaker of the poem is a person who is like a vampire or vampire; the young girl will turn into a vampire, once attacked by him, that is, the vampire's victim will transform into a vampire (the folkloric vampire either strangled or caused the death of his victims), and there is a salacious element in his rendezvous with the victim.

Nevertheless, despite the fact that the 24 lines contain the word *vampire* on three occasions, the poem invites another reading in which the male seducer merely uses a vampire simile to express his erotic thoughts. The male seducer threatens the girl "Und als ein Vampir küssen", to kiss her *like a vampire*, which denotes that he is not a vampire. It could be a poem, which merely uses the erotic charge of the vampire figure to express hidden erotic thoughts and desires. The author has made this ambiguous by the fact that the title features a vampire character— "*The Vampire"*, whereas in the text he uses simile when referring to the vampire creature.

It remains disputable whether this poem really had any influence on the succeeding literary portrayals of the vampire, particularly because of the fact that there was a gap of about 30 years of any significant literary representations of the vampire, before Burger wrote his ballad "Lenore" in 1773. Its influence is also difficult to establish as the number of people who might have read it in the *Naturforscher* magazine is also not definite. However, its identification of having introduced the folkloric vampire into literature cannot be overlooked.

On the other hand, when Burger's ballad "Lenore" came out in 1773, it greatly stirred vampiric horror in Romantic writings in Germany and England. First translated by William Taylor and then Sir Walter Scott, it was printed many times, which indicates its great popularity. Burger never employed the word *vampire* for Lenore's beloved

Wilhelm, who is a revenant as he visits Lenore after his death. My aim here is to explore to what extent Burger has endowed Wilhelm with vampiric traits.

"Lenore" offered thematic elements that inspired not only Gothic authors, but nineteenth century vampire fiction as well, such as, the undead as only a nocturnal creature, the coffin to which they have to return before the sun rises, the image of the full moon above the graveyard; and the transformation of the vampire into the personified image of death as a skeleton with a scythe in his hands. Since it was written in German, for the sake of this analysis the translation by Walter Scott has been taken as the basis. It was the second translation of Burger's "Lenore" titled "William and Helen". The reason for the choice of Scott's translation was the fact that this was the version of Burger's "Lenore" which first reached England, and was read by Byron, Keats and Coleridge (Parks, 2011, p. 176).

Lenore is a young woman whose beloved is a soldier who fights in the Battle for Prague during the Seven Years' War. Although in Scott's translation the setting is "Judah's war" (Scott, 2. 3) and he is fighting against Frederick, which is not Frederick II as in Burger's text, it is Frederick Barbarossa, a Roman Emperor (Parks, 2011, p. 176). Lenore expresses her concern about her lover's death in the first stanza: " Alas, my love, thou tarriest long! / O art thou false or dead?" because he had not written to her since he had gone to fight in the war (Scott, 1. 3-4). The premonition soon comes true when he is not among the soldiers who return from the war. Her complete loss of hope culminates in a lengthy despondent dialogue with her mother, which covers seven stanzas, from stanza 5 to stanza 11. In stanza 9, she even relinquishes her faith and hopes for her own death if Wilhelm has died:

Oh, mother, mother, gone is gone,
What's lost, for ever lorn:
Death, death alone can comfort me;
O had I ne'er been born! (Scott, 1801, 10. 37-40)

Repudiating her mother's efforts to comfort and reason her, Lenore resumes with her depressive brooding into the night, when there is an unexpected arrival at her

door. A rider dismounts his horse and knocks on her door. It appears to be Wilhelm, who has come from far away in the night to take her with him: "This night we must away; / I cannot stay till day" (31. 122-4). Despite her arguments that it is the middle of the night, it does not take him a long time to persuade her to mount his horse, so that he can take her to their wedding chamber, which is disclosed at the end of the poem to be a graveyard. While riding on his horse, Wilhelm's clothes gradually drop off, until he is left fleshless and hairless, only a skeleton carrying a scythe and a sandglass. Although the image is of the Grim Reaper, a metaphorical representation of death, he is not just Death. It will be argued here that he is actually represented as a vampire.

There are several characteristics that support Wilhelm's vampiric nature, which make him dissimilar to a ghost or Death. Wilhelm appears in a bodily form, as supposedly do the vampires from folklore. We know this as in stanza 30 he invites Lenore to hug him: “O rest this night within my arms, / And warm thee in their fold, /Chill howls through hawthorn bush the wind: /My love is deadly cold” (30. 116-120). He is obliged to return to his grave, but the chamber he promises to take Lenore to, their bed, is in fact a coffin. The vampire from folklore is believed not to be able to enter a house unless invited in. Despite many analyses of the ballad, probably based on the English translations, claiming that he is not invited, in the original, however, Lenore clearly offers him to come in: "Ach, Wilhelm, 'rein, herein geschwind!" (Burger, 1796, 15. 117). However, the phrase that accounts for his vampiric state is uttered a few lines further by Wilhelm who says that he is not allowed to live there: "Ich darf allhier nicht hausen!" (Burger, 1796, 16. 124) A ghost is a specter, and often it is stuck in places of torment. Whereas, vampires are obliged to go back to their coffins. They are neither alive nor dead, which is why they linger between life and death. Scott’s interpretation involves the blood element, as William and Helen are riding on the horse “The scourge is read, the spur drops blood” (Scott, 1801, 53. 210). The blood shedding could be a metaphor for the life draining force of the vampire, William in this case, who has come to take his beloved with him to their “eternal bed”—death. Another argument, which supports his vampiric nature, is the fact that Wilhelm returns from Bohemia, the

western part of the Czech Republic, at that time part of the Austro-Hungarian monarchy and one of the regions associated with vampire superstition. Christopher Frayling, in *Vampyres: Lord Byron to Count Dracula* (1991), offers an exhaustive list of the regions that were struck with vampire epidemics, which involves Prussia, Silesia, Bohemia, the areas of Istria, Hungary, Austrian Serbia, Wallachia and Russia. Just like Ossenfelder, Burger relates the vampires from poetry with the geographic area where most of the vampire reports from the 1730s originate.

Death has always been something frightening and mysterious for people. In the case of Lenore, it is her unacceptance of death as the only possibility for her beloved. From a religious point of view, she actually questions and defies the will of God. In *Heart of Man: Its Genius for Good and Evil*, Erich Fromm declares, "Man has intelligence, like other animals . . ., but man has another mental quality which the animal lacks. He is aware of himself, of his past and of his future, which is death; of his smallness and powerlessness." (2010, p. 116) Burger's "Lenore" treats man's issue with death. The ballad is carrying the message that God's will should be obeyed and not be questioned, while, it also powerfully reveals how challenging it is for the people to understand and reconcile with death's imminence. People have always found it difficult to comprehend and accept life's finality and death's timelessness. It is this moment that enables the vampire figure to step in and fulfill man's wish for defying death. In the case of *Lenore,* there could be two different readings. The vampire figure of Wilhelm can represent a demonic figure sent to tempt and take Lenore into death since she does not accept God's will, that is, the death of Wilhelm. In addition, the vampiric nature of Wilhelm can be explained as a way of the lovers to stay reunited in death since they cannot be joined in life. This reading of the ballad promotes the values of real love and the need of people to be united into "matrimony", even in death. The poem ends with their death, as there are no clues that either of them will come back from the dead again. It is a one-time vampirism used as a means to tempt the indecisive believer. However, Burger never suggested that Lenore knew for sure that Wilhelm was dead. Therefore, the

vampire figure took advantage of the gullible and virtuous young female, a motive that will be developed in vampiric literature in the period that follows.

Burger's "Lenore" imparted a strong impression on Gothic poets in Britain at that time. Among them were Samuel Coleridge, Lord Byron, and John Keats, who bestowed this character with new features transforming the vampire into a literary sensation. Coleridge and Southey were the first English writers to write vampire poems. In fact, it was Coleridge who wrote the poem *Christabel* in 1798, which featured the first female literary vampiric character. In 1801, Southey published *Thalaba the Destroyer* that mentions vampiric actions. Lord Byron's exuberance for the vampiric theme led him towards writing *The Giaour*, a poem with overt vampiric elements published in 1813 (Melton, 1994, p. 472). Keats furnished two poems to British vampire literature. In 1819, he published "La Belle Dame Sans Merci", regarded as a poem of excellent achievement. Two years later, he published another poem with a vampire theme, "Lamia," which was influenced by Goethe's "Braut von Korinth," (Bunson, 2000, p.142). Burger's "Lenore" had a profound influence on the introduction of the vampire theme into English literature.

Johann Wolfgang von Goethe was one of the main advocates of the German Sturm und Drang (Storm and Stress) literary movement, which appeared in the 1770s. His *Faust* (1808, 1832)*, Die Leiden des Jungen Werthers (*1774)*,* and the ballad *Die Braut von Korinth* (1797) have proved to have conclusive effect on the English-speaking Romantics (Mulvey-Roberts, 2009).

In *Die Braut von Korinth* (1797), Goethe has introduced the first female literary vampire based on an ancient Greek tale of the *Lamia*, a ghost story, by transforming it into a vampire story. Although the word vampire is not used overtly in the ballad, it is known that Goethe referred to it in his daily notebook as "Vampyrischen Gedichtes" (as cited in Barkhoff, 2008, p.131). For the purpose of the analysis of this ballad, I was obliged to take as a primary source the original in German. There were two translations of Goethe's ballad at that time, one from 1859 by William Edmondstoune Aytoun and Theodore Martin, and the other from 1853 by Edgar Alfred Bowring. The dates of

publication reveal the fact that they followed the death of most of the Romantics in England. Although most of the major Romantics figures knew other languages, such as Greek, Latin, French, it appears that Coleridge might have been the only one who knew and translated from German (*Biographia Literaria)*. Therefore, we cannot determine direct familiarity of the British Romantics with Goethe's ballad, with the exception of Coleridge. Nevertheless, it is a common fact that most of them were involved in letter communication, Wordsworth and Coleridge collaborated during the production of the *Lyrical Ballads*, and Shelley and Byron were close friends, so there was a constant literary exchange among them. There was also a practice of having works translated, as Lewis translated Goethe's *Faust* in 1817 (Mulvey-Roberts, 2009, p.55), and later Coleridge translated *Faust* in 1821 (Burwick, 2009) and Schiller's *Wallenstein* in 1800 (Burwick, 2012). As Mary Shelley has written on the creation of her *Frankenstein* during the famous meeting in Villa Diodati, where for the sake of amusement they read, "some volumes of ghost stories, translated from German into French" (as cited in Koelb, 2008, p. 127), it was possible that the British Romantics had access to these German texts through French translations. However, it is not the purpose of this discussion to determine the direct influence of particular German Romantic authors on British Romantics, which would be a comprehensive study in the field of Comparative Literature; rather the aim is to follow the transition and development of the trend of use of vampiric elements.

The story of *Die Braut von Korinth* is based on two young people who were betrothed by their parents, but the girl's parents were Christians and the young man's were pagans. For that reason, the girl's parents break off the engagement and make her become a nun. This leads to the girl's death because of deep grief. Thus, Christianity means death for the girl. One day the young man visits their home and after supper, he is put up to stay the night. He is terrified when the dead girl appears in front of him and moves in an aery manner like a ghost. She is described as wearing a white robe and veil, which associates her with symbols of a bride, but given the fact a few lines later that her hand is white, it becomes clear that it is a revenant bride and the robe is a burial shroud.

The young man in stanza 7 makes another remark on her pale skin, which provokes terror, (Goethe, 7. 5). In literature, pale complexion is usually related to either beauty, sickness or death. In this case, since the girl is dead it is obvious that paleness has been used to denote lack of life. Goethe was the first author to introduce paleness to the literary vampire, which made this character distinct from the folkloric vampire discussed previously, who generally appeared in fresh complexion.

The next vampiric element follows in stanza 10, when she speaks of herself in the third person "In die Erde bald verbirgt sie sich"—She will soon hide herself in the earth (Goethe, 2018, 10. 7). As a vampire she is obliged to return to her grave before the morning comes. In stanza 14, as the clock strikes the dull witching hour, she seems more comfortable and gains vitality. She greedily starts drinking dark red wine. This reference to red wine symbolically associates with blood, which endows this character with another defining trait, bloodthirstiness, not evident in the previously discussed vampire poems. Another argument for the vampiric nature of this character is the fact that it can operate only at night, which is distinctive for the folkloric vampire as well. The girl appears corporeal, and, in stanza 16 she is united with the young man in his bed, and he could feel her cold limbs. In the erotic rendezvous, the revenant girl appears to be imbued with life. Goethe has managed to suspend our understanding of the unearthly nature of the girl by producing an unpleasant awareness of erotic intensity and the possibility of its transition into death. The scene of lovemaking when she greedily “sucks” his lips with kisses: “Gierig saugt sie seines Mundes Flammen”, provides multiple symbolism: ‘draining’ him of life or life force, but it also represents a complete perversion of the normal act of impregnation. She is not draining a new life and birth from this union, but is corrupting him with decay and death. The intertwined metaphors create a feeling of ambivalence. In addition, he could feel that her heart was not beating, as she has previously died (Goethe, 2008, 18. 3). In stanza 21, her mother overhears some strange sounds from the room where they put up the boy, only to peep through the key hole and see her dead daughter. The girl confronts her mother by accusing her for her death, claiming that she is cursed to return from her grave and suck

the young boy's blood. The girl warns that unless she is killed, others will become her victims as well. She demands to be burnt in a funeral pyre, which represents one of the ways of destroying a vampire. However, it is at the same time a pagan rite of dealing with the dead, so in a way it supports the main theme of the ballad, that being Christianity versus Paganism. This is the reason why the engagement was broken off—they were Christians and the boy belonged to a pagan family. She is expelled from the grave to love the already lost man and to suck his heart's blood (Goethe, 2008, 55. 1-4). As she has distinctly established her nature as vampiric, she also points to the ways the curse can be broken. The poem finishes with the girl's entreaty to her mother to end her eternal damnation. Goethe does not offer the mother's reply to her daughter's plea. The ending is left open. A resolution is not provided neither for the vampire girl and her lover, nor for her mother. In many ways, the story supports the folkloric vampire, from the vampire's return into the domestic sphere of the family, to the curse, which is the reason for the vampire to linger between the two worlds until she finds peace burnt in a pyre.

The vampiric nature of the girl in this poem has been blended with the characteristics of the *femme fatale* or the *belle dame sans merci,* a "seductress who destroys the man who loves her" (Leavy, 1988, p. 169). According to Leavy, this character is either mortal or immortal. The first nature is ascribed to the *femme fatal*, whereas the latter to the *belle dame sans merci.* This character has existed in the mythology and folklore of many ancient people, from the Greek Sirens, Lamia and Harpies, the Celtic fairy Morgaine, to the Jewish Lilith and the Babylonian Talmud. German mythology also had the *femme fatale*, which was central in folktales of Undine and Grimms' "Tannhauser" (Daemmrich, 1987. p. 103). Nevertheless, they did not come into literary existence. Goethe's type of vampire *femme fatale* will have its subsequent Romantic representatives in Coleridge's *Christabel* and Keats' *La Belle Dame Sans Merci* and *Lamia*.

The English and Scottish Ballad Tradition

The turn of the eighteenth century was a period of great popularity of Gothic ballads not only in Germany, but in England as well. In fact, the trend had originally started in Britain with Bishop Thomas Percy's *Reliques of Ancient English Poetry* (1765), enthusiastically read in Germany, and then was taken back to its land of origins. Percy's *Reliques* consisted of three volumes of one hundred and eighty ballads and firmly impressed Southey, Lewis, Scott, Wordsworth and Coleridge (Hoeveler, 2010, p. 164). This is the period when the ballad traversed from oral tradition to a literary form of narrative poetry (Gerould, 1957, p. 84). With the aim to imbue poetry with a local and national tone, the collection of ballads involved some old and some modelled by the Scottish and English folk ballads and set off a "ballad craze" (Hoeveler, 2010, p. 164; Jackson-Houlston, 2012, p. 80-81).

In 1790, there was another collection by Frank Sayers, *Dramatic Sketches of the Ancient Northern Mythology,* well known in England and Germany, which promised the appearance of a new line in literature permeated in English and German romantic expression (Chandler, 2003, p. 32-33). By this time, Burger's ballads had also been translated into English, at first circulating as a manuscript, and enthusiastically acclaimed to introduce a new literary style. (Although Burger had conceded having been influenced by the old English ballad "Sweet William Ghost" Conger, 1977) The same year when Burger's "Lenore" was published, Matthew Gregory Lewis's novel *The Monk* came out accompanied with the ballads "Alonzo the Brave and Fair Imogine" and "The Bleeding Nun" (Milbank, 2009, p. 80).

Having read Taylor's adaptation "Lenora", Walter Scott became immensely fascinated with the German ballad, so he began translating Burger's works. In 1796, his first publications of "Die Wilde Jäger" as "The Wild Chase" and "Lenore" as "William and Helen" came out. He believed that "the prevailing taste in [Germany] might be easily employed as a formidable auxiliary to renewing the spirit of our own" poetry (as cited in Thomson, 2002, p. 80). He found English poetry in the last decade of the eighteenth century to have reached a "remarkably low ebb in Britain" (as cited in Thomson, 2002,

p.80). Two years later, he was requested by Lewis to contribute to his first ballad collection initially titled *Tales of Terror.* Lewis's collection appeared in 1801 under the title *Tales of Wonder*, and consisted of sixty ballads in two volumes; the first one contained mainly original ballads, and the second some translations of German ballads combined with some ballads by Burns, Dryden, Johnson and others. Robert Southey furnished several ballads to the *Tales of Wonder* as well. In "The old Woman of Berkeley" (1802), also inspired by Burger's "Lenore", he undertook to "restore the pure stream of 'German sublimity" (Chandler, 2003, 8). Lewis's ballads "Alonzo the Brave and Fair Imogine" and "The Bleeding Nun" were already popular due to having been interspersed earlier in his novel *The Monk* (1796).

In the endeavor to trace vampiric elements in the English ballads of this time, we will concentrate on the ballad "The Bleeding Nun" as it demonstrates a clear connection with the German line of ballads. Although Lewis denied the authorship of "The Bleeding Nun" (*Tales of Wander* 2: 419), the following interpretation of the ballad accepts Milbank's belief that it must have been Lewis's creation (2009, p. 80). The ballad is based on the fourth chapter of his novel *The Monk* and presents the same characters as in the subplot of the novel, Raymond and Agnes, who are in love but their love is forbidden as Agnes was expected to become a nun. Again, as in Goethe's bride who died because of religiously forbidden love, Christianity is represented as an obstruction to human love and fecundity in this ballad as well. Her mother had fallen into a terrible illness when she carried Agnes and promised to give the child to serve God. Trying to persuade his beloved to elope with him, Raymond suggests that she disguises as the Bleeding Nun, a folkloric belief in the existence of a ghost who appears at night with a dagger in her hand.

The ballad begins in *media res* following the plot of the novel. At the beginning, we are presented with a scene in which a warrior is waiting on the rocks near a castle. As midnight strikes his lady, whose ". . . tears in torrents fall," appears (419, 2.4). The ballad is based on the traditional courtly love theme, as it is centered on the relationship of an aristocratic couple (see Buchan 76-84). In stanza 3, Agnes explains to Raymond the

reasons for her despair: “We must for ever part” (419, 3.4). Her parents have vowed to “devote [her] to the veil” (420, 4.4) in three days. Here, Raymond pledges to eternal love: “For leave thee will I never; / Thou art mine, and I am thine, / Body and soul for ever!”. He proposes that she disobeys and leaves her parents, but Agnes considers herself physically incapable of escaping and accepts her miserable state “[she] can but wring [her] hands, and sigh” (420, 7.3). Then, Raymond recollects a story about a spectre “robed in white, and stain’d with gore,” (421, 9.3) who walks through the castle gates, “Which, by an ancient solemn rite,” (421, 10.3) must open for her. The Bleeding Nun appears every fifth year in the darkest hour of the night with a torch and a dagger in her hands. The blood on her robe and the dagger indicate a kind of a violence or murder committed in life. The Nun is represented as a transgressive character and according to Cameron it is a “paradoxical portrait of a woman who is both virtuous and ruthless, a representation that can only appear . . . as otherworldly” (2010, p. 153). Lewis does not offer further explanation of the Nun’s background story—we are not given the exact nature of her transgression, it is only evident by the dagger and blood on her robe.

Raymond suggests that Agnes should disguise herself like the Nun and go through the gates at one o’clock to meet him. Persuaded by Raymond’s plan, Agnes agrees and even transfers the responsibility to her father, “it must be done / Father, ’tis your decree” (422, 14.1-2). They carry out the plan as they had agreed. When their horses took them far enough and Raymond entreated that she stops, Agnes remained silent and continued riding, “but madly still she onwards hies / Nor seems his call to heed” (423, 21.3-4). When they reach the banks of the Danube, she addresses him in a formal way, “Say Sir Knight, do’st fear, / With me to stem the tide” (423, 23.3-4). There is an obvious change in the manner she speaks to him and her overall mode, as she used to have a passive and submissive role following Raymond’s suggestions. The strange transformation becomes more apparent when she “seizes” (424, 24.3) Raymond’s hand, while “her grasp . . . freezes his blood” (424, 24.4). As the action moves towards its climax, “a whirling blast from off the stream” (424, 25.1) unveils her face, which enables

Raymond to recognize the incarnated folkloric Bleeding Nun in front of him. Raymond's inability to distinguish his beloved Agnes from the undead woman brings about horrible effects. He had promised Agnes "leave thee will I never / Thou art mine, and I am thine, / Body and soul for ever!" on two occasions, in stanza 5 and 19. The second time he vows his eternal love is actually to the undead Bleeding Nun instead of Agnes. This seals his fate. The frightful sight of her face provokes physical reactions in Raymond's body—he starts to sweat "down his limbs," (424, 26.1-2) he shrieks and faints, and "the blood / Runs cold in every vein" (425, 29.1-2). This calls to mind Radcliffe's idea of horror which "contracts, freezes, and nearly annihilates [the faculties]" ("On the Supernatural in Poetry", 1826, p. 150).

Although the veil has been removed, the Nun's face is not described in detail. The only characteristics that the author shares with us is it being "ghastly, pale, and dead" and with "livid eyes," (424, 27.2-3) which looked at the warrior with a fixed gaze. A ghost would not generally be described as either "dead" or at the same time with "livid eyes". These and the fact that the undead creature touches Raymond's hand and causes his blood to freeze and brings about death, support an interpretation of this figure as vampiric. It is evident that the creature appears in corporeal form, which is not the ability of ghosts. In addition, her enormous body described as "a form of more than mortal size" implies something which is immortal or in the in-between space of life and death. Vampires, according to folklore and superstition, are creatures more powerful than humans are. Her strength could find a metaphorical explanation in the Nun's enormous body. The end is also symptomatic of Raymond's state. We are told that he fell in the floods, but nothing has been explained further. With her enormous power, the undead corpse of the Nun might have come to take him as a partner in her eternal undead state. In addition, more importantly for this discussion, the fact that the undead corpse of the Nun comes back among humans in a cursed state is often explained in vampire superstition as the reason for the undead and vampires to return in order to sort out an unresolved issue. Although this characteristic is also true for ghosts, it represents one of the main traits of the vampire from superstition. The reasons usually

stated for the vampire's return are some unsettled emotions as love, hate or revenge. However, the author does not offer any reasons for the motives of this revenant. We could make indirect implications based on the episode in *The Monk*, but that would not be accurate for the ballad. Critics have seen in this ballad an example of a "languishing lover . . . defenseless against an aggressive, all-encompassing female force" (Braun, 2012, p. 19). Binias identifies in the Nun the *femme fatale*: "[a] fatal woman is fatal because not only does she aspire to physical but also to spiritual control over her lover-victim" (2007, p. 36). This spiritual draining of energy or life vitality is a vampiric trait that will be employed in vampire renditions in the nineteenth and twentieth century.

Another literary figure who engaged in writing Gothic ballads following the tradition of Mathew Lewis, not so well known during her time, was the Scottish writer Anne Bannerman (1765-1829). The first volume of poetry that she published was *Poems* (1800), which was followed by *Tales of Superstition and Chivalry* two years later. In this part of the discussion, I will focus on "The Dark Ladie", a ballad that presents another *femme fatale* character with emphasis on the depicted vampiric qualities.

Craciun notes that "The Dark Ladie" has several sources which Bannerman had carefully examined and lists Spenser's "The Faerie Queene", Coleridge's "Introduction to the Ballad of the Dark Ladie" and "Rime of the Ancient Mariner", and Wordsworth's "The Thorn", and gave her own interpretation new meaning (2004, p.162-5). She further explains the publication history of the ballad with its character of a "sister tale" to Coleridge's "Introduction to the Tale of the Dark Ladie," printed a month earlier in the *Edinburgh Magazine*. Bannerman's ballad came out in the same magazine with a footnote pointing to Coleridge's earlier poem (Craciun, 2004, p. 209). This ballad is quite different from Coleridge's, first, because it reverses the roles of the "Dark Ladie": from a passive victim of male seduction she becomes a fatal woman who comes back from the undead to seek revenge. The beginning of the poem presents the return of a group of crusading knights with Sir Guyon coming in his castle to celebrate their military success. Sir Guyon's character is based on the Knight of Temperance from Spencer's *Faerie Queene.* Sir Guyon's melancholic and anxious mood is stressed in stanza 2, when "None,

on Guyon's clouded face, / Ha[s] ever seen a smile" (Bannerman 3, 2.3-4). His physical state gradually decreases—first his "clouded face more dark bec[o]me[s]" (4, 3.2), and then he becomes as "pale as death" (4, 5.2). He repeatedly looks with his "straining eyes" (4, 4.2) to "the banner'd door," (4, 4.1) while he lowers his ear in anticipation of hearing something (4, 5.2-4). The terror that Sir Guyon experiences reaches its climax when the Dark Ladie appears with her "spectacular entrance into this excessively masculine scene emphasizes the power of her gaze and the impotence of her male audience" (Craciun, 2004 p. 210). Despite what her name connotes, the Ladie is dressed in "ghastly white" (Bannerman 5, 6.5) which is again contrasted with a "long black veil that swe[eps] the ground" (5, 8.2). This black and white contrast could be used to explain her ambiguous nature. As white usually symbolizes life, and black is used to denote death, their use together on her garments could be interpreted as life and death at the same time, that is, a life-in-death existence. The Dark Ladie transfixed the knights with her silent gaze: "A light was seen to dart from eyes/ That mortal never own'd." (5, 3-4). The fact that her eyes are described as such that no mortal ever had leads us to assume that this figure has defied natural laws of mortality. It renders interpretation of her vampiric nature as a figure who is bound to roam in the in-between-space of life and death, and compulsively return until an issue between a close mortal is settled, in this case the revenge on Sir Guyon. We are not informed what the reason for the Dark Ladie's entrance and her taking psychological control over the knights is, but Sir Guyon shows physical symptoms, which point to him as the object of her purpose. Her agonizing presence makes Sir Guyon shiver when the "smother'd fury seem[s] to bring / The dew-drops on his brow" (6, 9.3-4). Her otherworldly nature fills the knights with horror: "in a tone, so deadly deep, / She pledg[es] them all around, / That in their hearts, and thro' their limbs, / No pulses c[an] be found" (Bannerman 7, 13.3-6). From that night, the sight of the veiled Dark Ladie haunts every knight's dreams and we are offered several accounts of knights whom the Dark Ladie paid a visit in their dreams, as if she has spellbound them to tell her story over and over again. The rest of the poem is given through the words of Huart, one of the knights, who tells the other knights the

story he was told the previous night by an old "hoary-headed" man. The old man remembered when Sir Guyon brought the Ladie a long time ago "in that frightful veil," which she always wore over her face. Until one day when he saw her face uncovered and "but O! That glaring eye, / It dried the life-blood working here /" (30.3-4). Then Huart relates the story of who the Dark Ladie is, which the old man had heard from an unnamed source. Hence, the story is revealed to us by a narrative technique of a story within a story, within another story, also known as *mise-en-abyme* (Ruppert, 2013, p. 791). Bannerman applies this for a couple of reasons: first, it provides compulsive retelling of the tale by many narrators, and second, it contributes to the unreliability of the story since it is told by multiple narrators and produces ambiguous meaning of the poem. Through this story within a story, we discover that the Ladie had been brought from the Crusades in the Holy Land, where she had a husband and a child. The narrator underlines her tender and loving parting when "she clasp'd her little son" (15, 37.1) and "turn'd again to bless / The cradle where he lay," (15, 37.3-4) which stresses her previous affectionate nature and religious devotion. Although, this sheds some positive light on the mysterious Dark Ladie, we are never clearly told as to whether she left her family on her free will, or was abducted. The development of the character into an avenging figure, nevertheless, implies her suffering because of the separation with her family and that a deadly wrong has been done to her. The ambiguity of her identity is complemented with the uncertainty as to the way she died.

The following section shall explore how the folkloric vampire-revenant became developed and expanded by the Romantic spirit.

The Romantics and Vampiric Elements

After the introduction of this figure from German literature, the Romantic poets expressed lesser interest in the vampire, as the vampire generally falls in the Gothic tradition, and as this tradition had currently the status of a lower genre. One of the reasons for this was the fact that Gothic was often considered as the "black sheep of the family, an illegitimate cousin who haunts the margins of 'literature,' pandering cheap

and distressingly profitable thrills" (Williams, 1995, p. 4). These attitudes applied to the novel, drama and poetry as well because, notwithstanding the genre, Romanticism enjoyed a higher status than the Gothic.

However, several Romantic poems with vampire themes have come to existence, conspicuously, Coleridge's *Christabel* (1789), Southey's *Thalaba the Destroyer* (1797), although often not considered as vampiric by some critics, John Stagg's *The Vampyre* (1810), Keats's *Lamia* (1820), and perhaps the most significant contribution to the vampire theme by a Romantic poet was Lord Byron's *The Giaour* (1813).

As *Christabel* is never directly referred to as a vampire, the first English Romantic poet who enthusiastically incorporated the vampire theme and character in his work was Robert Southey, whose *Thalaba the Destroyer* (1797), as James Twitchell asserts, "introduced the vampire to the best of people, especially the Lake Poets, Wordsworth and Coleridge" (1985, p. 112). Thalaba is a young man who directs his life purpose to avenge the murder of his father by some magicians. On the day of his marriage with the pure maiden Oneiza, death snatches her away. Oneiza is usually identified with the vampire of the poem as she reappears in Book VIII. A fiend clothed in Oneiza's form, with "livid cheeks and lips of blue," lurks at the tomb to tempt Thalaba. An old man directs Thalaba to strike out at the apparition. He overcomes the paralysis of horror when being asked to kill his beloved, and "Through the vampire corpse/ He thrust his lance" (Southey, 1809, Book VIII). Immediately, the demon flees, and Oneiza stands before them in her celestial glory. Thereafter her spirit, living in death, appears at various times to encourage him in his quest. After the accomplishment of his goals, Thalaba hastens to his reunion with Oneiza in the embrace of death. This Oriental interpretation of the undead bears little resemblance to the melancholy outcast in Byron's *The Giaour* who seems obsessed with the destructive power of love.

The major English Romantics can also be credited for the growth of the other line of the vampire genre, which depicts the vampire as a fatal woman. The most notable Romantics who imparted to the unfolding of the female vampire were Coleridge and Keats with their respective works *Christabel* (1801) and *Lamia* (1820). The fatal woman

developed gradually in gaining its literary status. Mario Praz defines this development: ”During the first stage of English Romanticism, up till about the middle of the nineteenth century, we meet with several Fatal Women in literature, but there is no established type of Fatal Woman in the way that there is an established type of Byronic Hero" (1951, p. 191). The trend of fatal females is comprised of only a number of works with female vampires who are represented in a sympathetic way. It is a woman who is disguised under her evil nature and who seems to have real affections towards her victim. One of the most noteworthy representatives of this sympathetic vampire is Keats' *Lamia*. Nevertheless, these sympathetic female vampires were insignificant in number compared with the more ferocious type.

In the same year as Southey’s *Thalaba the Destroyer* appeared, Coleridge started writing *Christabel.* According to its author it represents the most overtly fairy tale among all his tales, and has received various interpretations since its production. (Jeanie Watson, 1990) Michael Patrick proposes the existence of three interwoven inferences in the poem—supernatural, sexual and moral (1973). These implications represent an important part of the vampire figure, in addition to Coleridge's ambiguous emphasis of Geraldine’s eyes, which is a trait closely related to the vampire myth.

The poem begins on a cold, moonlit evening: “Tis a month before the month of May" (Coleridge, 2001, 1. 21). By setting the tale in April, Coleridge reveals an initial clue on the general course of his poem—the evening on April 23 the spirits of the dead are said to wander in the countryside. (Twitchell, 1976) Outside her father’s castle, the Baron Leoline, Christabel meets Geraldine, a secretive and beautiful woman, who contends that she has been kidnapped, and then deserted. Upon her first encounter with Christabel, Geraldine looks extremely pale, so pale that made "her white robe wan" (1. 61). Another obvious hint to Geraldine's nature is depicted upon their approaching the castle: "The lady sank . . . and Christabel . . . lifted her up . . . over the threshold of the gate" (11. 129-132). It is part of the folkloric belief in vampires that they can enter a house only if invited, and so is the case with Christabel who carries the fainting Geraldine into the castle. The indications of her nature continue, as she "cannot speak

for weariness" (1. 142) when Christabel starts to praise the Virgin, for the vampire is known to avoid all things related to religion.

Coleridge provides the most overt sign of Geraldine's vampiric state in Part II of the story. After she shares Christabel's "couch" for the night, Geraldine rises "Nay, fairer yet! And yet more fair!" (1. 374), whereas Christabel becomes exhausted and cannot say what has happened to her. The vampire has drained her vital energy, and as the poem advances, she becomes more enchanted and gradually embraces the serpent characteristics of Geraldine, the female Lamia. In the Lamia myth according to Nethercott, this vampire was endowed with the ability to look as either a snake or a human, and was often denoted as "Lamia the Serpent-Demon" (Tryermaine, 1962, p. 94). Coleridge's overtone of her nature is explicit here, Christabel "drew in her breath with a hissing sound" (1. 459). The most overt sign of Christabel's changing nature under Geraldine's spell are her eyes which "shrunk in her head, / Each shrunk up to a serpent's eye" (11. 584-585). By skillfully utilizing this vampiric characteristic, Coleridge continues to disclose Geraldine as a vampire and the embodiment of evil, and the basic means he uses to achieve this is through her unnatural glowing eyes. Not only did Christabel's "fair large eyes 'gan glitter bright" (1. 221), but the Lamia has this effect on the Baron as well, for when he kisses her in a fatherly manner "Geraldine in maiden Wise/ Casting down her large bright eyes," (11. 573-574) she rolls her eyes to captivate her victim. Sir Leoline easily falls under the enchantment of the vampire. Unlike Christabel, he is completely open to the approaching evil, and he determines to take revenge for her supposed abduction, "His eye in lightning rolls!" (1. 444). He unconsciously yields to the evil, and the sympathy he shows to the vampire is contrasted with the anger towards his daughter. When he "turned to Lady Geraldine, /His eyes made up of wonder and love" (11. 566- 567), whereas, for Christabel "His eyes were wild" (1. 641) with wrath when she beseeches him to send Geraldine away. It is definite that there is presence of vampiric rendering of the character of Geraldine, particularly with reference to the power of her eyes. As it has been previously established from the folkloric accounts of vampirism, the supposed vampire was often buried facing the ground to prevent their

return as an undead. In addition, the vampire from folklore was always seen as a figure who brings torment, illness or death to humans, which corresponds to the effects of Geraldine's transfixing gaze. Just like the vampire from legends, who usually brings destruction to his family, so is Geraldine's destructive power directed towards a family in which she becomes a member, in the role of a step-mother to Christabel.

Christabel is an embodiment of good, light and purity, as opposed to Geraldine's evil vampiric nature. This story can be understood to represent the battle of good and evil, as well as the power of evil forces in the symbolic form of a vampire to perplex and dominate the benevolent capacity in humans. It is a fairy tale of virtue spoilt by evil forces. This has been skillfully incorporated in the meaning of the poem by the symbolic representation of a female vampire, that is, a Lamia figure, who perplexes all human capacities with her "glittering eyes" and subdues them to her will. Marshall Suther and Virginia Radley have also read it as the battle of good and evil, but Suther (*The Dark Night of Samuel Taylor Coleridge*, 1964) concedes the existence of the supernatural, while Radley maintains that Christabel is overcome by the evil from within the "mind and psyche of man" (*Samuel Taylor Coleridge*, 1966, pp. 100-101). Laurence Lockridge (*Coleridge the Moralist*, 1977) also acknowledges Christabel's uncontrolled change into evil, but Jonas Spatz (*The Mystery of Eros: Sexual Initiation in Coleridge's 'Christabel',* 1975) describes Geraldine as an illustration of Christabel's ambivalence toward her own sexuality. Gerald Enscoe (*Eros and the Romantics*, 2015) proposes that Geraldine's nature be discussed on two levels, the evil and the erotic one. These are some of the many conflicting critical approaches to Coleridge's representation.

I would suggest that the poem offers possibility for more than one interpretation. It is a story in which the vampire as a demonic figure, transgressor itself, finds a fertile soil for inciting transgressive behavior in the other characters. Not only are Christabel's virtue and virginity marred, if the night they spend together is read as a representation of transgressive love, but she becomes a transgressor herself. Her father, mesmerized by Geraldine's vampiric look, also performs a moral crime against his child by being induced to feel hatred towards Christabel. The vampire here entails the evil,

demonic side, which brings destruction to a young girl and a family, and can thus be read as a story about good versus evil.

However, the erotic theme cannot be overlooked here, as it is through eroticism that evil comes to dominate over good. Surrender to the erotic impulse is traditionally one of the great dangers to virtue. Eroticism more or less overt has been presented in the vampire representations of Ossenfelder and Goethe's "Die Braut von Korinth" and will become evident in Sheridan le Fanu's novella *Carmilla* featuring a female vampire about a century after Coleridge's *Christabel*. Coleridge's poem, however, depicts overt erotic scenes and offers ground for lesbian interpretation, as Christabel is the victim of the female vampire's actions; her virginity and her innocence is spoilt through transgressive sexual behavior. Eroticism is present only in the scene with Christabel and is directed solely to Christabel. It is not the intention here to prove the existence of lesbianism in the poem, as much it is the purpose to point to the erotic side of this character, which is shared with the primal allure of folkloric vampires. Whereas, the folkloric vampire generally aimed at his own family, Geraldine focuses on another family. Geraldine's seduction of Christabel's father, Sir Leone, can be interpreted as a way of the vampire's ability to interrupt and destroy a family, but also perform incestuous crime. Geraldine's new role as a mother figure, introduces another element of family disruption, as she previously had intimate relationship with the daughter, which makes her a transgressive vampire figure, not only in the sense of unaccepted sex, but also as perpetrator of an act of incest. The demonic and erotic side of the vampire seem to be inextricable here: Geraldine appears as an original sexual vampire, a succubus – a female demon.

In "Christabel", however, we see the ideology of the vampire figure beginning to form, for the vampire in this early poem obviously has the power to hypnotize its victims, a trait that has continued, as others have been introduced over the years. It moved further away from the walking corpses of folklore, as it is here that the vampire first possesses a rank of nobility. Burger's "Lenore" presented the vampire as a bridegroom-soldier. In "Christabel", the vampire is presented as an evil, erotic

noblewoman who inexplicably shows up at the castle of a Baron and his daughter Christabel with machinations to destroy a family.

In conclusion, the female vampire appears in a vast number of works throughout the century, as fascination with the *femme fatale* became the widespread phenomenon. She is frequently represented as a threat to her (usually male) victim, the embodiment of dangerous sexuality, which first enfeebles and then corrupts all that is feminine. Frequently, she produces an inversion of traditional view of sexual roles, so that the male character becomes feminized into a passive victim, while the female vampire appropriates the traditionally masculine quality of sexual aggression. This female vampire figure represents not only a means for revealing taboos referring the intimate, sexual needs of humans, but also questions the socially accepted type of sexuality, which involves two persons of the opposite sex. By introducing an active and assertive female character, who is the seducer and enticer into the sexual world, and endowing it with vampiric traits, Coleridge dared to open up a discussion about the forbidden and challenge society's status quo.

Chapter 2: Coleridge's *The Rime of the Ancient Mariner*

Coleridge and the Gothic

One of the often cited negative responses towards the Gothic literary tradition is Wordsworth's scornful remark in the "Preface" to *Lyrical Ballads* (2008), asserting that the "frantic novels, sickly and stupid German tragedies, and deluges of idle and extravagant stories in verse have created in the readers a degrading thirst after outrageous stimulation" (p. 177). The negative critical attitude of Wordsworth and Coleridge towards the types of ballads produced by Bürger and Lewis is also evident in their idea that the characteristic which "distinguishes these Poems from the popular Poetry of the day" is the fact that "the feeling therein developed gives importance to

the action and situation, and not the action and the situation to the feeling" (2008, p. 176). The arguments referring "situation" or "incident" appear often in the comments of these two major Romantics about the Gothic. The same argument is used in Coleridge's impression upon reading Lewis's *Castle Spectre*. In his correspondence with Wordsworth, he pointed out that the importance of the novel lies solely in the situations. He noted, "These are all borrowed and absolutely pantomimical . . . There is not much bustle but situations forever" (1956, p. 379). Although these remarks were meant as criticism, they actually represent validation of perpetuation of the Gothic approach in Romantic writings. Coleridge's "Christabel", for instance, takes place in a castle and is enshrouded with not only mystery and secrecy, but incest as well. Byron's *The Giaour*, although taking place in the exotic East, features a ruined castle, adulterous passions and a hereditary curse. The main characters go through emotional distress intertwined with the theme of romance, which underlies both works combined with the invocation of the supernatural, as one of the basic traits of Gothic writings. Although in these poems, especially *The Giaour,* the action is second to the feeling: after killing Hassan, the Giaour spends the rest of his life struggling in remorse, the Gothic atmosphere is integral to the work. Yet they are foremost Romantic works.

This approach has been additionally stressed in the "Preface" where Wordsworth designates the Gothic as the mass media of their day, which has kindled the readers' "craving for extraordinary incident" (Wordsworth, 2008, p. 177). Wordsworth's criticism had gone so far that some critics claim that some of Wordsworth's ballads were intentionally created to "counteract" the "degrading thirst after outrageous stimulation"—the Gothic tradition (Thompson, 2012; Mortensen, 2004; Hartman, 1968).

The part of the work that Coleridge was assigned to undertake in the composition of the *Lyrical Ballads* was to write about "persons and characters supernatural". This assignment, however, recognizes that Gothic ballads had an important place in their undertaking to revive the poetry in Britain at that time. Wordsworth and Coleridge both felt that "the people" or "common men" justified the

choice of vocabulary and subject of poetry writing. Perhaps village superstition and credulity were part of the appeal of Wordsworth and Coleridge, and hence their focus on the supernatural.

Describing the work undertaken by the authors for the *Lyrical Ballads*, Douglas Thomson points to the ballad "The Three Graves" (*A Companion to the Gothic*, 2001). He notes that it was Wordsworth, who had initially started it, but Coleridge continued the following year. This particular ballad discloses a vital pattern in Coleridge's treatment of his poetry that shows common traits with the Gothic tradition. Coleridge explains in the preface of *Sibylline Leaves*: A *Collection of Poems* that he initially created it as a "common Ballad-tale" (1817, p.233). He justifies the "merits" of the ballad as "exclusively psychological" and assigns the value of the Gothic within the ballad as secondary (p. 217). This places Coleridge in the line of the various opponents of the tale of terror, like Scott and Southey. Coleridge defends his venture:

> I was not led to choose this story from any partiality to tragic, much less to monstrous events (though at the time that I composed the verses, somewhat more than twelve years ago, I was less averse to such subjects than at present), but from finding in it a striking proof of the possible effect on the imagination, from an idea violently and suddenly impressed on it.
>
> (*Sibylline Leaves*, 1817, p. 218)

These lines assert that Coleridge's primary attraction to the story was not because of anything "monstrous" (p. 218) but because it initiated in him an interest in his preferable area: the paths of imagination. Steven E. Jones, in *Supernatural, or at least Romantic* (1999), has also seen *The Rime of the Ancient Mariner* from the perspective of a work of art underlain by the principle of imagination. Some critics have considered *The Rime* against this idea; others have appreciated its general indebtedness to the Gothic ballad. Jones reveals Coleridge has managed to transform "the German-influenced horror ballad" into a "romantic writing more philosophical, transcendent, self-aware, serious – in a word, more worthy of the canon than mere popular 'spook balladry' could ever hope to be" (1999, p. 28).

Analysis of *The Rime*: Symbolism and Meaning

James B. Twitchell's in *The Living Dead: A Study of the Vampire in Romantic Literature* (1981), has openly designated Samuel Taylor Coleridge's, initially, "The Rime of the Ancyent Marinere" (1798) as a vampiric text. He also states, ". . . the Romantics ... rarely if ever wrote about vampires as vampires; instead the vampire was the means to achieve various ends." (1981, p. 38) He contends, ". . . when Coleridge first sat down in 1797, he had planned to write a vampire poem" (1981, p. 46). Nevertheless, he argues that on Wordsworth's insistence Coleridge was persuaded to smooth out some of the more direct references to vampirism in the versions that followed. Twitchell emphasizes the chance that Coleridge had been acquainted with vampire folklore. He points to the reason why "The Rime if the Ancient Mariner" should be read as a vampire poem by directing to the "almost . . . totemic" (p. 147) usage of blood when the Mariner bites and sucks the blood of his arm in order to quench his thirst, and the hypnotic look of his eyes on his listeners.

Examining the usage of vampires in a Romantic context, Twitchell describes them as not merely "foamy-mouthed fiends with blood dripping from extended incisors" (1981, p. 3), but a kind of "participants in some ghastly process of energy transfer in which one partner gains vitality at the expense of another" (1981, p. 3). In the context of Romanticism, this change of energy present in the vampiric act is a transfer which involves both the lack of vitality, which the victim experiences, and the apparent exchange of blood. He considers this as an "elaborate metaphor" (1981, p. 142) for the less palpable transfer of energy "among the artist, audience, and creative product" (1981, p. 142). Twitchell argues that the Mariner's portrayal in the symbolic form of a vampire stands for a "surrogate artist... who creates a work of art ... to be heard by an audience" (1981, p. 144). He claims that the tale, which the Mariner is obliged to tell, enables him to exchange energy between him and the Wedding-Guest. This chapter analyzes how the meeting with the vampire figure serves as a propeller for the Mariner's transformation.

Coleridge employs the popular ballad form to present a tale about a marvelous event. The poem begins with an introduction of an elderly Mariner who meets three young men going to a wedding ceremony. He stops and starts to talk to one of them, the bridegroom's cousin—the Wedding-Guest. The young man is puzzled by the way the Mariner holds him with his hand and starts to tell a story about a voyage he embarked on. The Mariner's story presents him with his crew departing from land, as they see the church, the hill, and the lighthouse look smaller and smaller behind them until they finally disappear. They travel out into the open sea, but we are not told where they are sailing and what the purpose of the journey is. Until they arrive at the area of the equator, they experience what seems to be considered as normal life aboard ship. There is nothing unusual about the journey and the sun as usual continues to rise and set. They are followed by clear weather and good wind to move the ship southward. After a while, however, a storm appears and carries the ship even more distant southward into an unknown area where they will endure deprivation of drinking water, enter a sublime state of isolation and loss of sensory power followed by dehydration. The circumstances will bring the Ancient Mariner into a liminal state of either dream or reality in which he will meet the ambiguous Life-in-Death figure.

At the beginning of the journey, the sailors feel comfortable with the elements and the seasons, however, this voyage seems unsettled. The Mariner's account of "Storm and Wind" (line 45) which propel the vessel forcefully onward with the sailors who "Like Chaff . . . along" (line 48) indicate that sense of being small and weak faced with the inexplicable and powerful natural forces and prefigures the experiences the Mariner and his crew will have during their sublime encounters in the Antarctic. The sublimity of the seascape with no natural life, nothing organic around them, indicates an entry into a different state of consciousness when they reach an area of "Mist and Snow," a "wond'rous cauld" place, where "Ice, mast-high, came floating by" (lines 49-51). The Ancient Mariner is on the verge of a marvelous experience where the sublime Antarctic scenery world facilitate his encounter with Life-in-Death. His self-awareness loses a sense of orientation in the desolate and cold surrounding. He experiences a loss

of his sense of reality, which increases the feeling of danger faced with the vast seascape of endless ice in which neither “shapes of men ne beasts” (line 55) can be seen. The absence of spatial orientation infers a danger of losing his self and his sense of self-awareness.

In the bleak solitude, the sailors can only hear sublime sounds. In telling his wondrous story to the Wedding-Guest, the Mariner depicts how the thick blocks of ice “crack’d and growl’d, and roar’d and howl’d / Like noises of a swound!” (lines 60-61). In ”A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful,” (1968) Edmund Burke posits that the sublime can be evoked by any really loud sound, which is “sufficient to overpower the soul, to suspend its action, and to fill it with terror” (p. 82). This “repetitive and monotonous stimulation” (Gowan, 1975, p. 99) produced by these sounds would prevent the Mariner and the crew from hearing other sounds and put them in a sublime situation which overwhelms them. These circumstances would isolate them even further, not only from the world, but also from each other, as they will face the impossibility to communicate, as well as to concentrate and think consistently. Being in a state of physical isolation with the overwhelming feeling of sublimity, the sailors are delighted when an albatross comes on the ship, a creature that represents the ordinary and living world they left. The Mariner describes “It were a Christian soul. / We hail’d it in God’s name” (lines 63-64). Since they had not seen a living creature for a long time, their need for contact with a creature that is part of the ordinary world seems reasonable. Hence, they greet the appearance of the albatross as if it were a human being. They took its presence as a good omen. It has been nine days as the bird has flown with the ship when the Mariner suddenly shoots it with an arrow. One of the common explanations for the Mariner’s motivation for killing the innocent bird is that he performs this action without reason; it is only a senseless act. Enthralled by the sublimity of the scenery in the Antarctic, the Mariner yields to an unconscious instinct and kills the bird that has brought them some joy. Being separated from the traditional community, the Mariner has now put himself in even greater isolation from

himself and the crew as he has destroyed the only living thing they had seen in a long time.

The ship with the crew was "the first that ever burst/into that silent Sea" (lines 101-2), so it was a virgin trip into the unknown which will probably enable the Mariner to gain new experience and knowledge. After the killing of the Albatross nothing seems to change. However, when they have reached a certain point, the wind stops and the sails droop. The ship is as if trapped in the vast calm sea around them. The sublime seascape arouses a sense that space and time have been suspended. As they reach the equator, the sun shines directly above them, and the sailors and the ship are caught in eternal time, steady like a painting of a ship on the sea:

Day after day, day after day,
We stuck, ne breath ne motion,
As idle as a painted Ship
Upon a painted Ocean. (lines 111-14)

The imaginary line of the equator here represents the boundary of the natural and supernatural world or an entrance to the altered consciousness that the Mariner and his crew experience on their journey. Trapped in the lethargic situation, the soldiers "speak only to break/ The silence of the Sea" (lines 105-6). Nature's forces become torpid. In *The Demon and the Poet: An Interpretation of 'The Rime of the Ancient Mariner' According to Coleridge's Demonological Sources* (1983) Katherine Bruner Tave suggests that the crew experience further isolation then, as they relinquish their prayers. At this point, another thing weakens the Mariner further as he approaches closer to the otherworldly experience. Although they are surrounded by water, they lack drinking water and the sailors suffer from dehydration. The Wedding-Guest learns from the Mariner's tale of the ironical situation they experienced at sea: although they were surrounded by "water, water, every where", they did not have a single "drop to drink" (lines 117-19). The sailors' tongues were as if "wither'd at the root" (lines 131-32), and they were unable to speak from dehydration; the only way they communicate with the Mariner is through their "evil looks" (line 135). In cases of sensory deprivation, such as

lack of water, it is common to experience a kind of altered consciousness which often involves hallucinations when humans find themselves, as pointed by Gowan “in a world of [their] own internal imagery” (1975, p. 101). At this point, the sailors were told in their dreams “of the Spirit that plagued us so” (lines 28-29), and they learn that they have been followed by the spirit to “the Land of Mist and Snow” (line 130). The sailors clearly have a feeling of pending danger as they say “plagued” (line 128) to describe the presence of the otherworldly on the ship to have a negative effect on their journey. Their dream-like state is described as a confirmation of the presence of an invisible force that has taken control over their lives. They do not know whether it is a benevolent or an evil force—at this moment, the nature of the force is unknown.

Then the Mariner notices in the distance “a little speck” (line 141), which appears to him to be “mist” (line 142) and as it approaches, he recognizes the shape of a ship. Still suffering from dehydration, the Mariner is unable to speak because of his dry throat, and he tears the skin of his arm with his teeth and drinks his blood in order to speak. He remembers the way the sailors smirked seeing this and “all at once their breath drew in/As they were drinking all” (lines 158-59). Blood spilling was previously caused by the Mariner in the killing of the Albatross. This time, it is his own blood and with the purpose to acquaint the other sailors with the approaching of another ship. Here, blood represents a liquid, which enables the Mariner to speak and literally provides his self-expression. It is a very obscure moment in the poem as the Mariner, in fact, vampirises himself. He drinks his own blood to sustain his life and having done this, he becomes both, a vampire and a victim. This not only conforms to the folkloric idea of the ways to become a vampire, by drinking human blood, but it also focuses on the importance of blood as a life-sustaining liquid, and the concept of exchange of fluids as a life-continuing process. He is able to resuscitate his basic vital signs by merely nourishing himself on his own blood. The transfer of bodily fluids is also, essentially, the basis of reproduction, where it provides life-continuation by engendering new life, progeny. The idea of blood as a liquid that provides nourishment will become part of the vampire concept, and will be primarily explored about a hundred years later in the vampire of

novels, starting with Bram Stoker's *Dracula.* Nevertheless, in *The Rime,* blood consumption has also direct link with the act of Communion, the symbolic consumption of Christ's blood through ingestion of the sacred wine. This emblematic act of Communion, however, does not provide cleansing of his sins and salvation, but rather eternal suffering and damnation, as although the Mariner is released from the burden of the albatross hanging from his neck, he will continue living a life-in-death with two hundred men on the ship staring at him with a curse in their eyes.

As the spectre ship approaches, his feeling of dread increases as he meets the two figures Life-in-Death and Death who are the only travelers on the ship. The Wedding-Guest learns from the Mariner's tale of the appearance of Life-in-Death figure described:

Her lips are red, her looks are free,
Her locks are yellow as gold:
Her skin is as white as leprosy.
And she far liker Death than he;
Her flesh makes the still air cold. (lines 187-91)

Her "red lips", "free looks" and golden locks initially sound as if it is a beautiful woman. However, then Coleridge horrifies us by describing her pale disfigured skin as if she had suffered a terrible disease. This image of paleness takes us back to Goethe's bride and her blood-colored lips as she drinks from the wine.

Next, the two spectre figures throw a dice for the possession of the life of the Marine. The dice decides that Life-in-Death wins the Ancient Mariner's life, and the sailors' lives fall in the possession of Death. The Mariner feels absorbed with a sense of danger as his soul is now in the possession of the leprous lady, who is both dead and alive. Even her name defines her otherworldly nature; she has died but still lives—the basic idea of the definition of vampires.

Having drunk blood, the Ancient Mariner recognizes in him this new reality, which will involve not only his renewed ability of speech, but also maybe a new power of speech. This newly acquired capacity of self-expression will enable him to tell his

story and keep the attention of his listeners as he walks around the world. However, the transformation in him will also bring him into isolation from the world he used to belong.

As the crew is possessed by Death, we are told that they die in succession, and the Mariner's alienation from them and the world intensifies, "alone, alone, all, all alone/ Alone on the wide Sea!" (lines 225-26). The Mariner gives a description of the movement of the two hundred sailors' dead bodies as they hit the deck one after the other "With heavy thump" (line 210). This is an auditory reminder of the Mariner's sin, as he perceives each man's death. Their souls are pictured to leave the body with the imagery that produces the sound of the "whizz of [his] Cross bow" (line 215). These sounds have enshrouded the Mariner's "soul in agony" (line 227). At this point, the Mariner seems to be the only one who is alive on the ship, as he explains that although the crewmen died, somehow, he stayed alive, his "body dropt not down" (line 223). This situation continues for seven days, and the Mariner is the only one who "could not die" (line 254).

The Mariner's contemplation that the dead men had been "so beautiful" (line 228) when alive, in contrast with his awareness that he is left alone with a "million million slimy things" (line 230) swimming below the ship, confirms that he still values human beings above all living creatures. Unwilling to even take a glance of the crawling creatures in the "rotting Sea" (line 232) he repudiates any connection and relationship with them. The only view he has is that of the dead sailors of the board, and they do not offer him any connection with the real world. The only choice for the Mariner is to look above "to Heav'n" (line 236). However, at this point heaven provides no solace, either. The Mariner finds no consolation even when his eyes are closed, as all he is able to perceive is the sublime skyline, the never-ending stretch of "the sky and the sea, and the sea and the sky" (line 242). These lines depict the prolonged isolation the Mariner suffers because of committing only a thoughtless act: killing another living thing. This unwary violent act takes the Mariner on an inner journey that involves a loss of the self. Nevertheless, after this transformative experience, he will embark on the other part of

his journey, that of his reintegration and connecting with other living things, and making meaning for himself. As Tave ("The Demon and the Poet", 1983) infers, this point in the poem represents a threshold, "Life-in-Death becomes not just a demon-tormentor but a physical, tangible reality in the person of the Mariner himself" (p. 90). He does make an effort to pray, but only manages to utter a "wicked whisper" (line 238). The phrase "heart as dry as dust" (line 239) has been explained by Rudolph Otto (*The Idea of the Holy*, 1958) that the Mariner has become the subject of a supernatural experience and has felt that he is only "dust and ashes" (p. 9) faced with the supreme invisible forces. It could also refer to the fact that his body was literally drained, as he was dehydrated. However, it may suggest that his heart is still empty of true emotions towards the world around him. He is not able to pray and he cannot understand his crime yet. It is at this point that the Mariner understands how powerless and insignificant his existence is. These feelings of insignificance arouse in him feelings of guilt for the loss of his sailors, but we are not given any sign that he feels guilty for killing the innocent bird. What follows represents a critical point in his journey because when he observes the water snakes at this point, there is a change in his perception. Before this, he is able to see only their horrible slimy nature and considers them as different from humanity. Now, he starts to perceive the water snakes as "happy living things" (line 275). Actually, being the only beings around him, a feeling of greater connection to them awakens in him. Through this connection with the slimy snakes, in fact, he manages to connect to other living beings and start to appreciate them. Lacking the awareness to recognize their beauty on a conscious level, the Mariner does so instinctively. In his exchange with the Wedding-Guest, the Mariner explains this experience as "A spring of love gusht from my heart/ And I bless'd them unaware!" (lines 277-78). The act of unconscious blessing represents his outset on a spiritual journey of comprehending the necessity of love towards all living things. He uses the natural imagery of "a spring of water" to explain the natural and instinctive way in which love as a true feeling sprung from his heart. Until now, the Mariner feels a lack of necessity to pray, but at this point, this changes. He regards his ability to bless the snakes as aided by a "kind saint" (line 278), implying

that with his instinctive blessing of the creatures he has not lost himself, his soul completely, and that despite his violent act, he is still surrounded with grace. The blessing is important as the Mariner's unconscious inner instincts now become of a more benevolent kind, and he is able to continue his journey of reintegration with life and all living things around him.

The moment the Mariner utters his unconscious prayer; the albatross's carcass drops off his neck. This act brings him bodily relief in two ways, he is able to sleep now and his dehydration ceases. He is not only able to sleep, but he is also at rest now. In his sleep-like state, he dreams of dew, and when he awakes, he feels the rain falling and his body is re-hydrated. As a religious interpretation of his subconscious, the rain in his dream can represent the wish of a tortured soul for cleansing and kind of a Christening blessing that will wash his guilt. It is a symbolic act of baptism, the water symbolizing life that is given to men by God as a sign of his grace. Nevertheless, Coleridge makes a parody of the symbolism of baptism, as here it means not initiation into religion, but rather the beginning of the Mariner's eternal life with suffering. It does not bring about grace and mercy, but eternal damnation in life-in-death.

After being refreshed with rain, the Mariner gets into a state similar to a trance, in which he feels his soul and body as if detached. He remembers:

I mov'd and could not feel my limbs:

I was so light, almost

I thought that I had died in sleep,

And was a blessed Ghost. (lines 297-300)

According to Tave (*The Demon and the Poet*, 1983), the Ancient Mariner here goes through another moment of wish fulfillment, in which he empathizes with his fellow sailors wishing to die; but, it also seems that this part designates that he is caught in the in-between space of life and death that will prepare him for the following phase of paying his penance through creative interaction. A feeling of weightlessness as part of delirium is a common effect of some illnesses, such as fever, or a result of drug abuse,

which, as Gowan (*Trance, Art, and Creativity*, 1975) points, can indicate the beginning of a "mystical experience" (p. 85).

The Mariner is still isolated from the sailors as, although, the corpses of the crew work alongside him, hauling the ropes together, they perform these actions in a lifeless state, "limbs like lifeless tools" (line 331). The undead bodies neither speak nor take a glimpse at him. The sailors' revived corpses mimic the vampiric state of being trapped in a place from where you cannot escape. They do the actions by compulsion like the vampire's coming out and back into the grave. Although Coleridge explained that these were dead bodies who were in a way "enspirited" by angels to perform the actions on the ship—vampires are also in a way reanimated corpses. Again, Coleridge's intention was probably to make their nature obscure, perhaps as a way to mask the vampiric in order to moderate the horrific and Gothic traits that we know he was criticized for. The sailor's state of existence or nonexistence has been prolonged by a supernatural force, which ties in with the suspension of the Wedding-Guest and the wedding celebration itself, as they are interrupted and the Wedding-Guest's attention is compulsively drawn to the Ancient Mariner. His hypnotic eyes and unusual story keep the Wedding-Guest isolated from the merry celebration. Thus, normal and expected life events, such as wedding ceremonies and the period of life it represents—marriage is prevented from happening. Normal cycles of human life like marriage, having children, growing old and dying are barred by the interruption of the supernatural. This is reminiscent of the vampiric undead state: they can neither experience the stages of human life, nor die. They are trapped in this in-between place and condition.

Even though the Ancient Mariner seems to be physically part of the crew, he is separated from them and from his family, as his nephew is among the dead sailors. This isolation mirrors the vampire's isolation of society and his not belonging neither to humans nor to the dead. He represents "the other". This isolated state will continue even when he returns to his home country and starts paying the endless penance.

The Mariner's supernatural experience becomes different at this point in his journey, leading toward his return to society and his creative stage of communicating his

experience to others. When at the break of the day, the sailors' corpses gather around the mast, the Mariner hears as they start uttering some pleasant sounds. The tone of their voices first moves in a circle in the air and then swiftly rises in the sky then moves back downward. At first, there is a single voice, and then a group of sounds follows it. This reminds the Mariner of the song of a single skylark followed by the simultaneous sounds of "all little birds" (line 349). Then, the Mariner distinguishes the sounds of many musical instruments playing together, followed by only a flute, which he compares to "an angel's song" (line 354). As the music stops, he can hear the sails making "A pleasant noise till noon," (line 357) seems to him like "a hidden brook" (line 358). Some underwater spirit has moved the ship forward "slowly and smoothly" (line 380). However, at noon when the sun is directly above their heads, the sails stop moving, and the ship is put at halt. Then, the ship starts to speed over the waves "like a pawing horse let go" (line 394). The Mariner feels a sudden rush of blood and drops "down in a swound" (line 397) while the ship moves on at supernatural speeds without any wind or wave.

In this state, the Mariner distinguishes two voices discussing his crime and subsequent atonement, and that he "penance more will do" (line 414). It is from their conversation that he learns about his fate. This trance-like experience continues when he realizes the power of nature around him: the colors of the Aurora Australis in the sky, creating whirling patterns and the loud sound that disturbs the sails. At that point, rain starts to fall again and the wind that moves the ship seems to possess a supernatural quality. The dead sailors groan in spasms rising from the deck: all this resembling a kind of a trance in which they are possessed. Twitchell's interpretation of the sailors is that of "revenants" or "still living dead" (*The Living Dead*, 1981, p. 149), who, in a certain way, have been revived by spirits.

The two voices, according to Gowan, act like an "externalization of conscience," (1975, p. 27) however, as he already feels responsible for his crewmembers' fate; this seems like a reaffirmation for him that what he felt was true. He learns from one of the voices that the bird "lov'd the man/ Who shot him with his bow" (line 411). The notion

that the bird loved him increases the Mariner's feeling of guilt, but he is still unable to see himself responsible for the death of the bird and the violent act as a moment when evil forces have been unfolded. He hears the voices say that he has suffered penance and will be punished "And penance more will do"(line 415) for his crime. These are the voices of premonition of the destiny that will follow the Mariner. When the voices disappear, he wakes up from the trance-state and the ship starts to sail at normal speed. He sees the dead sailors standing and staring at him with "their stony eyes" (line 442) which gleam under the moonlight. This image seems to enthrall the Mariner, and it increases his guilt for the death of his sailors, as he caused it. As he tells the Wedding-Guest, at this point he is still not able to pray for their lost souls:

The pang, the curse, with which they died,
Had never pass'd away:
I could not draw my eyes from theirs
Ne turn them up to pray. (lines 443-46)

However, now his state has changed, and he has in a way returned to "living life" (line 400), the way he perceives reality has changed. He looks at the vastness of the ocean in a different way: "look'd far-forth, but little saw/ Of what might else be seen" (line 449). Having left the other state of consciousness, the Mariner has become changed; he has moved to another phase of his cursed state.

On the sea journey, the Ancient Mariner has gone through various experiences: committed a violent act, endured isolation and physical suffering, met the vampire Life-in-Death which transformed him into a Life-in-Death figure. The ship starts moving slowly and as they approach the land, the Mariner sees the lighthouse, the hill and the kirk he saw when embarking on the journey, but now in the reversed order.

Yet, his supernatural experience has not ended. As the moon shines over the ship the Mariner sees the sailors' bodies lie dead and "a man all light, a seraph-man" (line 517) over each body, waving their hand as if sending signals to the community on land. Sounds of oars reach the Mariner as he sees a boat coming with three people on it—the Pilot, the Pilot's boy and a Hermit. He hears the Hermit singing "godly hymns"

(line 543), and “the Pilot’s cheer” (line 528). Seeing the Hermit, the Mariner is suddenly overwhelmed with hope that his soul will be saved and his sin will be washed away. Yet, his forgiveness is not bound to come so straightforwardly. He will have to move into the next phase of interaction, when he is to convey the experience of his journey to others.

The Mariner has strange influence on the three people that come to rescue him with a boat. His appearance produces strange responses of the Hermit, the Pilot and the Pilot’s boy. When the three people come near the ship, there is a roaring sound coming from within the water’s depths and a whirlpool is created near the harbor. The ship carrying the dead bodies of the crew sinks, but the Mariner remains floating and is saved in the Pilot's boat. Catherine Tave explains, “The sight of the Mariner is not enough to cause physical harm and mental disorientation to his fellows”. His “possessing demon” (1983, p. 127) has the final effect. He has turned into an otherworldly being. His rescuers realize their own helplessness in the presence of the non-human power he has on them. As he tries to talk to them, the Pilot screams in dread and falls in convulsion. Seeing this, the Hermit looks above to heaven and starts praying, and the Pilot’s boy seems to go “crazy” (line 598). The experience of these two characters in their contact with the Mariner is similar to the Mariner’s encounter with the Life-in-Death figure. They undergo a complete loss of the self. Weakened by the unexpected meeting with the liminal figure of the Mariner, when they get on shore, the Hermit can barely stand on his feet. His inability to move is a reaction to the horror produced by the sublime presence of the unearthly Mariner. The Mariner has metamorphosed into a vampire himself and as such represents danger for the people on the boat.

Although with the crime committed against the albatross the Mariner, has become disconnected from God, isolated and unable to pray, he has not abandoned his faith completely, and thus tries to redeem salvation, first from the Hermit. Yet it will not be easy to attain redemption as the two voices foretold. The Mariner will have to suffer eternal penance and that penance will involve exclusion from humankind. Although he will be granted a kind of reconciliation through the ritual of telling his tale to the

listeners, he is given the opportunity to interact with society. When the Hermit enquires the Mariner "What manner man art thou?" (line 611), the Mariner's initial compulsion to tell his tale is encouraged as the vampire is invited to enter his victim's life. The Hermit's enquiring accelerates the beginning of the Mariner's penance in a form of confession. The Mariner undergoes "a woeful agony" (line 612) and cannot but begin telling his tale.

The ceremonial telling of the Mariner's tale instigated by the Hermit is likened to a sacred act, a prayer—a way of acquiring salvation. By revealing his tale first to the Hermit and then to the Wedding-Guest, the Mariner conveys his connectedness to the mystical world. Due to the Mariner's encounter with the liminal figure, he is now transformed into a being who exists in eternal time. The Mariner's way of telling his story to his audiences acquires a cyclic and ritualistic form. The compulsion to tell his story first increases, then diminishes after he tells his story, and arises again, so he needs to continue travelling "from land to land" (line 620) searching for the listener who is obliged to perceive his incredible story.

The Wedding-Guest, like the Mariner's isolation on sea, must undergo stages of separation from humanity, but the supernatural force that provides the isolation is the Ancient Mariner with his hypnotic tale. The Wedding-Guest's perception of him is that of a "greybeard Loon" (line 15), suggesting that he is only a crazy old person. Coleridge has disguised another meaning in the phrase, as the word "loon" denotes a kind of a bird as well. This pun ties the Ancient Mariner directly to the albatross and his sin. However, by implying that the Mariner is insane, the Wedding-Guest considers his tale as unreliable. He does invite the Mariner to the wedding, which is a sign that he wants to interact with him, even though, he considers his tale to be "laughsome" (line 11). The Wedding-Guest's encounter with the mystical is through the dialogue with the Mariner and hearing of the unbelievable story, whose trustworthiness the Wedding-Guest must accept for granted, as there is no one else who can offer another interpretation. The Mariner himself is the only proof that the events he is retelling were real.

The Mariner and his tale have a hypnotic effect on the Wedding-Guest, which will thrust him into the world of the mysterious. According to Thomas Barnes "whatever fixes the mind in intense thought, or rouses it to strong passion, makes it less sensible to organical impression" (1790, p. 453). The experience, he explains is mostly true in events that produce strong emotions, one of them being fear, which can produce a "momentary pause of sensation" (1790, p. 454). This trance state, which fixes the attention of the subject to the sublime experience, modifies the state of mind of the subject and they start to have different perception of reality. Thus, the Wedding-Guest experiences his own process of isolation when talking to the Mariner, and is enervated like the Mariner in encounter with the vampire Life-in-Death. The Mariner, having caught the Wedding-Guest's attention, directs it toward his tale. He manages to do so by holding him in a kind of hypnotic state. The Ancient Mariner with his story acts as a mesmerist, lessening the effect of the "external stimuli" (Gowan, 1975, p. 71) on the Wedding-Guest, such as the wedding ceremony with its "merry din" (line 8), and drawing the focus on himself. Thus, the Mariner builds a special relationship with the Wedding-Guest, which on the part of the later encompasses both dread and enchantment. The Mariner manages to fixate the Wedding-Guest's focus on his tale by performing several acts: using his touch, he "holds him with his skinny hand" (line 13), and then fixes him "with his glittering eye" (line 18). The power of the eyes to captivate the victim has been emphasized as part of the folkloric vampire stories, which explains the reason why the alleged vampires were buried facing the ground. Even the Wedding-Guest is aware of the power that the Mariner's eyes emanate on him. He says: "For that, which comes out of thine eye, doth make/ My body and soul to be still" (lines 365-66). Finally, the Mariner uses his voice to mesmerize the Wedding-Guest. To be able to tell his tale, he has been endowed with "strange power of speech" (line 620), so he can pass along his story to those who must hear it.

The Mariner's atonement for his wrong doing is to tell the story of his journey. The special "power of speech" enables him to reiterate his strange experience, thus releasing the energy accumulated in the mystic encounter with the vampire Life-in-

Death. Since he had been fixated by the vampire figure, he is under her spell to feel obliged to tell his story. As the Wedding-Guest's attention is fixed, his other senses are paralyzed, as was the Mariner during the sublime experience on his journey, when his connection to reality was restricted.

The Wedding-Guest asks the Mariner a question similar with the Hermit's question previously, which prompts the Mariner's revelation. He enquires: "Why look'st thou so?" (line 79), which has an almost identical meaning with the Hermit's: "What manner man art thou?" (line 611), as it entreats the sole survivor to clarify who he is, and this involves the repetition of his story. The Mariner must reiterate his sin, the "hellish thing" (line 89) of killing the bird. His sin and the supernatural event he experienced on the journey have outlined his identity, life-purpose and the special power of communication. His tale plays the role of a confession for his sin, his recognition of responsibility, and awareness of his alienation from himself, society, and the rules of the natural world. However, the Mariner's tale also serves as a medium for other people to gain this insight into their own hearts and realize a need for a deeper relationship with nature and all living things.

Hearing the Mariner's tale of the death of all the sailors on the ship except himself, the Wedding-Guest reacts with distress, but the strange storyteller reaffirms that he did not die. This does not seem very reassuring to the Wedding-Guest, as the Mariner had previously told him of the two spectre figures who diced for their lives and Life-in-Death won his. Fearful of the Mariner, the Wedding-Guest sees in him a "long, and lank, and brown, /As is the ribb'd Sea-sand" (lines 218-19), using images that give the Mariner natural likeness. Conveying the tale of knowledge from the life-in-death encounter, the Mariner informs the way his "soul hath been/ Alone on a wide sea: / So lonely 'twas, that God himself/ Scarce seemed there to be" (lines 631-34). Through his experience of isolation on the sea voyage, the Mariner has realized his isolation from nature and the divine, and how important it is to be part of the community of man. Now he appreciates the presence of people and going to church, which is "sweeter than the marriage feast," (line 634) to pray together with their fellows, "Old men, and babes, and

loving friends/ And Youths, and Maidens gay" (lines 641-42). By creating this picture, we assume that the Mariner would like to rejoin the community of man, but it is impossible for him to do that, as he is trapped in a state of continued transcendence. He exists in the liminal space, on the edge of mortality, as a-go-between the two worlds, because he did not appreciate other living beings. The most he can get from his experience is to tell his compelling tale to others, spread the knowledge, and conceivably save them from a doomed state like his. The most direct moral of his tale seems to be conflated towards the end of his tale addressing the Wedding-Guest:

He prayeth best, who loveth best,
All things both great and small:
For the dear God, who loveth us,
He made and loveth all. (lines 647-50)

The Mariner starts to appreciate love of other human beings and all creatures above everything as the only principle to be part of the community and live in harmony with nature. Lack of this love can thrust you wandering in foreign lands among strangers as the Ancient Mariner. The Mariner is a proof that making just a minor mistake, can sometimes lead to devastating consequences. Little things that seem unimportant can have dire effects on life. The Mariner, the Wedding-Guest and probably the audiences of his story after the Wedding-Guest are all drawn away in a time and space reality different from everyday life and into another reality, in which the encounter with the supernatural will reveal the presence of inexplicable forces governing the world.

After the Ancient Mariner is gone, the Wedding-Guest "like one that hath been stunn'd/ And is of sense forlorn" (lines 656-57) leaves the ceremony. He loses sense of the rational world like the Mariner's experience on his journey. The last line of the ballad states a change in the Wedding-Guest, who will become "a sadder and a wiser man" (line 657) the next day. He will become conscious of the importance of the mutual connection and dependence of all living things in the world and will probably try to turn more to the spiritual reality as he will undertake more thoughtful pursuits. However, the

change that he undergoes cannot be clearly described because of the incredible story about transgressing against nature. This idea will be explored in the text that follows.

The Ancient Mariner: The Metaphoric Vampire

The initial thing to be emphasized before this subject is addressed is that the Mariner is commonly not considered as a vampire. For centuries, he has been considered more a figure of prophetic warning or the Wandering Jew. O. Bryan Fulmer in "The Rime of the Ancient Mariner and the Wandering Jew" (1969) acknowledges many literary and cultural influences on the Mariner, among which Cain, Jonah, Christian the Mutineer, the Flying Dutchman and "many other sailors and wonderers, cursed and blessed immortals" (pp. 798-99). However, he suggests that none of them has had such a great impact as the Wandering Jew, drawing generally on "the Wandering Jew's crime, curse, punishment, and penitent wanderings" (1969, p. 799). Even Coleridge admitted that his initial idea was of a Wandering Jew, "He was in my mind the everlasting wandering Jew—had told this story ten thousand times since the voyage, which was in his early youth and 50 years before" ("The Notebooks", I, Part 2, Note 45). Fulmer uses this as an argument against the Mariner as a Wandering Jew figure, as he states,

> If his criminal offense occurred about the same time in his life as in the Jew's, the Mariner is about eighty years old when he approaches the Wedding Guest, since the Jew is usually said to have been about thirty when he repulsed Christ" (1969, p. 804).

John Livingston Lowes ("The Road to Xanadu", 1955) maintains the similarities with the Wandering Jew, adding "the strange power of speech" and the fact that "he moves at night from land to land", but concludes, "The Wandering Jew, is rarely, if ever, associated with sea" (p. 250).

One of the reasons why the Mariner is not commonly treated as a vampiric figure is the fact that the mainstream criticism has generally focused on the sin—penance—redemption theme and the specifically Christian symbolism and moral of the

tale, which pervade the storyline. If the Mariner is seen as a Christian soul who undergoes horrible penance after a committed sin, and comes out of it changed with some universal knowledge to impart to his listeners, then nothing evil and diabolical can be attributed to him. This offers no evidence for his depiction as a vampire. In fact, he has even suffered more than a mere act of bird-killing should ensue, as animal killing happens quite often in the world and does not comply with the Christian idea of sin nor determine a punishment. In Genesis 1: 27–28, God gives humans pre-eminence over "every living thing that moves on the earth," and there are numerous examples in the Bible of animals being killed or sacrificed. One of the many examples from the Hebrew Bible is case with Aaron, who is to bring a ram as an offering to God to atone for the sins.

The reasons for a different perspective was engendered when I noticed, first, some incongruities in the depiction of the Mariner as a redeemed or half-redeemed benevolent soul; second, there are some moments in the narration which cannot be explained with the traditional "sacramental vision" analysis (as cited in Warren, 1958, p. 78); and third, the vampiric ties more tightly within the meaning of the poem in general. My reading of the Mariner is of a kind of proto-vampire figure which has been previously discussed by James Twitchell's in "The Living Dead: A Study of the Vampire in Romantic Literature" (1981) and a few years earlier in his paper "*The Rime of the Ancient Mariner* as Vampire Poem" (1977). I am taking these as basic texts and the vampiric characteristics that Twitchell enlists, and continue constructing upon them new meanings and ideas of interpretation with the aim to unravel the reasons why Coleridge employed the vampire in a story about a violent act committed on a sea voyage, and what meaning the vampiric imposes on the poem.

To start with the basic ideas that connect the poem to the vampiric, they are: the poem involves blood drinking; there has been a crime committed (one of the main reasons a person turns into a vampire in legends); the character is unable to die, and there is something diabolical at work. As Twitchell points out: "Beliefs in vampires grew simultaneously with Christianity as a way to explain how the devil enters the body of a

sinner" (1977, pp. 22-3) as, according to Christianity, a crime committed, such as a murder, suicide or other sins against the church were the usual cause for damnation "to incite the devil." (Twitchell, 1981, p. 9) In addition to this is the association of the vampires' blood-drinking and communion, where water represents Christ's blood, and resonates Christ's words "Whoso eateth my flesh, and drinketh my blood hath eternal life; and I will raise him up at, the last day"/. (as cited in Twitchell, 1977, p. 23) The vampiric act of drinking blood to prolong life can be seen as parody of Christian communion, where eternal life is given through the metaphoric consumption of the blood of Christ. According to the essence of vampirism from the point of view of Christianity, when someone commits a sin or is excommunicated, he is deprived of eternal life after death, as the devil takes control over his body, and the body is denied the chance of death. The paradox of vampirism is that it has served religion to threaten and warn possible sinners against committing a sin, but at the same time, vampirism defies religion in the way that the vampire is eventually granted eternal life. Although it is not through God's grace, but as work of the devil (McNally and Forescu, 1973; Summers, 1996). The vampire body can be brought back from the liminal space of the undead by doing a penance, states Calmet in his *Dissertations on Angels, Demons, Spirits and Vampires,* which Coleridge is thought to have read (Twitchell, 1977), and that is exactly what the Mariner goes through.

I argue that the vampiric traits of the Mariner are introduced to work as a *deus ex machina* force to offer a way for the Mariner to pay the penance, enable the character's immortality and endow him with superhuman characteristics to go from land to lend and tell the story in a strange speech. It is evident that Coleridge needed to have his character exist in a prolonged agony between life and death in order to augment the suffering and damnation the Mariner is experiencing. Death as a punishment for a committed crime is far less threatening than the doom of eternal suffering, as at least it involves some kind of closure. The Mariner's inability to die is also necessary for his eternal mission to convey some knowledge to his chosen audience. He confesses to the Wedding-Guest at the end of the poem: "I pass, like night, from land to

land; I have strange power of speech" (lines 587-8). Although his "eye is bright" (line 619) we see him as an old man, "whose beard with age is hoar," (line 620) and the Mariner has often repeated that he has not died. However, as an old man, he never talks about dying or the end of his life either. His physical appearance is of an elderly person with a "skinny hand" and "brown" complexion, "As is the ribb'd sea-sand;" (line 227) however, he is endowed with extraordinary abilities to travel through different lands and move unnoticeable like a shadow in the night. The common characteristic of vampires as nocturnal creatures and their preternatural power serves here as a means to enable the Mariner's extraordinary and timeless existence. The association of vampires with the demonic points to the Mariner's encounter with evil, which changes him. The author's choice of the vampiric representation of the Mariner is used as a device, which opens up various ideological and artistic possibilities in the poem.

Before we go into the vampire's imposition on the meaning of the poem, it seems inevitable to start with analysis of the vampiric elements in the text. They are interspersed throughout the poem. At the beginning, the Wedding-Guest intrudes into the Mariner's story, saying: "God save thee, ancient Mariner! From the fiends, that plague thee thus!" (lines 79-80). Coleridge's Wedding-Guest clearly suggests that the old man has been possessed by demons similar to vampires' bodies, which are taken over demons according to superstition. The presence of some kind of diabolic power is clear from the beginning of the narrative when the Mariner stops and holds the Wedding-Guest who unwillingly has to hear his tale. The Wedding-Guest is thus prevented to attend the religious ceremony. The evil force is seen at its work against a religious rite, but there is also prevention of social festivities and normal human life, evident from the depiction of an array of people of different ages, friends, male and female. The evil-tainted Mariner isolates the Wedding-Guest from the other two guests and from the merry ceremony. The Mariner is generally considered to be a passive character. However, this is the second active action of the Mariner after his murder of the Albatross, which is also an act of evil. The religious connotations of the Wedding-Guest's marriage ceremony attendance are parallel to the religious associations of the

Albatross. It came to the mariners “as if it had been a Christian soul” (line 65). However farfetched it may seem, there is a veiled analogue between the act of destruction of the Albatross and what eventually the Mariner will do to the Wedding-Guest. The Mariner is going to isolate him from the community, and in addition to becoming a “wiser man”, gaining new knowledge, he also becomes a “sadder man” (line 625). There is no reason why the Wedding-Guest would become unhappy if he learns a story of sin, penance and redemption, and of the benevolent God who loves all creatures equally. It seems that he has acquired some terrible knowledge of evil or the demonic, rather than some truth about progressive forces or a benevolent universe. As the narrative presents it, the Mariners starts to tell his story because he says, “This frame of mine was wrenched/ With a woeful agony” (lines 578-79). There is no evidence of a benevolent motive for this action. Beginning the story, this agony leaves his body, and having told it, he feels revived and renewed as the vampire regains energy when feeding of his victim (Twitchell, 1977, p. 34).

The Mariner has a similar effect on the other three male characters he meets on his journey home: The Pilot, the Pilot’s Boy, and the Hermit. This episode attributes different meaning to the tale, making it more than just a story of penance. While the group of three rescuers “cheerily” (line 541) rows towards the sinking ship, the situation changes when the Mariner comes on their boat. The Pilot screams in terror falling in a kind of trance, and before the Pilot’s boy goes mad he realizes that something is not what it seems: “. . . I see/ The devil knows how to row“ (lines 568-69). If the Mariner is merely a tortured soul, his appearance to the young boy as a devil is unaccountable and does not have any obvious connection to a person who has killed a bird and has been saved from a sinking ship. Even the fact that the Mariner had a terrible experience in the sublime sea areas cannot account for his depiction of the devil who rows the boat. The terror on the face as a result of trauma does not render a devilish description either. The disturbing reactions to the Mariner’s presence go beyond mere shock that he is not dead. Coleridge must have intended something with it and that could be that the Mariner is possessed. Although the poem seems to be focused around the idea of grace

and love towards all living creatures, in some of its most powerful parts it indicates that the demonic is intricately interwoven in human life, as Dostoyevsky's Devil in *The Brothers Karamazov* states: "Satan *sum et nihil humanum a me alienum puto*", meaning: "I am Satan and nothing human is alien to me" (2009, p. 823). The devilish look on his face is perhaps an indication of the evil, the diabolical that is at work, and vampires are product of the devil. Parallel to the sin—suffering—redemption theme, Coleridge seems to be offering a discussion of the Problem of Evil. In a note from January 11, 1805, Coleridge writes, "It is the most instructive part of my Life the fact, that I have been always prayed on some dread, and perhaps all my faulty actions have been the consequences of some dread or other in my mind from fear of Pain, or Shame, not from prospect of pleasure." (Coleridge's Notebooks: A Selection, 2002, p. 76) He posits that the evil that is engendered from Original Sin of our fear of the evils in the world and that sometimes evil comes unexplained and unexpectedly. The basis for explanation of Coleridge's idea of the origins of evil is his remark to Anna Barbauld's comment on the lack of a moral in *The Rime of the Ancient Mariner*. His reply was that "the poem had too much: It ought to have no more moral than the Arabian Night's tale of the merchant's sitting down to eat dates by the side of a well, and throwing the shells inside, and lo! A genie starts up, and says he must kill the aforesaid merchant, because one of the date shells had, it seems, put out the eye of the genie's son." (*English Romantic Writers*, 1995, p. 520) This analogue, however, explains more the idea of sin, than the lack of a moral in his poem. The comment focuses on a random act that is followed by punishment that outweighs the severity of the act.

The only person that is not completely affected by the Mariner's presence is the Hermit, but he also suffers a state of isolation. Like the Wedding-Guest who is obliged to hear the old man's tale of confession, he is also stirred by the Mariner. If the Mariner is merely a person who underwent horrific experiences on sea and gained some universal knowledge to spread, then there is no reason why two of the people who rescued him would suffer by only looking him in the eyes or face, if there wasn't something diabolic that they recognized within him. This could be his power to eliminate the two men who

identify the evil in him, so that the Hermit can shrive him. The Mariner's need for confession can be explained by the sin that he committed the killing of the innocent bird. But, the way his body reacts also necessitates a vampiric reading. His body starts to wrench and he feels fits of pain, which is the same reaction as the vampire's to the sign of the cross. It is also interesting to notice the Hermit's first reaction to the Mariner as he asks, "What manner of *man* art thou?" (line 578, my emphasis); thus questioning his existence as a normal human being. Although, the question can as well be read as emphasis to the human nature of the Mariner, so it is inferred that he is both: human and non-human. The thing that remains unmentioned is whether the Hermit actually shrives him. As it is not directly stated and because of the ambiguity of the situation, we are lead to the conclusion that the Mariner does not receive absolution, which contributes to the idea that he remains a vampire. The Mariner goes to his homeland as a vampire and continues his eternal journey to different lands to tell his story and suck the energy of his auditors.

The blood-sucking act performed by the Mariner after seeing the ghost ship in the distance is also followed by a similar act of the sailors which resembles blood drinking, "Gramercy! they for joy did grin, / And all at once their breath drew in./ As they were drinking all" (lines 164-6). This part is undoubtedly one of the most ambiguous and uncanny moments in the poem, along the fact that the poem is actually an example of uncanniness itself. The self-cannibalizing act, depicted by Maggie Kilgour as the image of "uroboros", a serpent or dragon devouring its tail, often standing for eternity, can also be applied here to the eternal state of the Mariner. By drinking his own blood, performing zero or self-cannibalism, or autophagy, he actually enters the realm of eternal life. This endless life is not earned through grace, but to the connection with evil: the vampire represents a parody of afterlife that Christianity promises. The endlessness that the "uroboros" stands for even represents the poem itself which is "very much like the narrative version of the uroboros," which harbours a fairly ominous fable (2014, p. 194). We are presented with an image of a ship in the distance and the Mariner who bites his arm to sustain himself in order to speak. And, as the rest of the

sailors draw his blood, “All at once their breath drew in. / As they were drinking all,” (lines 165-6) or at least want to draw his blood since they are dehydrated as well. However, they do it not physically, but by imagining it. What I find striking is the manner they do it— “for joy” (line 164). This image calls to mind the vampiric thirst and pleasure from drinking blood. At this point, both the Mariner and the crew are figuratively presented as vampires. The symbolism of these acts is that he vampirises himself, and by envisioning themselves as drinking his blood, the sailors also become vampires. As the Mariner gathers strength by sucking his blood and is able to call the ship “A sail! a sail!” (line 160), the ship starts to sail towards them. Being nourished by the life-sustaining effects of blood, he has managed to call the ship. “See! see! (I cried) she tacks no more,” he explains a few lines later. These lines directly link the consumption of blood to the invitation of the “spectre” ship with the two supernatural figures. So, blood does not only serve as a life-prolonging fluid, in the way the folkloric vampire has to suck blood from the living in order to continue his existence, but it is also a fluid that attracts the supernatural forces like a magnet. Life-in–Death and Death, in fact, serve to enable the perpetuation of the Mariner’s life in death and facilitate his partial redemption and the dissemination of his tale. There are certain elements of animalistic bloodthirsty magnetism in the way the life-threatening figures are attracted by the Mariner’s bloodletting, and the overall scene resembles voracious sharks being drawn towards blood.

Later, when their bodies are possessed by death, they do “not rot nor reek” (lines 256). Just like vampire from folk legends, these walking corpses do not decompose or start to give off unpleasant smell. It is interesting that the dead bodies are revived to sail the ship only at night, which is a period associated with the actions of vampires in folk tales and legends. The sailor’s bodies are also “inspired” as the 1834 Gloss reports. However, the first printing of the Gloss in the 1817 *Sibylline Leaves* employs the word “inspirited” (Twitchell, 1977, p.12). The corpses of the sailors are not inspired in the modern sense of the word, but possessed by spirits, which is further affirmed in line 341, where they are referred to as a “ghastly crew”, meaning that their bodies are

controlled by spirits. The same version names these revived bodies “a troop of spirits bless’d” (line 350) and the Gloss explains they were gathered by the “guardian saint”; although it is common knowledge that Coleridge revised the first version to mask his original intention of writing a vampire tale. The sailors’ ultimate destiny is death, as decided by the dice game, which reaches them when the ship comes back to their native land and sinks. Whereas their vampiric condition on the ship starts from their collective ‘blood–drinking’ from the Mariner and is intentionally veiled by the author in order not to bring it to the center of the story and create a story purely about vampires, but redirect the general focus of the narrative to the sin, guilt, penance and partial redemption themes.

When the Mariner’s life is won by the Life-in–Death figure in the dice game, he says that by the sunset his “life blood seem’d to sip” (line 206) from fear. The verb “sip” usually refers to a small quantity of liquid. It could denote the small amount of blood he is left as a result of the blood-sucking action he performed on himself and was the followed by two hundred sailors. Or, on a metaphorical level, it could be used to explain the psychological consequences of the strange meeting; he feels that his life energy has been drained. The Night-in-Death figure acts like a psychic vampire as she did not perform a blood-sucking act on him the way the vampire’s destruction works on living people. While the folkloric vampire enervates people by drinking their blood, which weakens them physically or leads to death, the Mariner’s encounter with the vampiric figure does not involve physical drawing out of his life-fluids, but draining his life energy, as after they meet, the Mariner falls in a kind of a trance, a paralyzed state when all his senses are stupefied. He is unable to move and seems to be uncertain as to whether he is dead or alive—or, whether it is in fact the effects of a different vampirising that Coleridge introduced—a vampiric possession determined by a throw of a dice. The female vampire figure represents a supernatural force with life threatening and determinative powers to possess and control the border of life and death. Moreover, she does that without spilling any blood. However, in order to induce the idea of vampirism, Coleridge needed an act of blood sucking, though he perverted it to a self-

afflicted deed resembling cannibalism. This way we were given both, the Mariner is not an evident and factual vampire, but his blood has been shed, and concealed vampirism has been introduced.

As the Mariner describes the effects of the sailors' deaths on him and the sight of the curse in their eyes, realizing the horror he is provoking in the Wedding-Guest, he consoles him "I could not die" (line 263). The phrase can be understood as his inability to die, despite of the action of destructive forces on sea. The verb "could" denotes certain willingness, but a lack of allowance to do or experience something. The sight of two hundred dead sailors initiated in him the wish to die, but unlike them, he wasn't granted death. At this point, he is also trying to keep the Wedding-Guest's attention since he noticed the fear in the Wedding-Guest's eyes that he might be talking to someone who has died, and presumably has come back like a vampire. Coleridge has created this double meaning to make it ambiguous for both the Wedding-Guest and the readers to clearly understand what is going on, and thus prolong the suspense and infuse the story with more obscurity.

When the Polar Spirit releases the ship, the Mariner swoons and hears some voices before his "living life" returned (line 396). The underlying idea here is that there is another kind of life, so we are left to wonder whether it is life in death. When the ship returns to the land he wishes: "O let me be awake, my God! / Or let me sleep alway" (lines 271-72). If 'awake' and 'sleep' refer to the two human states—life and death, and he is neither 'awake' nor in a state of 'sleep', the question is whether he is suggesting that there is another state not entirely alive or dead. Again, we are lead to the assumption that the Mariner has experienced another state, that of the living-dead, a vampire.

It has been stated three times that the Mariner has a "glittering eye," (line 3, 13 and 230) a look, which keeps the Wedding-Guest's attentions so he cannot but hear his story. The mesmerizing effect of eyes as a vampire characteristic is adeptly employed here, although, it is a trait that can also be attributed to the Wandering Jew. The two

figures need not actually be mutually exclusive, as they in a way supplement each other. The power of the eyes has been greatly emphasized, as it is mentioned about twenty times within the poem. The Mariner cannot take his eyes away from the dead sailors' bodies and he can see the curse in their eyes:

An orphan's curse would drag to hell

A spirit from on high;

But oh! More horrible than that

Is the curse in a *dead man's eye*! (lines 258-61)

As Lane Cooper in "The Eye in Coleridge" suggests, "One person, or personified object, "fixes" another; the 'fixed' person or object thereupon remains so for a sharply defined period": "Seven days, seven nights, I saw that curse, / And yet I could not die" (*Coleridge Wordsworth Collection*, 2016, pp. 99-100). The Mariner is referred to as the "Bright-eyed Mariner", and someone whose "eye is bright". Before seeing the specter ship, the Mariner depicts the sailors looking in the distance "How glazed each weary eye" (line 146); the Hermit "raised his eyes" (line 563) when he saw the Mariner in the boat; the Pilot's boy's "eyes went to and fro" (line 316) as he went mad looking at the Mariner. Not only does the Mariner have this effect on the characters in the poem, but he is also depicted as hypnotized by the sailors, as he is unable to take his eyes of the dead sailors:

I closed my *lids*, and kept them close,

And the *balls* like pulses beat;

For the sky and the sea, and the sea and the sky

Lay dead like a load on my *weary eye*, (lines 249-52)

There is repetitive use of Christian vocabulary as a sign of the Mariner's efforts to find his conventional orthodox values in the vastness of the unknown and facing supernatural destructive powers. He calls for help, "Heaven's Mother send us grace!"

(line 179); is thankful to Mary for bringing him sleep “To Mary Queen the praise be given/ She sent the gentle sleep from Heaven,” (lines 295-6); and, attributes his unaware blessing to the works of his saint: “Sure my kind saint took pity on me, / And I bless'd them unaware” (lines 287-88). Even the action of blessing is a typically religious act, drawn from his traditional value system. But, the ambiguity lies in the creatures that he blesses. The water snakes bear recognizable associations with the biblical serpent, which destroyed the ideal world of Adam and Eve by performing the same action of isolation. In Coleridge, they are probably introduced to point to religious interpretation of good and evil. I think that by introducing the blessing of the snakes, the Mariner actually identifies with them, and by doing so, he forsakes the religious set of values which he had earlier followed, the snake in the Hebrew Bible is a deceptive animal that persuades Eve to defy God and is also identified as Satan in the Book of Revelation. Being under the power of the Life-in–Death figure, he recognizes evil forces in himself that oppose his previous worldview. He learns of the existence of evil forces and these forces become part of him. The blessing the water snakes could be exactly that: recognition and acceptance of the evil. On the other hand, it is also a blessing eventually. Coleridge is creating this paradoxical moment when the good, in the form of a blessing, is combined with the evil that the serpent has symbolically represented from the very origins of Christianity. The blessing serves to facilitate the Mariner’s penance and redemption, whereas the serpent image affirms the existence of evil and the Mariner’s connection with it. He has not been assimilated by evil, but has witnessed the arbitrary actions of evil powers. Nevertheless, Coleridge also employs a variety of Christian symbols and allegories, which could be a result of the more religious tendencies in his later life. Their use in the poem is often, either overcome by the evil forces at work, or they act as a parody to religious rites, such as baptism, the Eucharist or the Christ figure. The boat with three rescuers is not a random choice in Coleridge, as the Wedding-guest whom the Mariner picks out of three, the Life-in-Death figure who “whistles thrice” when the dice is thrown and the Mariner’s destiny is determined and his eternal suffering begins. The symbolism of the crossbow with its three ends

associating the three sides of the cross. The Albatross has also been taken as a Christ figure, as Ronald Paulson points in “Sin and Evil: Moral Values in Literature”, Coleridge conflates “the Ancient Mariner’s sin against nature (inhospitality, ect.) with fallen humankind’s evil treatment of Christ” (2007, p. 258). Robert Penn Warren has also pointed to the “symbolic transference from Christ to the albatross, from the slain Son of God to the slain creature of God” (1989, p. 362). In the poem, the albatross is referred to as “the pious bird” (Coleridge, Gloss 9), and for the sailors, who are trapped on the ship surrounded by ice, it means salvation and mercy: it has come to guide the ship like the Son of God, and was killed. “Instead of the cross, the Albatross/ about my neck was hung” (lines 141-2) is an obvious parallel of the albatross with Christ, represented by the cross, a symbolic representation of the religion he professed. The death of the bird evokes the death of Christ, signifying that in killing a living thing without a possible explanation, we partake in the brutality which Jesus endured. An insignificant form of an unprovoked evil can also be noticed in the Wedding-Guest’s ”inhospitable” direct reference to the Mariner as a “grey-beard loon” (Coleridge, line 11). Unkindness is not an act as severe as killing a living creature, but Dilworth Thomas states “it is on the same scale of diminishing love” (2007, p. 516) This makes the Mariner a Christ-like figure, as after his sin, he patiently endures the suffering, recalling the suffering and the atonement sacrifice of Jesus Christ. The parching heat, the intolerable thirst he is suffering, the judgement in the sailors’ eyes, and bearing the guilt make the Mariner a martyr, a parody of Christ’s crucifixion on the Cross. Hence, The Rime attributes both, the Ancient Mariner and the albatross, traits of Jesus figures in which the later represents the positive efficacy of redemption, as the bird dies for the sin and salvation of the Mariner, whereas, the Ancient Mariner represents the negative efficacy of redemption as he does not die, but continues to suffer eternally. The emblematic Christ figure treatment of the Mariner is imposed by the view of the dead body of the albatross hanging from the Mariner’s neck, which renders the Mariner’s body as a cross-like figure. The correlation of the Mariner and the albatross with the body of Jesus on the cross is remarkably illustrated in David Jones’s 1964 copper engraving of *The Rime of*

the Ancient Mariner. However, there isn't any direct evidence in the text that Coleridge intended to represent the Mariner and the albatross as religious incarnations.

The isolation that the specter ships represents itself also brings isolation to the Mariner's ship by separating him from the rest of the crew who is doomed to die. The situation resembles the vampire's isolated status in society as this mythical creature lives next to humans but is feared, destroyed and not part of community. The Mariner is able to see the curse in the eyes of the sailors as he has done a hideous deed for which the demonic forces that have possessed them had been unleashed. This is a proof of the existence of inexplicable irrational forces and principles governing the unknown. A Christian God would not condemn the Mariner to such horrific destiny for a mere bird slaughter, nor would the crew who did not participate in the act, but merely approved of it, as they esteemed that the bird had brought them "mist and snow," (line 134) deserve such terrible and sudden death. The traditional earthly mores would not convict two hundred men with death for approving an unaware killing of a bird. This newly acquainted world threatens to diminish the system of values that was part of the Mariner's world so far.

Like the folkloric understanding of the reasons why a person becomes a vampire, the killing of the bird is presented by Coleridge as an uncleansible sin from which everything follows. No matter how much he tries to keep the old traditional values, evil has been unleashed and it's frightening and life-suspending; it comes when you least expect, and occurs for no reason or by chance. Human values have been created by people, and they only apply in the society and community they live in. Outside of it, the wilderness has its own rules not man-made, inexplicable, arbitrary and devastating. From the beginning of the journey, the world that the Mariner lives in is gradually challenged until the end of the poem. And, it is not only the Mariner's religion that is questioned, but also family as a basic social unit and community as an indispensable human surrounding do not avoid examination. The narrative moves from community: At the beginning, the Mariner and the two hundred men happily embark on a journey, to the breakdown of that small community on the ship and complete isolation in the

sublime sea landscape. After the temporary death of the sailors, the Mariner exclaims, “Alone, alone, all, all alone, / Alone on a wide, wide sea! ” (lines 234-35) The only action the Mariner performs to save the ship is achieved depending solely on himself—biting his arm to be able to speak. And, when the journey ends, as the sole survivor, again an isolated creature, he formally returns to the community he used to belong—it’s the same lighthouse and church. However, he is not the same person; he has changed. Even his return is not a complete return, as he is not essentially a part of the community: he does not take part in the festive ceremony, observes it from a distance, and when he speaks to people it is only to one listener, “And he stoppeth one of three” (line2). The only company he chooses is himself—lonely contemplation with a prayer. Although he seems to admire: “Old men, and babes, and loving friends, / And youths and maidens gay!” (lines 609-10) as representation of community, by depicting a group of people of different age and sex, the Mariner paradoxically represents the power of individualism.

The changes that the Mariner goes through are psychological, moral and social. He experiences an emotional and psychological crisis facing overwhelming demonic powers at sea which leads to deterioration of social relations and the domination of individualism at the end of the poem. In the last part of the poem, we see the Mariner in solitude observing the crowd of people enjoying the festivities with their naïve belief in the benevolence of the world.

One of the roles of the supernatural figure of the vampire in *The Rime of the Ancient Mariner* is used to establish the reality of alienated human existence. The Mariner’s isolation, not only from other human beings, but also from God and the orthodox values he bears with himself, becomes evident when he comes across the otherworldly. Cast somewhere beyond the realities of time and space and from human relationship, and enduring spiritual alienation because of his transgression, the Mariner is able to comprehend vast forces of the otherworldly which are not governed with the traditional rules of his previous world. As a result of the blood-shedding acts he performs, he is exposed to a supernatural experience, in which the encounter with the

vampire figure Life-in-Death will enervate him and seize him in a transcendent state beyond physical reality.

The Mariner in his new state of life-in-death is there to impart some knowledge to the Hermit and the Wedding-Guest and the subsequent ten thousand listeners (The Notebooks, I, Part 2, Note 45). It is, however, knowledge of the revelation of some ubiquitous, malevolent forces, which prowl and appear without warning. Our only option is to devote our lives to solitary prayer, hence the Mariner's advice at the end of the poem:

'Tis sweeter far to me,

To walk together to the kirk

With a goodly company! —

To walk together to the kirk,

And all together pray. (lines 604-8)

The difficulty of making meaning of the moral that we have to deal with in order to gain complete understanding of the poem is perhaps rooted in the fact that the poem obscurely challenges the possibility of the existence of universal moral categories. The verse could be considered as the Mariner's struggle to understand his experience with the moral values that are incorporated in him. His inability to make any sense actually refers to the general non-existence of universal rules outside human community. It could be that the poem's idea lies in presenting the main character's inability to gain complete understanding of its moral sense. Even seen in Christian terms as a sinful soul, the Mariner is evidently deprived of complete understanding of the roots of his condition, as are we. The final statement, "the dear God who loveth us, / He made and loveth all," (line 618) appears to have no reference to his experience. If it were a loving God, it is unclear why he would make the Mariner suffer eternal punishment for what is only a minor offense. Coleridge unconvincingly includes the final moral, which does not explain the Mariner's horrific experience. The moral leaves the poem's idea obscure and

without unity, mirroring the character's and the readers' inability to make sense of the world applying universal moral concepts.

Another less noticed confusing aspect of "The Rime if the Ancient Mariner" is the fact that the fate of the Mariner and two hundred men is determined by the throw of dice. The fate of so many people on the ship is determined by the most arbitrary act like a dice game. This fact robs the poem of any logical, rational or moral interpretation as well. It also reminds of the most famous dicing in human history—the Roman soldiers' dice for the robes of Christ. In essence, they were Christ's enemy sentencing him to death for his preaching ideology. Their dicing game was for pure materialistic reasons—the possession of goods. However, the paradox of this act is that they didn't know what they were doing and what this could mean one day, that by possessing Christ's relics they unconsciously participate in the perpetuation of Christ's story and facilitate its present day endurance. According to the Bible (Luke 23:34), Jesus said, "Father, forgive them, for they do not know what they are doing. And they divided up His garments by casting lots." The soldiers' oblivious act is parallel to the Mariner's actions: he killed a bird, did a small unaware act, but vast events followed this deed; he blessed the snakes, once again unconsciously, and his burden was released. Coleridge seems to be aiming at the fact that, sometimes, small things turn out to bring great consequences. A casual act, which brings significant results—this is something Coleridge has clearly put into play. This biblical reference does not serve to support the argument of the Mariner's vampiric nature, but it poses light on the occurrence of events in life in which, as in the case of the Mariner, sometimes small unaware acts can have grave outcomes. The dicing element also suggests a universe where logic and human moral system do not rule, but random and irrational forces which determine life and death, more precisely a simultaneous state of life and death.

The lack of moral significance opens the gate for psychological interpretation of the effects of the disturbing powers the Mariner is exposed to. It is the existing arbitrariness that imposes the poem's reading as a major traumatic disruption in the Mariner's personality, the reason of which is attesting of the sudden death of his

shipmates, according to David S. Miall (“The Predicament of ‘The Ancient Mariner’”, 1984). His reading of *The Rime of the Ancient Mariner* takes into account Robert Lifton’s “Life in Death: Survivors of Hiroshima”*,* arguing that it is the death of the sailors, not the encounter with Life-in-Death which is the traumatic experience for the Mariner. He has undergone "what may be called the survivor's 'death spell,'" (Lifton as cited in David Miall, p. 646). Lifton has explored the traumatic effects of the Hiroshima atomic bomb on the survivors, which corresponds to Coleridge's depiction of the Mariner after the experience on sea. Such a devastating encounter with collective death produces a “psychic closing-off” (p. 646) in the survivors usually accompanied with an unjustified sense of guilt because they have survived by considering themselves unworthy or merely being lucky. The reason for the Mariner’s closing-off is the curse he saw in the dead men’s eyes: he remained alive while all the others perished. His self-loathing is clear when he compares his existence with the disgusting sea creatures: "A thousand slimy things / Lived on; and so did I" (lines 239-40). His realization of the rotting sea beneath with the slimy creatures, points to himself, his inner state, but as his abilities are locked inside him and he is in a stasis, he is unable to pray. Furthermore, his psychological fixedness as a result of the guilt about the death of his crew is supported with the fixed image of the motionless ship: “As idle as a painted ship/ Upon a painted ocean" (117-18), as if it is a painted picture. The Mariner is entrapped in a psychological state which does not seems to offer possibilities of getaway. Life-in-death is the proper representation for the condition he is caught in.

However, as this poem suggests, the Mariner’s condition is not death, but resembles death. It is a state more horrific than death itself, in which life is interrupted with eternal suffering. While the souls of the Mariner's shipmates move "to bliss or woe," (line 222) he is stuck in a liminal condition. The lines describing the Life-in-Death figure: "She is far liker Death than he; / Her flesh makes the still air cold" represent the paradox of living a life in death being worse than death itself. But, the Mariner’s life-in-death state of existing also resonates human life stained by the Original sin, which we don’t understand and are not able to save ourselves except through God.

As this analysis has, hopefully, proved, the source of the Mariner's distress is his guilt over the death of his shipmates, accompanied with the inability to experience death. The evil powers to which the Mariner is subjected to have a deep effect on him, leaving him psychologically maimed, and the tale offers no complete recovery for him, as he doesn't not seem to actually understand the whole meaning of his experience. As Andrew Goodspeed ("The Curse in a Dead Man's Eye: Sight and Vision in Coleridge's 'The Rime of the Ancient Mariner'"), points:

> The Mariner in fact is groping towards understanding, and attempting to comprehend his suffering, yet does not fully understand it. Instead of teaching a lucid lesson about fate and guilt, he relates a powerful tale of suffering without drawing a clear conclusion. (2017, p. 209)

Having seen and experienced the arbitrariness of evil powers, evil becomes integral. Not in a sense that the Mariner becomes an entirely diabolical character, but more as a character who has seen the world from a different perspective which has changed him in a negative way. Like the Hiroshima or the Holocaust survivors, who live on, but are never what they used to be. They have felt the overwhelming power of evil, which has destroyed part of them and left a dark patch on their souls. Their story probably has a similar effect on the listeners as the Mariner's story has on the Hermit and Wedding-Guest. It is a story of darkness, diabolical forces and massive destruction without any logic or consequences that match the survivor's or the victims' crimes, like the Mariner's crime and the sailors' crimeless but terrible fate. Learning about the dark side of humans and the arbitrariness of evil, cannot but make people sad like the Wedding-Guest at the end. Between the Mariner and his listeners, there is not only knowledge transfer, but also energy transference. Although this information transmitted between the Mariner and the Wedding-Guest is never revealed to the readers, it is a fact that the Wedding-Guest comes out changed after hearing the strange tale. Hearing a horrendous life story is likely to evoke negative feelings, as a result of the negative energy transference and the fear of the pending evil. As the Mariner is aware of the lurking evil behind us:

Like one that on a lonesome road

Doth walk in fear and dread,

And having once turn'd round, walks on,

And turns no more his head;

Because he knows a frightful fiend

Doth close behind him tread. (lines 447-52)

His psyche is struggling to establish the causes for the terrible experience, the death of his shipmates, although he, as well as we are never sure whether it was the killing of the bird, an incident of pure chance or something else. In the struggle to find meaning in the world of arbitrary forces, the Mariner's permanent feeling is that of guilt. The guilt of the survivor, and undeniably for him—also the guilt of the criminal. His convulsions in agony are attempts to tell his tale, and for an interim become relieved from the pangs of guilty feeling. The reading of the text as a traumatic experience of the Mariner obligates the mention of some psychoanalytic criticism and trauma theory, as well as the work of Primo Levi. As one of the most creative writers of Auschwitz survivors, Levi distinctly recognizes within himself the Mariner's compulsion to repeat his tale or, as Coleridge's Mariner needs to be "shriven". The following is an excerpt from Levi's "Periodic Table":

> The things I had seen and suffered were burning inside of me; I felt closer to the dead than the living, and felt guilty at being a man, because men had built Auschwitz, and Auschwitz had gulped down millions of human beings, and many of my friends, and a woman who was dear to my heart. It seemed to me that I would be purified if I told its story, and I felt like Coleridge's Ancient Mariner, who waylays on the street the wedding guests going to the feast, inflicting on them the story of his misfortune. (1984, p. 151)

The Mariner's attempt to be "shriven" or "purified" is not a successful one, as it requires other processes: "testimony and integration, not confession and absolution", according to Ribkoff and Ingis ("Post-Traumatic Parataxis and the Search for a "Survivor by Proxy" in Coleridge's "The Rime of the Ancient Mariner"*, 2011)*. Judith Herman, in her "Trauma and Recovery: The aftermath of violence—from domestic abuse to political terror*"* (1992), designates that the "survivor seeks not absolution [from others], but fairness, compassion, and the willingness to share the guilty knowledge of what happens to people in extremity" (p. 69). She further explains, "The goal of recounting the trauma story is integration, not exorcism" (p. 181).

As previously stated, the Mariner's confession to the Hermit does not bring him absolution. Having in mind the negative responses of the Pilot and Pilot's Boy, as well as the Hermit's questioning the Mariner's nature, it is rather unlikely that the Mariner receives absolution from the character who represents religion. It is also doubtful whether the Mariner's tale meets any compassion on the side of the listeners. We are definite about this with reference to the Hermit, but the Wedding-Guest has an ambiguous treatment by the author. We have evidenced on many occasions his reluctance to hear the Mariner's story, as well as certain unwillingness to be kept away from the festive ceremony. He stays only because he is in a way transfixed by the Mariner's "glittering eye" and because "He holds him with his skinny hand" (line 9). He expresses his impatience at having to hear the strange tale, "The Wedding-Guest here beat his breast, / For he heard the loud bassoon, (line 31-2) since it was the festivity that he wanted to be at. In addition, his incredulous attitude about the Mariner's tale is clearly depicted on many occasions. He refers to the Mariner as a "grey-beard loon" (line 11) which explains his treatment of the Mariner as a crazy old man who arouses fear:

I fear thee, ancient Mariner!

I fear thy skinny hand!

And thou art long, and lank, and brown,

As is the ribb'd sea-sand.

I fear thee and thy glittering eye,

And thy skinny hand so brown. (lines 225-30)

On hearing the horrible story of the Mariner, there seems to be no trace of compassion on the part of the Wedding-Guest, which will enable the psychological return from the traumatic experience for the Mariner.

If we consider him as a character who suffers post-traumatic effect, the Mariner's tortured soul also needs integration into normal life. The end of the poem represents the Mariner as standing alone with his listener and watching from a distance the merry people celebrating. His preference to go to church and pray, again points to his choice for solitary life, as is his eternal curse to travel lonely from land to land and tell his story. The Mariner is deprived of integration in the community he used to belong; his return home is only physical and superficial. From a psychoanalytical perspective, the complete recovery of the Mariner's "soul in agony" does not take place as he does not go through the processes of compassion and integration, which is why at the end he is left to wander the world and compulsively articulate his story, and relive the experience in an effort to alleviate the pain. While doing that he "sucks" the energy of his listeners, enervating them and turning them into less happy people, like the work of the vampire.

Chapter 3: Byron's *The Giaour*

Byron and the Gothic Tradition

McGann is among the critics who has realized that Byron shows more "nihilistic views" which the other Romantics managed to avoid, but emphasizes that these views often refer solely to the gloomier parts of his life and do not look deeper into this subject (Introduction, xx). However, this critical observation is incomplete, as it blurs a

more important academic issue about Byron's change of style, that is, whether his "abandonment of visionary narrative" and his persistent "unwillingness to give up the notion of the poet as mythmaker" (Rajan, 1980, p. 265) mark him as a dark poet, or as Tilottama Rajan has pointed out, whether the "apparently anti-Romantic direction of Byron's career" (1980, p. 266) reflects a substantial influence of Gothic literature. Looking into Byron's work discloses that not only is Byron a major Romantic poet, but he is also a skillful Gothic writer. The question that arises from this idea is why there is so little criticism, which renders *The Giaour* from this perspective?

Some of the arguments for the above question rely on the general trend to view Romanticism as a literary representation of a higher status than the Gothic, and that is referred to all of the genres: novel, drama or poetry. Additionally, Norton (*Gothic Readings*, 2000) contends that as the majority of Gothic novelists "were women, working in a self-aware feminine literary tradition; they were dismissed by most male critics and refused canonical status" (vii). This limiting the Gothic genre to a genre of female authors, as well as the ensuing criticism from a gender perspective, has divided the most renowned authors into two groups: male and female, the former as the most prominent Romantic authors, and, the latter as the most well-known Gothic authors. To go back to Byron's position within the two threads, then, it is likely that critics tend to categorize Byron's work only under Romanticism because it sustains his prime position. In addition, the fact that *The Giaour* is so deeply saturated with Oriental images, characters and symbols that these have probably diverted the attention from its Gothic nature and overt vampiric elements as a Gothic trope.

So far, there has been a substantial attention by critics on the Gothic features in *Manfred* over the other works of Byron. In *Gothic Drama from Walpole to Shelley (*1947*),* Bertrand Evans, refers to *Manfred* when he states that it "best represents the high romantic expression, in dramatic form, of the Gothic spirit" (p. 232). Evans also explains the way that Byron relies heavily on the Gothic premise of "secret knowledge of past evil" (1947, p. 236) and the way Byron's idea "to leave the cause of remorse "half unexplained" was obviously inspired by Gothic tradition" (1947, p. 237). What he

overlooked is the use of Gothic in Byron's other works, such as *The Giaour*. Manfred's deep experience of remorse as a Gothic trope certainly applies to the Giaour, who undergoes similar suffering throughout the poem.

What most critics have often not focused on in viewing Byron's canon is a considerable number of Gothic sources, which are likely to have instigated the Gothic in Byron. For instance, Williams asserts, "Byron was acquainted with Lewis's *Monk*, whose literary traces appear in Manfred and other of the poet's works" (1995, p. 3). In addition, Mary Shelley, in a note to *The Last Man,* designates that *Vathek*, "the notoriously decadent oriental tale by William Beckford, was published (first in French) in 1786. Byron was a great fan of the book" (Shelley, n. d.). With reference to *Vathek*, Byron has expressed the direct influence on *The Giaour* in a note to line 1334: "For the content of some of the notes I am indebted partly to D'Herbelot and partly to that most Eastern, and, as Mr. Weber justly entitles it 'sublime tale,' the 'Caliph Vathek.'" (Byron, 1814)

Peter Cochran has acknowledged Byron's appeal to Gothic games since late adolescence, also proved from his biographers, and further points out:

> The Gothic literary tradition meant a lot to Byron is his writing as well as in his leisure activities. He derived from it a template for his more mysterious, alienated, sociopathic characters, and an encouragement with preoccupations with ruins and the inevitability of decay—decay civic, architectural and human.
>
> (Cochran, 2009, p. 2)

Although, Byron expressed high opinion about *Vathek*, *The Mysterious Mother* and *The Castle of Otranto*, claimed to disfavor *The Monk* and *Zofloya*, and never discussed *Frankenstein* or *Caleb Williams*, it has been stated that he had profoundly read them and creatively absorbed their concepts (Cochran, 2009, p. 2). Infused with these aesthetic concepts, he makes them stylistically more refined, but as Cochran states he never loses track of the Gothic main preoccupations.

Even Godwin's philosophy that the destruction of the enemy never provides happiness to you because your enemy is you, proponed in *Caleb Williams*, is also echoed in *The Giaour*. Bernard Beatty also confirms the presence of this idea when he asserts:

> If the Giaour has killed Hassan as the murderer of Leila, but there is a real sense in which the Giaour insists that he is Leila's murderer, then the Giaour, a proto-Manfred in this, in killing the murderer of Leila has killed himself. (2000, p.83)

In addition, the plot of Charlotte Dacre's poem "Moorish Combat" from *Hours of Solitude* foreshadows *The Giaour*, in that it represents a love triangle of a Moorish girl, her lover and his rival. The story overlaps to such extent that two murders happen: the rival murders the lover, but unlike Leila, the Moorish girl is more assertive and she is the one who kills the rival.

Byron's contribution to the Gothic can also be seen in the fact that he was one of the first authors to incorporate the vampire theme into British literature, although this is refuted by some critics, such as Thorslev, who dispels the idea that Byron propelled the nineteenth-century literary mode of vampirism. Mario Praz, in *The Romantic Agony*, on the other hand, claims that "A love-crime becomes an integral part of vampirism, though often in forms so far removed as to obscure the inner sense of the gruesome legend," and by this he supposes that Byron engendered the myth (1970, p. 78). However, in his note to *The Giaour*, Byron openly claims otherwise:

> The Vampire superstition is still general in the Levant. Honest Tournefort tells a long story, which Mr. Southey, in the notes on Thalaba, quotes about these 'Vroucolocas,' as he calls them. The Romaic term is 'Vardoulacha'. I recollect a whole family being terrified by the scream of a child, which they imagined must proceed from such a visitation. The Greeks never mention the word without horror. I find that 'Broucolokas' is an old legitimate Hellenic appellation—at least is so applied to Arsenius, who, according to the Greeks, was after his death animated by the Devil. (Note 37, p.72)

As it is apparent from this quote, Byron is one of the earliest authors to present the vampire tale into British literature, but he is not the originator of the myth itself; he

gets use of the concept from Eastern folklore. Furthermore, Byron's idea of what a vampire is unmistakably based on the folkloric interpretation of vampires as anti-religious creatures whose bodies become possessed by the Devil. While religious believers hope to be filled with the Holy Spirit after death, the vampire is filled with a diabolic or satanic spirit.

The evident evasion of contemporary scholarship to recognize the overt vampirism in *The Giaour* is particularly confounding given that Polidori plainly acknowledges his work to be based on the vampire legend employed by Byron in *The Giaour*:

> In many parts of Greece it is considered as a sort of punishment alter death, for some heinous crime committed whilst in existence, that the deceased is not only doomed to vampyrise, but compelled to confine his infernal visitations solely to those beings he loved "most while upon earth—those to whom he was bound by ties of kinship and affection. —A supposition alluded to in *The Giaour*".
>
> (*Introduction*, p. 262)

One of the reasons for failing to recognize the explicit vampirism of *The Giaour* arises from the poem's essentially difficult structure, which by its perplexing nature draws the focus of the critics. Thus far, Jerome McGann has delivered one of the most challenging study of the poem's structure and the existence of "one narrator" (1968, p. 144). Close textual analysis reveals, McGann claims, "The Giaour uses the device of 'fragments' to give a similar kind of cultural authenticity to the events of the story," which is "based upon the experiences of a Venetian nobleman some time during the late seventeenth century" (*Fiery Dust*, 1968, p. 142). The narrative technique that Byron makes use of allows the characters to "speak for themselves, 'the poet' is an anonymous and itinerant balladeer from a strange and distant country" (*Fiery Dust*, 1968, p. 143). This narrative technique sounds innovative, but the effects it produces are also part of the Gothic tradition, as Williams points, it "derives its most powerful effects from dramatic irony created by multiple points of view" (1995, p. 102). Thus, *The Giaour*'s most specific characteristic of multiple points of view narrations also links it with the

Gothic. However, since the events in the poem are presented as they are externally observed by the fisherman, the monk, the balladeer, the Giaour himself, and also as rumors, they contribute to the possibility of multiple perceptions of the story. Thus, the poet maintains a liminal state of identity of the protagonist, evading to frame him, or delineate him in one polar identity.

Analysis of *The Giaour*: The Characters Through Different Perspectives

The story that the fisherman tells starts with a scene in which he sees the Giaour riding on his horse. From the beginning of his story, his unsympathetic view towards the Giaour as a non-Muslim can easily be identified, as he states “I know thee not, I loathe thy race” (line 180). This hatred even goes further as he believes the Giaour, merely because of the fact that he is a non-Muslim, an “infidel”, to be someone “whom Othman‘s sons should slay or shun” (line 199). So far, nothing has been revealed of the story, except for the negative feelings of the fisherman. It is dark, and as he is approaching the shore on his boat when he sees the Giaour fiercely riding on his black horse. These thoughts of his are aroused on just spotting the Giaour; they are not for what the Giaour will do, they are simply for what the Giaour is—a non-Muslim, an infidel. His fierce nature is prefigured by these lines increasing the sense of danger and dread:

> Here loud his raven charger neighed -
> Down glanced that hand, and grasped his blade -
> That sound had burst his waking dream.
> As Slumber starts at owlet's scream. (lines 246-49)

The speed with which the protagonist moves is compared to “Jerreed” (line 252), a rounded javelin used in certain games. Natural imagery is employed to depict the Giaour's fierceness and hostile aspect, which liken him to a force of nature itself. The Oriental simile of “the Simoom” (line 282) used by the fisherman offers an insight into the major trait of the Giaour's character in that the Simoom, a hot dusty wind blowing in

the desert blast, like the Giaour, incites fear and brings death. The Giaour also moves like a “demon of the night,” (line 202) approaches the rock near the fisherman’s boat and returns riding on his horse. We have the impression that he is looking for something. Then, the fisherman’s narrative follows him as he looks above “the olive wood” (line 221) at the crescent moon, which lights the nearest Mosque. At this point, the fisherman sets the time of the following events: it’s the night when Rhamazan ends and Bairam’s feasts begin the next morning. The fisherman emphasizes once again the fact that the Giaour is an infidel by asking what these celebrations mean to him. It is evident from the fisherman’s imbued perspective of the Giaour that he is experienced as the “Other”, someone who does not belong to their religion and only on this basis does the fisherman prematurely accuse him.

Then there is a shift in the fisherman’s story, and we are presented with Hassan’s hall, which is now a ruin. What increases the elegiac tone of the passage that ensues is the usage of animal images characteristic of the Orient, such as “the Bat” and “the Owl” which inhabit Hassan’s ruined palace, as well as “the wild-dog” (lines 292-295). However, this also contributes to depicting a sight of desolation and decay. After he discharges the Giaour on the grounds that he is an infidel, he grieves over Hassan’s violent death, and we are informed of the perpetrator: his “turban was cleft by the infidel’s sabre” (line 351). His narrative continues with a praise of Hassan for his best qualities, with him “courtesy and pity died” (line 346), particularly his charity and hospitality. He uses references to “Fakir” and “Dervise” (lines 339-340), ascetics living on the mercy of rich persons, who will never again have a chance to visit Hassan's ruined palace. This passage of the poem emphasizes the wreckage that the actions of the Giaour, from the perspective of the fisherman, have brought about. The luxurious appearance of the palace with fountains and streams, bowers, stables and many serfs, is depicted before the Giaour had turned it into a tomb.

The fisherman moves back to the episode on his boat near the shore where he was met with an Emir and a group of soldiers carrying a “precious freight,” (line 362) which he was asked to throw in the “dark and deep waters” (line 369) midway to the

rocks. As he watched the sack slowly sinking, he noticed “Some motion from the current caught/ Bestirr’d it more,” (line 377) but then concluded that it must be the beam, and the mysterious freight will be known “but to Genii of the deep” (line 385). This scene coincides with the rumors of Leila’s death that will be presented later in the poem. This is one of the ways of Byron to point to the relative nature of interpretations, as we tend to assume that this is the actual scene of Leila’s drowning, but can never be sure, just as the fisherman himself was not sure.

Again, we are transferred to another setting, and presented with a beautiful butterfly which Byron calls “the Insect-queen of Kashmeer” (lines 389-90). This butterfly image, which among other meanings, could be read as a metaphor for Leila's beauty, but can also be seen as an allegory for “beauty” in general. Byron depicts its seductive nature, because it “invites the young pursuer near, / And leads him on from flower to flower” (lines 391-92). The quest for beauty, nevertheless, ceases as “a chase of idle hopes and fears, / Begun in folly, closed in tears” (lines 398-99). As the fisherman illustrates, if one attains the object of beauty or not, be it “the insect'” or “the maid” (line 401), it merely leads to “a life of pain, the loss of peace” (line 462). He points to the fact that the fulfillment of the ideal is followed by disillusionment. Likewise, the pursuit of the “fiercely sought” (line 404) object tends to lose the “charm, and hue, and beauty'” (line 408). Here the vision of beauty that Byron offers is enfolded with the idea that it could be a source of redemption, and at the same time the cause of destruction. Love for idealized beauty, as is the case with the Giaour’s love for Leila is compared to a child's attempt to catch the extraordinary butterfly of Kashmir. It is an action provoked by the selfish reason to possess the butterfly, and must end in vain or bring about the destruction of the desired object (lines 388-421).

The fisherman’s story moves forward to the description of the twisting of a scorpion enflamed with fires, which he compares to the torment of a mind “that broods o’er guilty woes (line 422). This description invites for a few interpretations. It may represent the fisherman‘s fluctuating perspective towards Leila‘s crime and his silent participation of the actual act of drowning. Then, Byron as well may have intended to

reveal the Giaour's future state of remorse as a result of a series of dreadful events following his forbidden love with Leila: "So writhes the mind remorse hath riven, / Unfit for earth, undoom'd for heaven" (lines 437-8). His mental torment is generally the guilt over Leila's death. She becomes the symbolic force as the final purpose of the Giaour's search for serenity and relief in death.

From the scorpion's image, there is a retrospective episode where the fisherman informs us of seeing Hassan, who being told about Leila's escape, furiously flees on his horse from the Harem to look for her. We are reminded by the fisherman that he heard the story about Leila's escape from rumors in the city: dressed like a "page" (line 456) she left the Harem. And, then, we are presented with another rumor that he heard about the Giaour speeding on his horse towards the shore, but had nothing on his horse, "Nor maid nor page behind him bore" (line 472). The technique Byron is utilizing here is undoubtedly creating the impression of unreliability of interpretations and leading towards the idea of the relative nature of interpretations.

Once again, the scene changes with the fisherman's pondering over Leila's beauty. "The eye's dark charm," (line 373) her soul shining "forth in every spark," (line 375) "the Immortal" (line 492) look from her eyes emphasize the spiritual aspects, her inner beauty. Leila's "gaze" (line 374) which represents the soul, is that of a gazelle. Then, the abstract feature of her beauty is depicted in the image of the Jewel of Giamschid, which evokes her inward brightness: "But Soul beam'd forth in every spark/ That darted from beneath the lid, / Bright as the jewel of Giamschid" (lines 377-9).

Another significant statement that the fisherman makes at this point when referring to Leila's beauty is that even the "Mufti", a person who enforces severe Islamic laws, can see in her gaze signs of "the Immortal" (lines 491-2). The fisherman's focus on Leila's spiritual side reveals his vacillating view of Leila. Further associations of Leila with paradise are employed in the description of her unblemished figure shining "whiter than the mountain sleet" (501), which parallels the descriptions of Greece in the introductory part of the poem. What is most unusual about both, Greece and Leila, is the fact that they are portrayed using flower imagery.

On her fair cheek's unfading hue.

The young pomegranate's blossoms strew

Their bloom in blushes ever new -

Her hair in hyacinthine flow. (lines 493-96)

Leila is depicted as a representative of a stereotype, an Oriental woman who is object of tyranny excluded and deprived of freedom—both individual and sexual. Her courage to break oppression leads to her death. The fisherman's scornful words for her are rooted in her lack of conformity to the culturally accepted concept of a woman. She receives more a treatment of an object, rather than a person, whose fate depends utterly on the two male characters—Hassan, with an Eastern viewpoint and the Giaour, representing the Western perspective. Even, the Eastern Giaour reveals that he would apply the same rigorous moral code had he been in the opposite position. Thus, Byron does not depict only the Islamic society's perspective, but unfavorably represents both, the Eastern as Islamic and the Western as Christian moral codes. Upon this, Marilyn Butler, in *The Orientalism of Byron's The Giaour* (1990), affirms: "Leila's tragedy provides the human context against which the claims of the great religions are seen, and it is notable that neither religion has a space for her, in this world or the next" (p. 75).

In the following 150 lines, the Giaour's ambush of Hassan and their fight, which ends in the murder of Hassan, is described in detail. The fisherman recognizes the Giaour by his "pallid brow" and "evil eye" (line 611-12). The prejudiced treatment of the Giaour by the fisherman is evident since so far the Giaour can only be accused of his affair with Leila, which does break a moral rule, but does not make him have an "evil eye". Then he states, "True foes, once met, are join'd till death!" (line 654), thus foreshadowing Hassan's physical death and the Giaour's mental and spiritual death. The moment of Hassan's death is particularly emphasized: "His back to earth, his face to heaven/ Fall'n Hassan lies- his unclos'd eye" (lines 668-9) Hassan's facing heaven is a remark, which denotes him going straight to heaven. While the Giaour is constantly referred to as the "infidel" (line 352 and 747), "the vengeful Giaour" (line 680). Hassan

receives a completely positive treatment by the fisherman. His place in paradise is secured:

> But him the maids of paradise
> Impatient to their hall invite
> And the dark heaven of Houri's eye
> On him shall glance for ever bright. (739-42)

The one who dies from the hand of a Giaour is considered the "worthiest an immortal," (line 746) since he died from the hand of a non-believer. The fisherman's religion offers immortality as a way of consolation, if they have died in a combat with a person from another religion. This phrase casts a negative light on the Muslim religion, as it appears to steer animosity towards the people from other religions and considering them as "the other". The fisherman's wrath towards the Giaour is seething; he "shall writhe beneath avenging Monkir's scythe" and will be surrounded by "fire unquench'd" (lines 741-51). The culmination of this wrath in the narrative is his articulation of a curse on the Giaour. The significance of the curse to propel the action and as a major reference to vampirism will be further analyzed.

With his death, Hassan is not so much depicted as a figure of individual importance, as he is paradoxically presented as an opposite and mirroring image of the title-character. He is described to have undergone a similar fate—to suffer and die for Leila's death. As an echo of the Giaour, Hassan assists in offering an outline of the protagonist's character, and bestowing greater significance to the Giaour's temperament and behavior. Frederick Garber concludes that Hassan and the Giaour unite in a "bitter, unforgivable harmony" (1988, 157). Although the poem states that the two foes are "joined till death" (line 654), they are joined only in the sense that they both experience the same earthly struggle for meaning between their individual impulses, interior communities, and exterior communities. The "harmony" which Garber (*Self, Text, and Romantic Irony: The Example of Byron,* 1988) sees is not harmony at all; instead, the battle between the two men indicates the level of fragmentation in both themselves and their society. In order to emphasize the two men's appetite for

destruction, Byron describes the battle as a clash of rampaging natural forces, “Thus—as the stream and ocean greet, / With waves that madden as they meet” (lines 632-33). The Giaour and Hassan become floods that swallow everything in their path, yet the one thing they each desire is drowned (literally) in the process.

The poem rests upon absolutes on the one hand, but nothing is absolute on the other hand. The Giaour and Hassan are described as opposites, but then, we can draw even more similarities between them. The self-consuming scorpion image primarily depicts the Giaour’s self-destructive actions and his “mind, that broods o'er guilty woes,” (line 422) but it is a metaphor which applies to Hassan as well. Hassan’s murder of Leila was similarly followed by his death. The poet rests upon indeterminacy when outlining the two antagonists, who simultaneously display more similarities. There is a tight connection between Hassan and the Giaour. The latter is an agent of destruction, but he merely puts in place the imbalance created by Hassan’s murder of Leila: “The curse of Hassan’s sin was sent/To turn the palace to a tomb.” (lines 280-281). This mirroring of the male characters in the poems is evident in the two curses: the first refers to Hassan for his sin, and the second one on the Giaour cast by the Muslim fisherman. This elaborate curse, which follows from line 748 to 784 and balances the previous one, in fact, draws the antagonists even closer. However, it gains more intensity, as it is intended to make the main figure stand out as an eternal sufferer. The poet’s intention, according to Peter Wilson:

> Whatever tragic potential exists in the tale has been evaded by Byron’s insistence on aggrandizing his hero and placing the full weight of his approval behind the sterility of that hero’s narrow absolutism: ‘I knew but to obtain or die’ (line 1113).
>
> (“Galvanism upon Mutton”, 1975, p. 118)

The Giaour promotes pure love, whereas his love is twisted, egotistic, destructive, and at the same time self-destructive. Although, the text does not give us any doubts about the Giaour’s insincerity of feelings towards Leila, the self-aggrandizing character of his suffering denotes a kind of narcissistic love. It is a character, who is

more interested in feeding his thirst for vengeance. This kind of love—wrong love, has a corruptive potential in that it obstructs life's natural cycles. Nevertheless, as it is previously suggested by the fisherman and is later restated in the Giaour's love confession in lines 1131 to 1191, which confirm that love in death, in one aspect, offers some form of union with the divine.

Before we have the chance to hear the Giaour's own words, we are prepared to meet with a fearful nature, adept to kill and take risks in finding himself in dangerous connections with women. The monk's narrative also presents him as virtually an otherworldly character as it is infused with uncertainty about the Giaour's identity. The monk emphasizes his noble origins, noticeable only by a sharp observer, but also his bad deeds and the fact that he is doomed:

The common crowd but see the gloom
Of wayward deeds—and fitting doom—
The close observer can espy
A noble soul, and lineage high. (lines 866-69)

The Giaour's mesmeric and almost infectious appearance has exercised great power on the fisherman from the beginning of the tale. He has stated that a man who lays eyes on the Giaour is stricken by a sense of fate and fatality, which cannot be turned aside. Seeing him, the fisherman experiences a sudden moment of comprehension of terrible knowledge of the darkness the Giaour's mind has penetrated.

What felt he then, at once opprest
By all that most distracts the breast?
That pause, which ponder'd o'er his fate,
Or, who its dreary length shall date? (lines 267-270)

The monk experiences something similar to the fisherman when his eyes meet the Giaour's. "The half-affrighted Friar" shrinks from the Giaour's gaze: "As if that eye and bitter smile/ Transferr'd to others fear and guile" (lines 846-49). The Giaour's evil eye is an endowment transferred to him by the man he has murdered. His face is revealing a strange power of inner vision. His look transfixes the onlooker into an

agonizing sympathy, like the power of the Mariner to draw the Wedding-Guest from the festive ceremony.

The ensuing speech of the Monk accounts for the isolated life of the protagonist in the monastic community, but it also demonstrates his uncertain feelings about the Giaour (lines 832-915). The Monk is concurrently riveted and horrified by the Giaour's look. Besides all the terror when he sees the Giaour, whose "looks are not of earth nor heaven" (line 915), the Monk recognizes in him a "noble soul, and lineage high" (line 869). In addition to the mysterious nature of the central character, as we learn from the Monk, is his presence at prayers, but he refutes participation in the religious life. In the words of the Monk, the Giaour is a creature enveloped in hell with a soul for heaven.

It is interesting to notice that when the monk attends the Giaour on his deathbed, he is not able to connect with him on a basis of two people who share the same religion, and he shows no fellow empathy for the tortured soul: “If ever evil angel bore/ The form of mortal, such he wore” (lines 912-13).

In his speech, the Monk reflects upon the results of passion on potent natures (lines 916-970). He maintains that only such men are capable to love completely, and explains their nature as stiffened by this powerful emotion the way metal is strengthened after taken out from a furnace. The purification of the Giaour involves suffering in agony and solitude, which according to the Monk is worse than pain. The Monk exemplifies his notes with images of serpents and worms, and the bird feeding its young with its torn breast. It is noticeable that, though the Monk is visibly stirred by the Giaour, he expresses himself in general thought, recounting a type rather than a specific person. Hence, his contemplation, although rendering the protagonist remarkable as an individual, also adds to the representation of the Giaour as a universal figure.

We eventually get to hear the story of the hero of the poem through his own voice as the last quarter of the narrative belongs to the Giaour himself. We have been exposed to several views of the poem’s hero, but his version is more powerful as it is more authentic. He reshapes his listener’s conception of his character. His last exchange with the monk completely changes our impression of him from the fisherman’s

perspective and as with the Ancient Mariner telling his story is paramount. His first word is “father”, and what strikes us most is the modest tone of his speech. The Muslim’s tainted perception has depicted him as a satanic figure, but as soon as we get to hear his voice and story, we tend to perceive him more as a victim of fate, a more humanized character. We learn that his “days, though few, have pass’d below” (line 982)—he is on his deathbed, although not of age. His tone becomes more melancholic and depressive as he talks about the meaninglessness of his life and the wish he died when Leila died:

Now nothing left to love or hate,
No more with hope or pride elate;
. . . .
My memory now is but a tomb
Of joys now dead- my hope - their doom-
Though better to have died with those
Than bear a life of lingering woes- (lines 988- 1003)

In the next section, he confesses his genuine love for Leila. These are not mere words, which anyone can use as he “prov’d it more in deed than word-/ There’s blood upon the dinted sword- “(lines 1031-2). His mental state seems worsened by his acknowledging that he is the reason for her death, “But look- tis written on my brow” (line 1057). For the committed sin, he is metaphorically wearing the mark of Cain on his brow. Although, the Giaour is labelled to have committed the crime of Cain, his crime only partially corresponds to the mythical story of Cain. From the myth, Cain killed his brother for the love of Abel’s wife—the Giaour has also killed “a brother” if we consider the religious interpretation that people are descendants of the first people on Earth, Adam and Eve, then all people seem to be connected in blood. The problem with the Giaour, though, is that he does not feel responsible for the murder of Hassan; he considers his only sin to be not preventing Leila’s death. His sin does not involve the murder of Hassan, as he finds himself only responsible for the death of Leila. The Giaour as a murderer is in exile, similar to the Biblical story, and he is marked by God, so that he

can’t be hurt. After we are presented with his account of the battle with Hassan, he contends that before dying:

I search’d, but vainly search’d to find,
The workings of a wounded mind;
Each feature of that sullen corse
Betrayed his rage, but not remorse. (lines 1089-92)

The Giaour’s story is the reason we start to view Hassan in a different way. He informs of the absence of remorse on the side of Hassan, casting a negative light on his rival, as even faced with death he did not show the ability to repent for his deed. However, in describing Hassan’s face before death, he emphasizes the connection between his victim and himself: neither does he feel any remorse for killing Hassan, similar to the Ancient Mariner who is at first not tortured by the guilt of killing the albatross, but only for provoking the death of his crew. Meditating over his past, the Giaour asserts that he does not feel any pang of guilt for killing his rival. Undeniably, he detests the Moslem; nonetheless, the Giaour also states that he does not blame Hassan. He admits that if he had been in the same position, he would have acted in the same way. The author seems to point to their similar nature, whom destiny had turned into foes. This contention about their resemblance supports the assertions of many critics that Byron indirectly parallels the two, creating a mirror image of the two male rivals.

Further in his speech, the protagonist maintains that though love has turned him into a predator (line 1159), he still considers love as "a feeling from the Godhead caught" (line 1137). He also describes his existence as entirely shrouded in his passion for Leila, who is his "life's unerring Light" (line 1145). He vows to pursue that light "to death or deadliest ill" (line 1148).

Though, Leila is the driving force of the action in the poem, she has hardly any participation in the actual events. As a concept of ideal beauty, nevertheless, she sustains her unearthly presence through the whole poem. Even in her death, her body defies any human touch as it represents for the Giaour “precious freight” (line 362); also, she is deprived of “an earthly grave” (line 1124). She visits the Giaour’s vision

before his death, and the moment he is about to “clasp her” and press her to his “desperate heart” (line 1286) he perceives only emptiness: “I clasp - what is it that I clasp? / No breathing form within my grasp. / No heart that beats reply to mine” (lines 1287-89).

In his viewpoint it is not the monk’s offering help through confession, but Leila because he states she is “My good, my guilt, my weal, my woe, / My hope on high- my all below”, who can bring him peace and salvation (lines 1182-83). The Giaour refuses the help from the Monk, as the Monk is not able to bring Leila back to life (line 1192-1217). Having the Giaour utter these lines, Byron elucidates that his protagonist is already on the passage between this life and the one he longs for. In the speech that follows, he asks the Monk to return a ring to a so far not mentioned friend from younger days. In fact, the Giaour is removing the remnants of his current existence before stepping into the next.

During his final conversation with the priest, the Giaour for the second time requests the priest “talk no more of penitence” (line 1202). This line has often been explained as the Giaour’s lack of will to repent and ask for forgiveness. It can also be the Giaour’s belief that words cannot undo the deeds that had been done, and that he ultimately confesses his wrongdoing when he turns to the friar as “Confessor” (line 1320). In this case, the Giaour’s confession possibly leads towards absolution of his sins, thus, the curse being removed, the Giaour is able to finally rest and join Leila in death. As in *The Rime of the Ancient Mariner*, the curse is lifted not through penitence, but by blessing. The Mariner blessed the water snakes, whereas, the Giaour received a blessing by the monk. The Giaour tells the Monk that he has had a vision of Leila in which she has called him to join her.

> But, shape or shade! Whate’er thou art,
> In mercy, ne’er again depart-
> Or farther with thee bear my soul,
> Than winds can waft- or waters roll! (lines 1315-18)

In this account, Leila is evocative of the butterfly of “Kashmeer”, an image used in the first part of the poem, after Leila’s drowning. The young pursuer is attracted to her and tries to catch her, but she leaves him with “panting heart and tearful eye” (lines 390- 95). The lines continue with meditation on the ravages of unattainable beauty, which is, in effect, the basic idea underlying the Giaour’s character and fate.

Most interpretations of *The Giaour* depict the Giaour's crime in either the illicit liaison with Leila, or the fact that he killed Hassan. However, there is no objective evidence that points out to the forbidden love or the brutal act of killing to warrant his vampiric fate; except for the curse, but things do not generally happen because of a curse. Particularly, having in mind that Hassan is not an innocent character, but a cruel killer himself, I propose that the Giaour’s crime is essentially the inability to truly love. He subdues the love towards an idealized person to his egocentric desires. This becomes clear after Leila's death, when the object of his love becomes not attainable, the Giaour's affection is instantly debased to loathing and self-pity. The emotion that stirs him to commit murder is not love, but loathing for the person who deprived him from earthly joy (lines 645-54). The Giaour’s love for Leila is not merely spoiled into abhorrence; his idea of love changes entirely. Leila is not only a memory of a lost love, but transforms into "the unattainable ideal in his internalized individualistic quest for self-completion" (Franklin, 1992, p. 38). His egotistic concept of love diminishes Leila to "a ghostly presence in the consciousness of the hero" (1992, p. 40), and brings about a division of his inner self. Leila is the lost ideal who signifies the only virtuous thing for the Giaour, and then there is the Giaour, the transgressive outcast who is driven to a condition close to insanity. Since the Giaour has conflated all the good that he is capable to conceive into his conception of Leila, he is incapable of feeling or acting in any "good" way. Similarly, Leila is deprived of her identity and narrowed to the Giaour's "sole source for spiritual meaning in earthly life . . . a secular form of Grace and a means of restoring the lost paradise on earth" (Franklin, 1992, p. 44). The Giaour, as proposed by Daniel Watkins (*Social Relations in Byron's Eastern Tales*, 1987), "invests his entire moral being

in her angelic or nonhuman state" and that he "elevate[s] her into an ideal at the expense of her humanity" (p.85).

At the beginning of the poem, we are presented with, at first sight, unconnected meditation upon the contrast between the serene beauty of the Greek landscape and the brutality of its inhabitants, described as "tyrants" whose "Lust and Rapine" destroy the land of "Edens of the eastern wave" (lines 67, 60, 15). The stark contrast between nature and man continues with an uncommon comparison of the land of Greece to a fresh corpse. The symbolism of the image of this beautiful country ruined by men, mirrors the beauty of Leila destroyed by human action, by the force of love, but not an unselfish and real one. The significance of this passage lies in the fact that from the beginning of the poem man is presented as a source of death. It presents a context in which the actions of the Giaour and Hassan are not only individual but also archetypal of human nature. Then, the contrast between nature and man is strengthened by depiction of the ideal love of the nightingale and the rose, which is interrupted by the destructive force of the pirate's attack on a mariner (lines 21-45), and “trample, brute-like, o'er each flower” (line 52). The Persian image of “the Rose, o’er crag or vale/ Sultana of the Nightingale,” (line 22) in which the Rose can also be read as a metaphor for perfection and ideal beauty, usually figuring the beloved; and the nightingale represents the lover. Together the rose and nightingale represent ideal love. This real love is soon destroyed, as the lovers are also victims of circumstances. The Giaour is a transgressor who offers love that has a destructive potential, but he is also a victim of the circumstances—he is an outsider who falls in love with a forbidden object. However, his actions indirectly lead to the annihilation of ideal love, and his heroic, but doomed deeds represent the link between the heroic antiquity of Greece and its present decay. The Giaour is an embodiment of violence, which leads to destruction of beauty, given a broader context of the contemporary situation of Greece. The well-known passage opening with “He who hath bent him o’er the dead” (lines 68-102) enlightens on the universal idea of man’s tendency for destruction. Love, as synonym for beauty, and

destruction are the two conflicting forces, like Eros and Death, which, although polarized, seem to be conflated in the poem:

Hers is the loveliness in death,
That parts not quite with parting breath,
But beauty with that fearful bloom
That hue which haunts it to the tomb.
Expression's last receding ray,
A gilded halo hovering round decay,
The farewell beam of feeling passed away! (lines 98-100)

The sun beams "hovering round decay" (line 99) have absorbed the poet into this image of deathly beauty. The allure to dead beauty serves to evade the issue of poignancy of death, and for the Giaour death becomes desirable; he moves to enthrallment with "the loveliness in death" (line 94).

However, the poem also rests on the concept of death as failed transition. It presents characters who are in certain sense victims of their circumstance, nonetheless, no matter how bad they may have been, they are also people who are caught in a process they cannot escape and won't conclude like the damned in hell.

The Vampiric State: "Something Worse than Death"

Despite the complicated narrative organization of *The Giaour, which* impedes the clear understanding of the ballad, some vampiric features of the poem are noticeable at first glance. As thus far mentioned, Polidori directly alludes to lines 755-780 of the poem, which involve the fisherman's curse and the poem's most overtly vampiric lines. The beginning of the fisherman's curse not only likens the Giaour to a vampire, but also prefigures his imminent life path: "But first, on earth as Vampire sent, / Thy corse shall from its tomb be rent; / Then ghastly haunt thy native place" (lines 755-758). These lines determine the Giaour's fate while shedding light on where this suffering has its roots, and gives the reason for his rambling the landscape of Greece.

Illuminating the importance of these lines, Marilyn Butler (*The Orientalism of Byron's The Giaour,* 1990) has designated the fisherman's curse as "the climax of the first, Muslim part of the poem, and the centerpiece of the poem as a whole" (p. 73). Definitely, Byron puts a lot of effort to emphasize the vampiric nature of the poem's centerpiece, especially when he explains the following lines of the curse, "Wet with thine own blood shall drip, / Thy gnashing tooth and haggard lip" (lines 781-782), and in a note as: "The freshness of the face, and the wetness of the lip with blood, are the never failing signs of a Vampire. The stories told in Hungary and Greece of these foul feeders are singular, and some of them most *incredibly* attested" (Note 38, p. 263). Not only does Byron prove to have profound understanding of the vampire legend, but, also of its various occurrences in different parts of Eastern Europe, and most importantly, he wants to persuade the readers that he thinks that these creatures actually exist. It is significant to note the blood-consuming vampiric trait, which is reminiscent of the symbolic consumption of the blood of Jesus through the act of Communion in Christianity, in which water represents the blood of Jesus and bread the body of Jesus. It is believed that the blood Christ shed on the Cross is the sacramental blood in the Eucharist, which in a strange way incorporates both acts of blood shedding and consumption, also present in vampire legends. The Giaour sheds Hassan's blood, on the other hand, Leila dies by drowning, soaked into water, similar to Baptism, but she was also consuming it until she died. The symbolism of receiving grace through liquid consumption in Communion is here inverted into water consumption, which brings death, and Baptism is inverted into not a life-cleansing act, but a life-consuming one.

Explaining the fisherman's curse, Jerome McGann (Fiery Dust, 1968), asserts, "The Turk's curse draws him to a life of spiritual agony and—what is worse—insures its hereditary character" (p. 157). By explaining the "hereditary character" McGann clarifies that it is congenital, and as such implies a physical indication of the curse, and thus he concurs that Byron wanted to depict the Giaour's transformation as actually a physical one, "outward sign of the Giaour's own sickness" (1968, p. 160).

The representation of the Giaour as a vampire is to such a great extent authentically depicted in the poem particularly because the Giaour also physically performs Hassan's curse. These are the effects of the curse on the Giaour:

The curse for Hassan's sin was sent
To turn a palace to a tomb:
He came, he went, like a Simoom,
That harbinger of fate and gloom,
Beneath whose widely-wasting breath
The very cypress droops to death. (lines 278-286)

These lines sustain that the Giaour is the "harbinger of fate and gloom" who destroys Hassan's palace and his "widely-wasting breath" (line 284) has the power to bring death to everything it breathes on. The lines also depict the Giaour's enormous capacities "like a Simoom," defined by Byron in Note 10 as a "blast of the desart, fatal to every living thing" (p. 14). Indeed, the simoom is a force of nature, whereas here it is used to describe a supernatural force. The Giaour's powers which bring devastation are not only equivalent to nature itself, but aid an understanding of him as a figure infused with supernatural capacities.

Other descriptions depict the Giaour as a vampire: the narrator's account that "if ever evil angel bore / the form of mortal, such he wore," links the Giaour to a "fallen angel", a person who has sinned and hence turned into a "dark" being in mortal form (lines 913-914). Additionally, he is named "Angel of Death!" when Hassan's man returns to bring his "cloven crest" to his mother (line 716). This obviously refers to the Giaour with regards to his vampirism as the very existence of these creatures is thought to rest upon taking the lives of other men.

Further textual examination reveals other terms and phrases that the narrator uses to define the Giaour in vampiric terms. The narrator portrays him "like a demon of the night" (line 203), "who takes such timeless flight" (line 216), "whose ghastly whiteness aids his gloom" (line 240). This creature not only acts "As [though] death were stamp'd upon his brow" (line 787), but his "dilating eye" is "varying, indistinct its

hue" (lines 835-837). His "dark and unearthly... scowl" (line 833) as well as his complexion "pale as marble o'er the tomb" (line 238) show his "ghastly mirth" (line 858). These lines depict the Giaour as a frightening, unearthly creature, treating him as equal with a vampire.

The fisherman's curse not only enacts physical changes in the Giaour, it also alters his soul. From the Giaour's confession we learn that the loss of Leila and the curse thrown to him by the Muslim fisherman change him into a vampire when he exclaims, "yet I breathed, / But not the breath of human life" (lines 1293-1294). These lines show that the Giaour's transformation surpasses a simple change of bodily form. The phrase "souls absorbed like mine" reaffirms that the curse also affects his soul (line 1326). The fisherman foretells that he will rise from the grave, a "living corse" (line 762), to pray on his family, feeding particularly on his youngest and beloved daughter. The lines appear unconnected to the actual plot events, as there is no suggestion in the poem that the Giaour has a wife or offspring. Its main purpose seems to be to increase the sympathy the Giaour arouses by presenting the great loathing he provokes in the Muslim fisherman. It also provides additional indication of the powerful impression the Giaour makes on everyone who beholds him.

Besides the fisherman's curse which evokes vampirism, Byron uses other features to stress the Giaour's vampiric state. He is repetitively portrayed as a timeless being. In *Romantic Dynamics: The Poetics of Physicality* (2000), Mark Lussier notes that the Giaour is "locked in a closed loop of time" (p. 108) and "this disconnection of the Giaour from time through entrapment in memory splits off his universe from that of others, leaving him enfolded within an eddy of spacetime" (p. 112). Lussier further explains, "What the present moment writes on the Giaour's countenance will only be strengthened with time" (2000, p. 114), the Giaour's body is "trapped in the 'stream of life'", which is an existence comparable to that of a vampire who according to legend is "doomed to wander between life and death." (2000, p. 127)

Along with stressing the Giaour's timeless existence and ghastly look, Byron depicts his enormous mental capacities. The Giaour is endowed with the abilities to

comprehend an idea which is “infinite as boundless space” (line 275) and happens “in Time’s record nearly nought” (line 273). Like the Mariner who is able to communicate his message travelling from land to land, so does the Giaour possess uncommon mental capacities.

The Giaour becomes an outcast from all humanity, as foreseen by the curse of vampirism. The isolation of his doomed state mirrors the isolation of vampire in society as “the other”, someone who resembles humans, but is dead and alive at the same time. The Giaour is not a Muslim, neither does he belong to or live among his people. Even prior to his vampiric state he did not feel as part of the society and was not perceived as being part of it by the other characters. The fisherman describes the Giaour’s foreignness from the beginning of the poem, before the character has been introduced in the narrative:

I know thee not, I loathe thy race,
But in thy lineaments I trace
What time shall strengthen, not efface:
Though young and pale, that sallow front
Is scathed by fiery passion’s brunt
Though bent on earth thine evil eye,
As meteor-like thou glidest by,
Right well I view and deem thee one
Whom Othman’s sons should slay or shun. (lines 190-99)

The Giaour’s otherness is also marked by being a figure who cannot be named. He is a character who is identified by a name that is a negation. The fisherman perceives the otherness in the foreigner’s body: his “evil eye” (line 196) and his “young and pale” (line 194) skin tone. His pale complexion casts distrust on the people who see him. His foreignness can even be traced in his fierce passions: “[his] sallow front / Is scathed by fiery passion’s brunt” (lines 194-95). Moreover, the Giaour’s otherness is marked on his face— “sallow front” suggests a sickly yellow color, but it is also a kind of European

willow. This “Other” will transgress boundaries, just as the vampire figure is created through transgression and exists in isolation in human society.

The curse is the central element in the poem with which vampirism is evoked, and, although it can have a mere eschatological meaning, that is, foretell the Giaour’s eventual death, it is a very peculiar one, and deserves significant attention. However, within its content it seems vaguely connected with the text. One thing, the poem concludes without fulfillment of this curse, and it is not referred again after it has been spoken. However, the curse is given substantial importance in the poem, and therefore warrants closer examination.

> But thou, false Infidel! shalt writhe
> Beneath avenging Monkir's Scythe;
> And from its torment 'scape alone
> To wander round lost Eblis' throne;
> And fire unquench'd, unquenchable
> Around within thy heart shall dwell,
> Nor ear can hear, nor tongue can tell
> The tortures of that inward hell
> But first, on earth as Vampire sent,
> Thy corse shall from its tomb be rent;
> Then ghastly haunt thy native place,
> And suck the blood of all thy race,
> There from thy daughter, sister, wife,
> At midnight drain the stream of life;
> Yet loathe the banquet which perforce
> Must feed thy livid living corse;
> Thy victims ere they yet expire
> Shall know the daemon for their sire,
> As cursing thee, thou cursing them,
> Thy flowers are wither'd on the stem.

But one that for thy crime must fall
The youngest most belov'd of all,
Shall bless thee with a father's name—
That word shall wrap thy heart in flame!
Yet must thou end thy task, and mark
Her cheek's last tinge, her eye's last spark,
And the last glassy glance must view
Which freezes o'er its lifeless blue;
Then with unhallowed hand shalt tear
The tresses of her yellow hair,
Of which in life a lock when shorn,
Affection's fondest pledge was worn;
But now is borne away by thee,
Memorial of thine agony!
Wet with thine own best blood shall drip,
Thy gnashing tooth and haggard lip;
Then stalking to thy sullen grave
Go and with Gouls and Afrits rave;
Till these in horror shrink away
From spectre more accursed than they! (Byron, 1814, lines 745-86)

It evidently consists of two basic ideas. The first one foretells the endless isolation of the Giaour from God. This is represented in the fisherman’s mention of his future state of being condemned to eternal punishment in hell, the Giaour will ramble lost in the Palace of Darkness and "writhe / Beneath avenging Monkir's scythe" (lines 747-50). The second idea around which the curse is centered describes his ultimate loss of spiritual union with humanity, as the Giaour is cursed to destroy his closest family. I think the curse can be better comprehended as an expressive portrayal of the Giaour's earthly state of mind and body from the moment it is uttered. The Giaour's isolation from humanity is portrayed in that, after his bloody retaliation, he becomes detached

from social interaction in a monastery, a place of seclusion. The curse that imposes vampirism has already been realized with reference to Leila, who is murdered because of him. This makes him shun all interaction with the human. The reasons for this decision have not been clearly explained, as one of them it could be a self-imposed punishment with isolation, or another reason could be his wish to avoid bringing further destruction to his beloved ones. In either case, the result is a life of separation from humanity. He does not even pray, so that he might not provoke heaven's wrath against man: "But heaven in wrath would turn away, / If Guilt should for the guiltless pray" (lines 1242-3). This evading to pray reveals his absence of unity with the divine. The decision not to pray results in the lack of opportunity to communicate with God, and his avoidance of a direct confession thwarts his chances for forgiveness.

While the Muslim curse on the Giaour does not openly consist of isolation from nature, it is noticeable that the descriptions of nature following the curse reflect the Giaour's banishment from the divine and human realms in imagery of devastation of nature. His vampiric bloodsucking is associated with "draining of the stream of life" (line 760), and his victims will become like flowers "wither'd on the stem" (line 766). The Giaour's isolation from human community is further reflected in the text by representing him as a destructive force of nature. Although the beginning of the poem clearly points to Ancient Greece as beautiful and pristine as Eden, his destructive actions seem to rob it of the characteristics of an ideal. Whereas God gives life through his breath (Gn. 2:7), the Giaour is like the deathly desert wind, "Beneath whose widely-wasting breath / The very cypress droops to death" (lines 284-5), taking the breath out of people's lives. Hassan's death has turned his hall, once a place of paradise, into absolute ruination, a place of "decay," "grief," "gloom," and "desolation" (lines 330-49). The effects of his vampiric actions is prevention of natural life cycles; life of the people and animals living in the harem is hindered.

The destructive and satanic side of the Giaour is apparent, but what provides him with a further vampiric treatment is the fact that he is responsible for the act of blood shedding in the combat with Hassan. Vampires take other people's life fluids, and

the Giaour spills the blood of Hassan. The sheer eroticism that the vampire incorporates, with an obvious sense of intimate interaction and transformative exchange of fluids can be discussed in *The Giaour* in terms of the blood shedding scene of the fight between the Giaour and Hassan.

But Love itself could never pant
For all that Beauty sighs to grant,
With half the fervour Hate bestows
Upon the last embrace of foes,
When grappling in the fight they fold
Those arms that ne'er shall lose their hold;
Friends meet to part Love laughs at faith; -
True foes, once met, are joined till death!" (lines 647-54)

The passionate grappling embrace of the two male characters reveals overt eroticism in their fight. Almost every line contains vocabulary used to depict the embrace of two lovers, the arms that "ne'er shall lose their hold," (line 652) and exposes eroticism, more precisely— homoeroticism. The first image is the embrace of the foes, which moves to metaphors of penetration:

With sabre shiver'd to the hilt,
Yet dripping with the blood he spilt;
Yet strain'd within the sever'd hand
Which quivers round that faithless brand;
His turban far behind him roll'd,
And cleft in twain its firmest fold;
His flowing robe by falchion torn,
And crimson as those clouds of morn
That, streak'd with dusky red, portend
The day shall have a stormy end;
A stain on every bush that bore
A fragment of his palampore,

His breast with wounds unnumber'd riven.
His back to earth, his face to heaven,
Fall'n Hassan lies—his unclosed eye
Yet lowering on his enemy,
As if the hour that seal'd his fate
Surviving left his quenchless hate;
And o 'er him bends that foe with brow
As dark as his that bled below. (lines 655-674)

Hassan's turban rolled behind and is penetrated in its "firmest fold" (line 660) by the Giaour's sabre. Then with his curved falchion, the Giaour tears open Hassan's robe. Hassan is unveiled just as the scene unveils hidden meaning. Then his breast is torn apart many times. The whole scene bears the images of embracing, disrobing, and penetration. There is blood dripping from the Giaour's sabre symbolic of the exchange of fluids during coitus, but also of the vampire blood-dripping mouth. The curse also foretold the Giaour's gory blood dripping from his mouth from his family: "Wet with thine own best blood shall drip" (line 781). And, there is blood on the servant's clothes, who brings the news of Hassan to his mother: "His garb with sanguine spots was dyed" (line 713). The references to blood-spilling and bloodstained objects and clothes make the poem gruesome and shocking, and remind of Stoker's vampiric scenes of eroticism with bloodstained and smeared white robes in *Dracula.*

Since the sabre is a phallus image, a deeper-homoerotic meaning is detectable. The erotic impulse of the episode brings to mind the vampire's attack of the victim and as the vampire by sucking the victim's blood infects them with vampirism or brings about death, so the Giaour sheds Hassan's blood and destroys him. The blood shedding act of the vampire is here represented by an erotic murderous scene in which the Giaour metaphorically vampirises Hassan, but as his hand is hurt as well, he also vampirises himself. While Hassan physically dies after this violent act, the Giaour suffers a spiritual death. His energy is drained as a result of the self-vampirising act.

By murdering Hassan, the Giaour quenched his need for revenge and reached some peace at heart, which means he placed his personal desire for peace before real love and love towards all human beings. This perverted love conception keeps him in a loop and makes him unable to stop his existence of agony. His warped idea of his loss of Leila is even depicted in an image reminiscent of Geraldine as he describes it, "A serpent round my heart wreathed" (line 1194). The Giaour's flaw seems to be not his illicit liaison with Hassan's wife and not his murder of Hassan. The deed that unleashes the bad events and initiates the curse is the fact that he places his need for personal pursuit of fulfillment before feelings of real love. After the death of Leila, the Giaour dehumanizes her by constructing her into a human perfection. Therefore, he corrupts real love into a selfish one that enchains him. What darker punishment could he receive, than that which robs death from its sweet oblivion and condemns him to destroy those he loves? The story of the Giaour portrays the futility of male protection to preserve the threatened female virtue because of wrong perceptions of love.

The use of the supernatural figure of the vampire in *The Giaour* presents the longing and torture for and because of a lost ideal love. The vampire motif is part of the continuing quest for experience that enables the male protagonist to pass beyond the limits of mortality and be joined with the ideal. With Leila's idealized qualities of purity and beauty, she embodies an unattainable, essentially supernatural ideal; one with no mortal rival. The author introduced the uncanny existence of the Giaour in order to depict a transcendent level of experience. The vampire, in fact, exists mainly to establish the value of this ideal by representing its opposite. The question that arises is why the vampire particularly? Conceivably, the reason the vampire was a convenient means for presenting human flaws is that the vampire, according to its mythological nature, is a revived corpse; therefore, it maintains the physical form of a human but at the same time embodies monstrous qualities. Alan Ryan asserts, "[its] human form may be the key to understanding the 'popularity' of vampires, both in the nineteenth century and now. Their form [is] . . . recognizably human, [but] seen in a grotesquely distorted version" (xiv). The vampire as a supernatural being is dual-natured creature; it

incorporates characteristics of both monster (who often represents a flawed human being) and human being.

Chapter 4: The Giaour and the Mariner: Souls in Agony

In the development of the figure of the vampire, Byron's Giaour and Coleridge's Mariner provide complete portraits of eternal, remorseful sufferers. The Giaour's tortured soul melancholically yearns for death, whereas the Mariner is caught up in an eternal loop of confession in which he is reliving the experience—he could not die then, and he cannot die now. The Giaour as *homme fatal* is cursed to destroy the only human being he loves, but through his "confession" is eventually granted the chance for peace in death and unity with the divine. Coleridge, on the contrary, leaves his vampire-like Mariner perpetually to ramble the world and compulsively tell his story as a kind of a penance for his sins, in a transcendent state beyond the physical and spiritual reality. With the Mariner's transformation into a vampire, he is enabled partially to reunite with the world. His return from isolated condition to human community rests on his insight gained into the importance of all living things, but also some dark insight into the existence of evil forces, and is entrenched into his mesmeric ability to keep the listener's attention and the creative ability to spread the knowledge to humanity. By telling the story of his supernatural journey, he replenishes his energy. While doing this, paradoxically, acting as a vampire he realizes himself as human. In addition, he manages to alleviate the compulsive need to tell his tale of collective trauma.

Despite the initial dissimilarity of the protagonists, one of them an outcast in the Orient, the other a wanderer in the frozen Antarctic sea, when examined in detail, it appears that the Giaour and the Mariner do share quite a number of characteristics. The first thread that binds them is their vampiric representation. The Giaour is cursed to turn into a vampire, whereas the Mariner also suffers a curse, but it is the encounter with another vampiric figure that traps him into the realm of liminality and in an

existence of neither alive nor dead. The concept of death as failed transition is present in these characters as they are people who are transgressors, but in a certain sense also victims of their circumstance as they did wrong without intending it. Regardless of how bad they may have been, they are also people who are caught in a process they can't escape and won't conclude, similar to the damned in hell. Their transgressions and feelings of guilt are presented in a complex way in both poems, since we are never sure whether the Mariner is guilty for killing the albatross alone, or for the loss of the whole crew, as well as whether the Giaour is to be blamed only for the murder of Hassan, and relieved from the responsibility for Leila's death. We are left in hesitation if he is also or solely responsible for that, as he feels guilt for only Leila's death. These issues are very ambiguous and never completely resolvable in both poems. Although the possibility to trace endless contexts and numerous meanings is greatly emphasized by critics, these texts cannot be considered as empty vessels filled with meaning by the reader. I argue that despite their vagueness and openness to interpretations there are certain traits that are obvious, and one of them is the theme of transgression on the part of the male protagonists in both works.

Both characters are depicted as satanic figures who challenge God, the Giaour because he defies the law of custom and religion, the Mariner because he stands against one of God's creations, and kills an innocent creature. Cursed by God, they are unable to have a complete understanding of their sins; the Mariner sees the curse in the dead sailors' eyes and considers himself solely responsible for the deaths of the sailors, whereas, the Giaour sees his crime in the death of Leila only. Their evil deeds are followed with only partial comprehension of the committed crimes. The Mariner feels guilt only over the death of the other sailors and overlooks the killing of the albatross as the act, which unleashed the evil forces and brought about the trauma of collective destruction. The Giaour seems to act in a similar manner: he disregards his sinful affair with Leila, and does not consider himself accountable for Hassan's death. The single action he considers himself guilty of is the death of Leila. Their crimes to some extent lie in their false perception of their actions and their inability to feel unexclusive love

towards everything and being, and the divine. Both have rejected redemption without comprehension, and will remain unredeemed, which ties them to the symbolism of the vampire as an anti-Christian figure who has precluded the eternal by violating a commandment. This figure is dead but filled with the spirit of damnation. Christianity suggests that one is revived after death, but for these characters, this revivification does not happen through the grace of God but through their wickedness, the connection to the diabolic. In Byron and Coleridge, the vampire figure has grown from simply a kind of horror trope previously into something distinctly rebellious against God, an anti-Christian figure. There is common depiction of the Giaour as someone who defied God and as a result bears the mark of Cain on his forehead. His hubris is that he has failed to see himself as the originator of violence, a Cain-like figure: his violation of social and religious mores led to Leila's death and Hassan's blood on his hands. Although Cain's deed was driven by jealousy, the parallel can be seen in the fact that he killed a man for a woman, as Cain killed his brother Abel. The complex history of the myth does not clearly reveal what the sign that God marked Cain with was, often presented as a burning cross, Byron distinctly wanted to denote that the Giaour's transgressive act was "written on the brow" (line 1057). At the end of the poem, when talking to the friar, he says, "Oh! pass thy dewy fingers o'er /This brow that then will burn no more;" (lines 1402-3), again identifying himself as a Cain-like figure. His brow will stop burning as a sign of cessation of stress as he is about to give his confession and be relieved from his sins. Nevertheless, the burning brow represents a sign for a committed sin and his guilty conscience. The Mariner, as previously discussed, bears associations with the mythical figure of the Wandering Jew. Having offended God, this figure was doomed to walk around the world endlessly, as does the Mariner, having done a deed against God when killing the albatross. These specific traits and resemblances with other figures who violated God 's commandments, again point to the demonic side of the protagonists in Coleridge and Byron.

The two overarching themes in both works are love and violence, parallel to the erotic and life-threatening aspect of the vampire attack. The characters' capacity or

incapacity for love and their violent acts result in multiple deaths in the poems. The Giaour's neurotic, self-absorbed love towards Leila results in the obliteration of his object of obsession and symbol of ideal beauty. His fate represents the idea that distorted love and, perhaps any type of love or lust, which do not reflect divine love are corrupted, and can only lead to destruction. The passage following the opening musing upon the heroic past of Greece and its current destruction states "He who hath bent him o'er the dead" (lines 68-102), and is there to point to man's tendency for destruction as a universal idea. The poem represents love encompassing two conflicting forces, beauty and destruction, which like Eros and Thanatos are brought together in the poem:

Hers is the loveliness in death,
That parts not quite with parting breath,
But beauty with that fearful bloom
That hue which haunts it to the tomb.
Expression's last receding ray,
A gilded halo hovering round decay,
The farewell beam of feeling passed away! (lines 98-100)

What defines the Giaour besides deeply felt love or hate, is also the pure manifestation of the fierce passion that he feels many years later after Leila's death and Hassan's murder. This is most evident when he talks to the Friar of his love for Leila:

The cold in clime are cold in blood,
Their love can scarce deserve the name;
But mine was like the lava flood
That boils in Etna's breast of flame. (lines 1099- 1102)

. . . .

If changing cheek, and scorching vein,
Lips taught to writhe, but not complain,
If bursting heart, and madd'ning brain, (lines 1105-7)

The way he depicts his violent and passionate nature here can be used to describe a state of war, torment, or animosity, as well as of love. Hence, earlier in the poem, when he bewails being "too late to save" Leila and says, "Yet all I then could give, I gave, / 'Twas some relief, our foe a grave" (lines 1070-73), it becomes clear that eventually it is death that his fierce nature was solely able to produce.

In Coleridge, the themes of love and violence are central to the narrative. With his violent act of killing a bird (in fact, merely a casual cruelty) the Mariner demonstrates inability to love and appreciate the value of other beings. Despite the ambiguous causality of the events, whether everything that follows is a result of this unwary act of violence or not, we cannot but realize the importance of this incident and the ease by which a person can unintentionally commit mortal sin. The nature of the act of shooting the albatross has been considered in connection with the final moral of the poem with reference to the ideas of guilt and redemption, and crime and punishment, but the aspect of the unpredictability of the effects of a careless act is often overlooked.

This thoughtless act has also experienced various symbolic interpretations, and has produced readings in terms of the author’s anxiety about the origin of evil. Anthropologists trace the origin of human violence, in the form of war, aggression, or even genocide, in patterns of instinctive behavior that are present in primates. Having in mind the development of cultures, the polarized nature of violence becomes revealed, as it can also be attributed to be beneficial besides having the harmful results. It could be seen as the competitive impulse in men, which drives them towards surmounting challenges and provides progress. Aggressiveness can provide survival and advancement. The killing of the albatross was a thoughtless and unmotivated act. However, examined through the lens of social theory of violence, it is an act, which made the Mariner, distinguish himself from the crew. It was an individualistic act, which none of the sailors did, and the result was—they all died. The Mariner’s act was evil and should be punished, but it also points to his individuality and his assertive nature. As the Romantics valued the importance of individualism, this character could be considered as a Romantic figure in this view. He was the one who killed the albatross, but he was the

one who also bit his arm to save them from dehydration. The Mariner is later freed from the guilt by a gush of love and continues the penance in community but not as a part of community. The argument here is that it is the Mariner's assertion of individualism, stepping outside of the boundaries and establishing himself as different from the others that gives him long-term life, despite the death of two hundred men on the ship. It is this individualistic force that drives humans to success, but then they need to break out of isolation and feel that they are part of a community. It is the paradoxical condition of human existence, and can be read in the Mariner's actions.

In Byron, acts of violence not only destroy beauty, as Leila and modern Greece have been destroyed by human violence; it also prevents normal natural cycles: love, marriage, procreation, old age and death. The Giaour, Leila and Hassan have all been denied these natural cycles. In the *Giaour,* life is thwarted and replaced with agony and longing for death, or death itself. The initial violent act is performed by Hassan, who orders Leila's murder. The Giaour's act of killing Hassan merely puts in place the imbalance produced by Hassan's murderous act: "The curse of Hassan's sin was sent/ To turn the palace to a tomb" (lines 280-281). In addition, the result was not merely destruction of two lives, but as the poem presents Hassan's castle is ruined completely. Previously it was a place full of servants, beautiful young girls in the harem, fountains with water, horses in the stalls and merchants resting on their long way. All this abundant life and paradise has turned into complete devastation:

> The steed is vanished from the stall,
> No serf is seen in Hassan's hall
> The lonely Spider's thin grey pall
> Waves slowly widening o'er the wall;
> The Bat builds in his Haram bower;
> And in the fortress of his power
> The Owl usurps the beacon-tower. (lines 288-94)

Leila's character, although often presented as passive and a representation of a stereotype of the woman in the eastern society, also performs an act of violation: with

her illicit affair with the Giaour and the subsequent elopement she breaks the social expectations. With her actions she disrupts the bonds of marriage, but religious boundaries are disrupted as well as: she "broke her bower, / And, worse than faithless, for a Giaour!" (lines 535-6). These violations result in her death, Hassan's death and the Giaour's spiritual death. These transgressions seal her off from the external world; she is brought to isolation by being imprisoned in a sack. The sanction placed upon her is shocking, moreover, as she is even deprived of the ability to speak and defend herself; she is denied of the possibility to communicate. She is doomed to die in silence entirely alone, and is given the harshest punishment for her sinful act. Hassan is granted Muslim paradise because he died from the hands of an "infidel", the Giaour, after six years in the monastery, finally finds words to speak to the friar. While Leila suffers from a quick and physical death, the Giaour is destroyed psychologically. Nevertheless, as previously discussed, the degree of guilt and the correspondence of the punishment to the specific sin of the three characters remains vague. What is obvious in Byron, however, is that inadequate love leads to violence, which leads to transgression and transgression leads to isolation and prevention of natural life cycles.

For the Mariner it's his inability to love and appreciate the natural world, which leads to violence—killing an innocent bird, and more than that—the destruction of "Four times fifty living men" (line 519). Normal natural cycle is here also prevented, as these sailors will never grow old. Another violation and suspension of human life cycles is presented in Mariner's captivating tale which holds the Wedding-Guest away from the marriage ceremony. The Mariner endowed with vampiric characteristics violates the Wedding-Guest's wish to participate in the merry occasion, and the poem ends with him leaving the wedding as an isolated figure, going home as a "wiser" but "sadder" person (line 625). The return of a wanderer, after many years of sea voyage, to prevent a wedding evokes the Odyssey story. In this case, it is not the ceremony that is prevented but the Wedding-Guest's attendance.

Both works feature male protagonists, who are monomaniacs in their actions, and present generally male inhabited worlds. The only female characters in *The Rime*

are the Life-in-Death figure and a brief depiction of the bride. There is mentioning of “bride-maids singing” (line 595) and “maidens gay” (line 610) attending the wedding ceremony, but they are only marginal appearances. The representation of the female figure Life-in Death has not escaped the critics’ attention. ”Her lips were red, her looks were free, / Her locks were yellow as gold.” (lines 190-1) The first impression is that we are presented with some kind of innocent fair-haired beauty, Botticelli’s Venus perhaps, but then the redness of her lips brings about the image of a harlot. There is evident erotic charge in her image. The women are evidently presented from a stereotypical male view as either virginal brides or frightening hags. Coleridge continues the description, “Her skin was as white as leprosy, / The Nightmare Life-in-Death was she, / Who thicks man's blood with cold ” (lines 192-4). He has endowed her with a perverted erotic look: she is beautiful in a kind of sickly, deadly, degraded way as a half-decomposed corpse. She reminds of Rudyard Kipling’s *The* Vampire, where the woman is metaphorically a vampire as she brings unscrupulous ruin and degradation to men, a relationship that is vampiric in its essence. The Life-in-Death brings about the utter change in the nature of the Mariner as well, since he enters a phase of eternal suffering. This image ties to what vampires often symbolize—our psychological appeal to the dangerous and erotic; our fascination with the character’s immortality combined with the fear of the vampire’s attack. The symbolism of the vampire’s act of bloodsucking as exchange of fluids is associative of the exchange of fluids involved in the act of intercourse, and produces the erotic, sexually charged appeal to these figures. There is sheer eroticism in the Giaour’s blood shedding combat with Hassan with an obvious sense of intimate interaction. The transformative exchange of fluids that is present in the combat brings death to Hassan and turns the Giaour into metaphoric vampire. The general point of the vampirical trope is obviously based on the taking of another person’s DNA, his or her fluids, and bringing about their transformation. There was this slight erotic side in Burger’s “Lenore” when talking of the grave as their deathbed, and “The Bleeding Nun” as well. When the Bleeding Nun reiterates Raymond’s pledge, “I am thine, and thou art mine, “Body and soul for ever!” which resonates the act of blood-

shedding in a literal way, but also the erotic exchange of fluids combined with utter possession of Raymond's soul. "The Bride of Korinth" involves this erotic charge more directly connected to the vampire's draining of the victim's "life fluids", but it is in these two Romantic texts that blood shedding as exchange of fluids is taken to a more gruesome level, and will be further discussed.

Another female character depicted at the beginning of the poem is the bride, "The bride hath paced into the hall, / Red as a rose is she" (lines 33-4). It is often overlooked that Coleridge uses the same colour red as the lips of the Life-in Death figure, this time "as a rose" to depict the bride, evoking Robert Burns' beloved in *A Red, Red Rose*. Although not very persuasively, but we can argue that the author is mirroring the Life-in-Death figure and the bride, or creating a double, who is at the same time so different from the vampire figure, and so similar. The tone of the bride's cheeks and the hue of the Life-in-Death's lips are alike, but Coleridge's intention was different: for the bride the red colour represents innocent beauty, whereas for the Life-in-Death figure it stands for fatal allure.

Coleridge and Byron obscurely depict the theme of the power of speech, as a basic human potential to communicate, and the lack of it. The Giaour's inability to speak is prefigured in the fisherman's curse "Nor ear can hear, nor tongue can tell" (line 754). If this is literally read, the curse that induces his vampirism, suspends some of his human capacities, such as the ability of expression. After joining the monastery, he is "Condemn'd to meditate and gaze" (line 993). It takes more than six years for the friar to hear his voice in his final speech, and he starts with the assertion of Leila's death, but then moves to his inability to utter the monstrous way of her death: "I dare not tell thee how" (line 1056). His speech oscillates between emotional revelations and silence: "I cannot prate in puling strain" (line 1103). The psychological pain he suffers cannot be explained in words; it can only be seen in his contorted lips: "Lips taught to writhe, but not complain" (line 1106). The Giaour explains: "T's true, I could not wine nor sigh" (line 1112). The traumatic experience of the Giaour has robbed him of the ability of expression. The poem makes veiled connection between the Giaour's traumatic

experience, as represented in the horror of Leila's death and the paradoxical nature of trauma, with problems of memory and representation. That is why the Giaour recollects, "They told me 'twas a hideous tale! / I'd tell it but my tongue would fail" (lines 1308-9). According to J. M. Berstein from a perspective of trauma:

> Only the true speech of the living dead is the true speech, only the speech of those who have been systematically deprived of the power of speech is true speech, and only in relation to this truth might any other truths have worth from henceforth. (2004, p.3)

The Giaour's reduced power of speech, as a living dead, is a faithful confession of a post-traumatic experience and is similar to the Mariner's inability to speak in the encounter of the Life-in-Death figure. The traumatic experience following the murder of the albatross and the whole crew taking him as guilty for the motionless state of the ship brings the Mariner to a state of inability to utter a word when he sees the specter ship in the distance. He needs to hydrate himself and performs a self-vampirising act to regain his ability to speak. The Mariner's thirst as a cause for his unspeakable state is also a "symbol of the unsatisfying character of sin, [and] the pleasures of the flesh and the cost of joy of the spirit [were] like drinking salt water" (Sheen, pp.382-3). Thirst is also an archetypal Christian symbol vividly depicted in the anecdote about Christ and the Samaritan woman, which describes the consumption of water for the body and water for the soul. According to it, Christ declares: "Everyone who drinks the water that I shall give him will never suffer thirst any more. The water that I shall give him will be an inner spring always welling up for eternal life" (John 4: 13, 14). The causes of the Mariner's thirst and lack of ability to speak lie in the fact that he has committed a sin and his spirit is void, drained, it is want of not merely water for the body, but also water for the soul, as his soul is dry and empty. In addition, of course there's the symbolism of water in Baptism as a sign of cleansing from sin. The other sailors are also deprived of speaking because of the thirst:

> And every tongue, through utter drought,
> Was wither'd at the root;

We could not speak,

no more than if We had been choked with soot. (lines 135-8)

And just before he bites his arm to quench the thirst, he describes the crew:

With throats unslaked, with black lips baked,

We could nor laugh nor wail;

Through utter drought all dumb we stood! (lines 157-9)

Their inability of expression is a result of their spiritual aridity, as the whole crew was doubtful in terms of the justifiability of the Mariner's act of killing. They first condemned it considering the Albatross a Christian soul, and then when the ship started to move, approved of it. Also, the famous "water, water everywhere" line, expressing the paradoxical state of being surrounded by it, but not being able to staunch their thirst, is an analogue with grace: they are surrounded by grace, but are damned. Unlike the Mariner who retrieved his ability to speak with the self-vampirising act of blood drinking, the sailors did nothing and were doomed to die. The Mariner is even granted a special power of speech, which will enable him to tell his story in different lands, but this special power also involves the ability to isolate a listener and keep him captivated by his story as if hypnotized. The power of speech in Coleridge is combined with the power of the eyes of the Mariner to keep the Wedding-Guest and all his subsequent audience unable to leave without hearing his tale. The Wedding-Guest uses the phrase "thy glittering eye" (lines 3, 13, 229) to describe the Mariner three times in the poem. Obviously, Coleridge is covertly introducing the idea of mesmerism and hypnotism, very popular at the time, but the motif is also connected with the folkloric vampire. It was a common signal of a person turned into vampire if the dead body was found with open eyes in the grave, and hence came the tradition to bury dead people facing the earth in order to prevent vampirism. These elements of the 'hypnotic' also render the hypnotic effects of the poem and the hypnotic capacity of poetry and poetical language in general. We become consumed with its mesmerizing power and just like the Mariner's listeners cannot but read and experience it again and again. This is how the poem has remained interesting, and the center of critics' attention for more than two centuries.

The power of the eye is also of great importance in *The Giaour*. Mainly, it's the power of the Giaour's look. His "evil eye" (line 196) is mentioned even before we learn of the character's deed: "Though bent on earth thine evil eye, / As meteor-like thou, glidest by" (lines 196-7). The fierceness of his look "One glance he snatched as if his last" (217) is again described a few lines after. When the Giaour learns of Leila's death, his eyes are filled with anger, and again we have the image of glazing eyes:

Soon Hatred settled in its place
It rose not with the reddening flush
Of transient Angers darkening blush,
But pale as marble o'er the tomb,
Whose ghastly whiteness aids its gloom.
His brow was bent his eye was glazed. (lines 235- 40)

When he joins the monastery, it is in his eyes that the friars can read about his nature and his life. The reference to his dilated eye could as well be read as a dilated pupil of the eye, which is in fact the state of death. This can be understood as the Giaour's spiritual death which can be metaphorically seen in his eyes, or as a foreshadowing for his near death. Also the curse for vampirism cast on him is visible there. It seems like a look that even tells the whole story about him and makes words unnecessary:

The flash of that dilating eye
Reveals too much of times gone by
Though varying indistinct its hue,
Oft will his glance the gazer rue
For in it lurks that nameless spell
Which speaks itself unspeakable. (lines 834- 50)

When he meets the friars, his eyes have the effect of horror, which perplexes the observers: "As if that eye and bitter smile / Transferred to others fear and guile" (lines 848-9). The eyes of the Giaour bear more significance and add meaning to his suspended speech power.

However, in the end, the Giaour is given a chance to tell his story and it represents his confession to the monk. Although it has been debated, whether it is an actual confession, by calling the friar “confessor” Byron indirectly points to his intention. The Mariner’s almost compulsive telling of his story is analogous to the Giaour’s perpetual life in agony, but his story is locked within himself. The Giaour discovers in the monastery that he is not alone; Leila and Hassan pursue him, the former in his thoughts and visions, the latter through his curse.

The curse as a motif is present in both works. In *The Giaour* there are two curses: one that was sent to Hassan for his sin, which is of minor importance, and the other sent to the Giaour by the fisherman for killing the Muslim chief Hassan, with which vampirism is evoked in the poem. What is more interesting is that this curse can be seen on his brow, “But look 'tis written on my brow! / There read of Cain the curse and crime,” (lines 1057-8). The face is the part of the body, which reveals a crime, and a curse cast on the character in Byron. For the Mariner, it is in the eyes of the two hundred sailors that he sees the curse and this brings him isolation from the crew: he was won by Life-in-Death and they were won by Death; they worked together, pulled the ropes of the ship, but none of them said a word to him, not even his nephew. The curse isolates the Mariner completely, and the curse takes the Giaour to the monastery, where he, too, although among people, experiences utter alienation. For the Giaour, however, it is his power of will that dooms himself to utter exclusion from the religious life in the monastery. Whereas, for the Mariner, it is the horrible traumatic experience that makes him different and unadaptable for the world where the normal natural life cycle happens.

The inner hell endured by each character was earned, yet what is striking is that in the Giaour’s case, the eternal cursed state appears avoidable, but for the Mariner it is deeply rooted in his psyche and has to be repeated compulsively. What both undead characters share, is the striking similarity in the way they have earned damnation as an effect of flawed perception of love. For the Giaour the concept of love is not pure love but thwarted and selfish egotistic desire. His frustrated conception of love is devoid of

real divine love. The Mariner, likewise, is not able to feel love for all living things equally, notwithstanding whether they are beautiful or ugly; initially he does not find a kind feeling in himself neither for the albatross nor for the 'slimy' sea snakes. However, the Mariner is given a chance to change by attaining a more objective and unselfish idea of the world that surrounds him, through recognizing the beauty in these creatures and through prayer. Whereas the Giaour's fatal doom is rooted in his inability to learn and change.

Coleridge's idea of human perception of the world lies in the individual's imagination. The individual's perception is often unclear, and it is through self-reflection and prayer that the person gains better clarity and truthful understanding of the natural and moral laws. Ultimately, this change of perception toward a clearer vision of the world enables the individual's notion of the world to move towards unity with himself, humanity and nature.

Whereas Byron did not show a particular tendency towards theoretical writing concerning imagination or the role of poetry. Although, at times he demonstrates an awareness for religious imagination similar to Coleridge's. Byron's *The Giaour* in particular illustrates his concern with the ideas of the fallen, exile, damnation and redemption. The analysis of Byron's *The Giaour* reveals that, although Byron showed serious doubts about the existence of God and the conception of afterlife, he nevertheless opted for an artistic perception of the world that places real love above all emotions, which brings the individual to psychological unity and to human community.

The characters of the Giaour and the Ancient Mariner exemplify the effects of pursuits driven by lack of pure love towards nature, humans and other beings. While Byron seems less convinced than Coleridge about the nature of the supernatural, he nevertheless seemed to have confidence that reason alone cannot deliver tranquility and give human existence meaning. "Soul[s] in agony" is the equivalent to the inner hells that the characters feel by choosing to understand life without asserting the supremacy of real love over selfish love, or reason alone. The positive side in both cases is that these cursed existences have the chance for change and progress in that they are

steered into a union; for the Mariner—of knowledge and love; for the Giaour—in death with his beloved.

The Giaour and *The Rime of the Ancient Mariner* examine the concept of eternal damnation. These characters are doomed from the beginning of the texts but are never completely saved or succumbed to that state. They exemplify Byron and Coleridge's concept of the nature of life as a "wandering in those desert regions without Paradise" (McVeigh, "Cainne's Cynne", p. 287). Irrespective of the fate of the characters, whether they cease to physically exist, such as the Giaour, or are given a chance to participate in some universal knowledge transfer, the Mariner, it is in the power of the imagination to determine whether their agonies have had a creative effect on their souls.

Chapter 5: Bram Stoker's *Dracula*

The first modern vampire story outlined by Byron is considered *A Fragment*. It instigated the depiction of the Byronic man as a vampire and a satanic character. This short story began a chain of literary reactions to the vampiric and served for the creation of John Polidori's novella *The Vampyre*. It is Byron's notorious personality and celebrity status combined with the characteristics of Polidori's vampire of the title Lord Ruthven as an overtly disguised Lord Byron that initiated the myth about the Byronic hero and changed the face of the vampiric figure into an aristocratic seducer and destroyer of young women. In *The Romantic Agony* (1933), a study on Byronism, Mario Praz unravels the development of the Romantic and the Byronic Hero, and the importance of the vampire-like *Fatal Man* as an anti-hero at the beginning of the nineteenth century (1951). The later part of the century, however, witnessed generally the predominance of the female vampire in English, but in European literature as well, starting from Gautier's "La Morte Amoureuse", Edgar Alan Poe's "Eureka", and the poetry of Baudelaire. In English literature the most supreme representation of fin-de-siècle vampirism is Bram Stoker's novel *Dracula.* Although there is a separation of

almost one hundred years from Coleridge and Byron's vampiric creations, *Dracula* represents a turning point in the development of this literary character, a kind of a bridge between the Romantic representations and the vampiric literature in the 20th and 21st century by setting the stage for images and devices that will become clichés in vampiric literature. As Matthew Beresford describes it, "[it] is perhaps the only occasion where all the different aspects of the vampire, from history, folklore and literature, combine" (2008, p. 138-9)

It is a seminal vampiric work full of symbolism, mainly of sexuality and blood which, although submerged, are central themes. This was not the first vampire novel to connect vampires with sexuality, but it achieved it more completely than any other works before it. This chapter explores the connection between the Romantic texts by Byron and Coleridge and the perpetuation of the myth at the end of the century in one of its most prominent representations. This study of *Dracula* will generally focus on the representation of two types of vampire figures, the newly-turned female vampires Lucy Westerna and Mina Harker, including Dracula's Transylvanian women and the originator of vampirism in the novel—Count Dracula, in order to define the nature of their vampirism and disclose what purpose they serve in the novel with a particular focus on the uncommon use of blood in the novel as one of the main characteristics of literary vampires.

This chapter claims that Stoker utilizes the vampire figures to blur vital categories and distinctions of gender—male and female, basic human physiological needs—hunger and sexual desire, superstition and religion, good and evil. The author operates on the principle of inversion to undermine basic ideas: what is male is often passive, whereas the female is active, assertive with a 'man's brain'; the female, on the other hand, is robbed of the characteristics of a mother and infused with sexual energy and violence. Food, as a basic physiological need, is not only for nourishment but satisfies erotic and sexual urges, and is based on the need for blood. Blood satisfies both, hunger and sexual desire. Superstition rituals and religious paraphernalia tread on a thin line and tend to be conflated into one idea. Whatever is overtly presented as

good, the Crew of Light versus Dracula opposition is subverted by the unreliable text of the novel because of its multiple-point view and lack of documentation. Human gender, sexuality, beliefs and ethical thinking is subverted and degraded. The vampire figure in Stoker collapses normal gender roles, inverts sexual roles and questions our moral judgement of good and bad. But, this is all concealed and submerged in the novel, as it seems to tell a traditional story of a group of good men fighting against a bad vampire; good and chaste women versus child-devouring voluptuous vampire women; and of the victory of good versus evil. However, what is revealed turns to be unreliable and what is concealed tends to subvert the objectivity of presentation. My reading of the novel is as Stoker's way to critique Victorian society with reference to gender norms, sexuality and morality.

Cultural Context

The vampire figure of the nineteenth century has been shaped into a supple metaphor malleable to the impacts of the era's developments and discoveries such as Darwinian theories, Freudian discoveries as well as some quasi-scientific theories such as Cesare Lombroso's criminology. *Dracula* represents a narrative written from different perspectives or 'points of view', encompassing an array of fields—medicine, ethnography, imperialist ideologies, criminal theory, theories of degeneration and evolution, physiognomy, ideas of feminism and so on. There is a sudden change in the nature of the vampire from folklore during the Late Victorian period due to these scientific advancements when the vampire ceased to be merely an impulsive folkloric construction and resulted in, after the publication of Bram Stoker's *Dracula,* a significant product of the entertainment industry of the centuries that followed.

At the end of the nineteenth century, theories related to degeneration and negative evolution began to be gradually accepted. Max Nordau's *Degeneration* was translated in 1895 by William Heinemann, who was also Bram Stoker's publisher (Hoeveler, 2006). In *Dracula* there is an explicit reference to Nordau and Cesare Lombroso when Mina claims that "[t]he Count is a criminal and of criminal type. Nordau

and Lombroso would so classify him" (Stoker, p. 363). There may not be another novel that has invited so many various topics for critical discussion, ranging from its decadence and reverse colonialism themes (Arata, 1990; Boone, 1993; Hughes, 2003), capital and economy (Moretti, 1988; Halberstam, 1995; Houston, 2005), and gender and sexuality (Senf, 1982; Schaffer, 1994; Roth, 2001).

Considered in the broader historical and literary context, Stoker's novel belongs to the "romance revival" of the 1880s and 1890s. It was written during the Late-Victorian period of imperialism, surrounded besides the aforementioned theories of degeneracy also by the emergence of the New Woman movement, scientific and medicine advancement, as well as the practice of psychology, on the one hand and occultism and Spiritualism on the other hand. In this period *Dracula* was not an isolated case, it was part of a literary trend consisting of not only narratives about vampires, but also of fantastic stories and novels, which openly or obscurely centered on sexual discourse and death. The publication of *Varney the Vampire* by James Malcolm Rymer in 1845 is associated with many vampiric tropes that have lasted until today, such as the fang marks on the victims. Although monstrous by nature, this vampire is guilt-ridden and the most sympathetic. Joseph Sheridan Le Fanu's *Carmilla* in 1872 introduced the first lesbian vampire. But of course, the vampire who truly established the modern vampiric conception is Bram Stoker's *Dracula,* published in 1897. *Dracula* and Stoker's later work *The Jewel of Seven Stars* (1903) also reveal the themes of sexual anxiety and death, presented in the characters' sexual appeal to the undead in the forms of vampires and mummies. In fact, Stoker openly admitted: "A close analysis will show that [the] only emotions which in the long run harm are those arising from sex impulses, and when we have realized this we have put a finger on the actual point of danger" (as cited in Spear, 1993, p. 179). Stoker's observation shows his awareness of the relationship between danger and sexuality, which may help to explain why he often represents figures of danger, such as vampires, in forms which are also sexually appealing. In the case of *Dracula*, the sexualized figures are women; the male vampire figure has acquired other forms and representations.

Stoker was probably familiar with some psychoanalytic texts, such as Kraft-Ebbing's *Psychopathia Sexualis*, which was published eleven years before Stoker wrote his masterwork. There is also evidence that Stoker had studied contemporary sciences, among them psychoanalysis (Glover, 1996). David Glover remarks that Stoker shows knowledge of physiognomy in his novels, but also that "by the turn of the century, physiognomy was becoming a far less secure discipline than it once had been, psychology was becoming an increasingly well-established specialism, and selected ideas were beginning to filter into ordinary, educated discourse" (1996, p.76). Stoker's familiarity with psychoanalysis and Freud's ongoing work, and its influence on his work was also affirmed by Nina Auerbach (*Woman and the Demon: The Life of a Victorian Myth*, 1982, p. 24). Furthermore, Ken Gelder states, "the doctors in this novel are themselves psychoanalysts of a kind, doctors of the brain or mind" rather than merely of the body (1994, p.66). Joseph Andriano has noticed the influence of contemporary sciences on Stoker's novel claiming, "*Dracula* reflects anxieties about Darwin's discovery of the intrinsic link between men and beasts, and anticipates Freud's discovery of the id by only a few years" (1993, p.106).

Another important aspect revealed in Stoker's novel is the nineteenth-century attitude toward women. Lisa Hopkins observes, "Women are constantly represented throughout Bram Stoker's fiction as sites of strangeness, uncertainty and dangerous, unpredictable sexuality" (1998, p.134). The reason for such depictions of women was often seen in the way women were treated in a society, which was generally a masculine one. In the words of Bram Dijkstra:

> For the men of the second half of the nineteenth century—who strove to soar upward into the empyrean of intellectual transcendence upon the shoulders of their ever-pliant, gratefully suffering wives—it seemed that the pleasures of the body were to be paid for with death. The womb of the woman was the insatiable soil into whose bottomless crevasses men must pour the essence of his [sic] intellect in payment for lewd enticements. The hunger of the beast was in her loins, and the hunger of the beast was the hunger for blood. Woman's bestial

> couplings, her tendency to atavistic reversion, brought out the beast in man. The conjoining of bestial woman with the remnant of beast in man could only spawn human animals, evil creatures from the distant past coming back to haunt civilization: hungry, half-human sphinxes, winged chimeras – blood-lusting vampires all. (1986, p. 334-5)

The conflict arose, as women were simultaneously perceived as nurturing beings and inciters of dangerous sexuality. As sexual sin was condemned with death, Dijkstra accounts for the literary and artistic representations of dead or dying women. He explains that women "whose 'animal energies' made them threatening, active forces while alive could be brought back into the realm of passive erotic appeal by [artists] who chose to depict them safely dead" (1986, p. 56). The depiction of the dead woman who sacrifices herself for the sin of the man's flesh did not obliterate the notion of the women as source of sexual danger. From a male perspective, as Dijkstra proposes a woman possesses the ability to be "an 'unconscious siren' even when on the verge of death" (1986, p.58).

In addition, medical advancements at that time discovered an intimidating side of women—they had a "generally anaemic constitution—women's blood was thinner, more watery than men's . . . —and their inevitable periodic blood loss" led medical experts to suspect that women had "a constitutional yearning for this tonic" (1986, p. 336). This could easily lead to the assumption that women, in a given situation, could turn into bloodthirsty creatures, "that for woman to taste blood was to taste the milk of desire, and that such a taste might turn an innocent, inexperienced woman into an insatiable nymphomaniac" (1986, p. 347). Therefore, it was easy to arrive at the link between women and vampires, and "as a daughter of the moon, woman could hence easily become an actual vampire" (1986, p. 337).

Dracula's creation was engulfed by two conspicuous anxieties of the period: women as sexually alluring seductresses and bloodthirsty creatures. This is what directs Auerbach to conclude, "It is fashionable to perceive and portray *Dracula* as an emanation of Victorian sexual repression" (1982, p. 24). According to Robert Tracy the

vampire figure offers “a metaphoric vocabulary to represent certain obsessions and anxieties not otherwise admissible into literature” (1990, p. 35). Phyllis Roth defines the novel as “a disguise for greatly desired and equally strongly feared fantasies” (1988, p. 59). In addition, Bentley states, “what is rejected or repressed on a conscious level appears in a covert and perverted form” (1988, p.26). So, “the traditional view of vampirism as a species of demonic possession to be cured by spiritual means survives in the novel, but it has been partly displaced by a more modern attitude which sees vampirism as a disease and a perversion” (1988, p.31). He further claims, “the apparatus of the vampire superstition, described in almost obsessional detail in *Dracula*,” can be seen as “the means for a symbolic presentation of human sexual relationships” (1988, p.26).

The Vampire Women

The female vampires in *Dracula* outnumber the male vampire, which is Dracula himself. The male vampire’s name in the title of the novel imposes the conception that Dracula is the active adversary, whereas “the fact is that the scenes of vampire sexuality are described from the male perspective, with the females as active assailants. Only the acts of phallic aggression, the killings, involve the males in active roles” (Roth, 1988, p.64). In addition, as Andriano notes, Dracula’s female vampires are “very sexy. [They do] not smell putrescent like Dracula, who always has about him the noisome odor of rotting flesh” (1993, p. 107). The female vampires’ attack is overtly seductive. Early in the novel, Jonathan Harker is victim of the female vampires’ attack as a guest in Count Dracula’s castle. Despite the Count’s advice not to ramble unescorted in the castle, Harker meets three tempting women whom he repeatedly describes in his journal entry as voluptuous: their lips are “voluptuous” and move “with a deliberate voluptuousness” (Stoker, 1998, p. 69). The nature of their advances toward Harker looks purely erotic, as Bentley notices: “Although their nominal intention is to suck Harker’s blood, the advances of the women and Harker’s responses are, throughout this significant episode,

consistently described in sexual terms." (1988, p. 26) In his journal, Harker particularly focuses on the physical description of the strange women that approach him:

> Two were dark, and had high aquiline noses, like the Count and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, as fair as can be, with great wavy masses of golden hair and eyes like pale sapphires. I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. 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. (Stoker, p. 69)

The reason Harker gives this elaborate description of the women is that they arouse a physical response in him. Elizabeth Bronfen suggests, "The thought of being kissed by an undead feminine body which is 'both thrilling and repulsive' evokes an anticipation of 'languorous ecstasy'" (1992, p. 320). Harker acknowledges his longing to be kissed by these seductive women, but he immediately suffers guilty feelings: "It is not good to write this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth" (Stoker, p. 69). Another interesting part of the description of the vampire women is his arising fear from being kissed by "those red lips," which shows a visceral fear of another kind of kiss. Carol Fry in "Fictional Conventions and Sexuality in *Dracula"* asserts "The vampire's kiss on the throat and the lover's kiss are easily made one in the reader's mind, and . . . can be made parallel in the popular imagination with the love bite or the phallic thrust" (1988, p.37). The dark female vampire further observes, "He is young and strong, there are kisses for us all" (*Dracula* 69), which complements the comparison, "mak[ing] the parallel between seduction and vampirism more apparent" (1988, p.37). Harker quickly overcomes the fear and continues with elaborate description of the sexual aspect of the attack:

> The fair girl went on her knees and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed about to fasten on my throat. Then she paused, and I could hear the churning sound of her tongue as it licked her teeth and lips, and could feel the hot breath on my neck. Then the skin of my throat began to tingle as one's flesh does when the hand that is to tickle it approaches nearer – nearer. I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. (Stoker, p. 69-70)

As Glen Barclay asserts, the passage depicts "explicit, coherent, and obsessional" eroticism (1978, p.49). Nominally, it looks obvious that one of the female vampires is about to bite Harker on the neck. But the used vocabulary permits another reading, in which Glen Barclay has observed the performance of oral sex by substituting the word "neck" with the male reproductive organ we get a completely different context of the passage, although perhaps not a very persuasive one. The erotic scene is astonishing, as is Harker's captivated passivity in yielding to sexual fantasies. As Kathleen Spencer posits, "What we see and he does not, at this moment, is that he is risking not the 'little death' of orgasm, but the real thing" (1992, p.215). The parallel of this scene with an orgasm is complemented by Harker's final sentence in his journal entry: "Then the horror overcame me, and I sank down unconscious" (*Dracula*, p. 71). His loss of consciousness here depicts a sexually exhausted man who falls into relief. The effect that the vampire women produce on Harker with their seductive looks and actions is parallel to autoeroticism, which creates the feeling of corruption in him. It is not as much physical corruption as much it is a moral one. He feels he has betrayed Mina and tainted their future marriage life. The female vampire women are used as sexual victimizers who pollute the purity and moral faithfulness of marriage. They are utilized

to mask the representation of forbidden sexual desire and actions, but also to present sexuality as a non-reproductive and corruptive activity, which has the power to destroy marriage and subvert natural life. Even if we don't find Harker's physical reaction of this orgiastic encounter with the vampire temptresses as very persuasive, at least in his erotic fantasy Harker morally betrays Mina. He is morally 'corrupted' by the vampiric presence. Stoker uses the erotic side of the vampiric conception to imply moral pollution and degradation of the victim. Harker loses his purity the way Mina will be robbed of her purity later on in the novel after the encounter with Dracula. Stoker could be ironically depicting the common discussions in society at the time about different kinds of non-reproductive sex, among them masturbation and same-sex relations, which were considered as parasitic and polluting the body of individuals, and also weakening the body of the whole nation. Besides the fact that the later action was proclaimed an act of sodomy and banned by law, this also meant that it was regarded as a criminal act and as such, it corrupted and degraded the morality of the nation.

What we can also see is that Harker is not saved by his intentions and will, but by Count Dracula's timely arrival. As Griffin concludes, "For the first time vampirism is linked with stifled obsessive sexuality, all the more urgent because forbidden; and this sexuality is represented as female" (1988, p. 139). Nevertheless, Harker is eventually saved from the harms of female vampiric sexuality to become the focus of the Count's homosexual desire, as Kathleen Spencer calls it, "How dare you cast eyes on him when I had forbidden it?", Dracula frantically asks the three vampire women. "This man belongs to me!"—he continues and one of the vampire women answers with a laugh, "You yourself never loved; you never love!" Casting an attentive look at Harker, the Count softly whispers, "Yes, I too can love" (p. 39). This scene dismisses any possible suspicion about the link of sex and violence in the novel, but also hints to homoeroticism. Thus, Spencer designates, "Dracula's own language conflates erotic desire and feeding; the mouth both kisses and consumes, the same organ gratifying two distinct hungers" (1992, p. 216).

The vampire's oral desire for blood has been often explained as oral sadism, in which blood is substitute with semen on a subconscious level. The first critic to propose this was Ernest Jones in his 1931 monograph “On the Vampire”. According to him the vampire figure "yields plain indications of most kinds of sexual perversions” (p.398). Jones was also the first who noticed the psychological parallel between blood and semen in vampire from legend (p. 411). Jones's psychoanalytic exploration of the vampire also offers an additional insight into vampirism and regression:

> When the more normal aspects of sexuality are in a state of repression, there is a tendency to regress towards less developed forms. Sadism is one of the chief of these, and it is the earliest form of this—known as oral sadism—that plays such an important part in the vampire belief. (pp. 411-12)

That is one of the roles that Stoker assigns to his vampires: they are used as tropes to veil forbidden sexual activities. Even if the readers suspect of what Stoker is hinting at, the story is about vampires and they are not the same ‘breed’ as humans. The three vampire women show the corrupting potential of vampires to infests humans with voluptuousness and bloodthirstiness.

Lucy Westerna

Count Dracula’s first victim is Lucy Westerna. Bentley states that Lucy and all of Stoker’s “‘living’ characters . . . are, both the women and the men, models of chastity” (1988, p. 26). Everyone who is alive in the novel is represented rather too ideal. The band hunting for Dracula “speak of love and marriage rather than passion”, whereas passion is left to “the realm of the vampire, where, because orally displaced, they can be allowed representation” (Spear, 1993, p. 191). Mina Harker and Lucy Westerna are the ideal females in the novel, who, according to Dijkstra represent, “the success and failure of modern man’s arduous attempts to acculturate woman to the civilized world.” (1986, p. 334) The first is a symbol of the success, while the latter appears to be the failure of man’s attempts. Lucy’s failure is often attributed to a flaw in her character, by that

referring to her promiscuous side revealed when she wishes she could marry all three of her suitors in order to save them from being unhappy (*Dracula*, p. 91). It is suggested that her "sexuality is not under imperfect control" as also evident by her sleepwalking, "a habit traditionally associated with sexual looseness" (Spencer, 1992, p. 209-10). Lucy is virginal and naive in life, but becomes a sleepwalker after the vampire's possession of her. When the group of three males led by Van Helsing enter her tomb to prove that she has turned into a vampire, they see a different, a more daring-looking and erotically appealing Lucy.

> When Lucy—I call the thing that was before us Lucy because it bore her shape—saw us she drew back with an angry snarl, such as a cat gives when taken unawares; then her eyes ranged over us. Lucy's eyes in form and colour; but Lucy's eyes unclean and full of hell-fire, instead of the pure, gentle orbs we knew. (Stoker, p. 249)

The physical depiction of Lucy emphasizes the changes she has undergone in her transformation into a vampire. As in Harker's account of the beautiful female vampires, Seward's description of Lucy applies frequently the world voluptuous: she has turned "to voluptuous wantonness" (Stoker, p. 249); her face is "wreathed with a voluptuous smile"; her voice has "a languorous, voluptuous grace" (Stoker, p. 250); and she speaks from "a bloodstained, voluptuous mouth" (Stoker, p. 252). As a vampire, Lucy transforms into a "predatory voluptuary, a sexual animal, unable to hide her evil from others" (Dijkstra, 1996, p. 94), more like Dracula's Transylvanian women that Harker met. Lucy openly expresses her desire for Arthur in the presence of all the men in her tomb: "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!" (Stoker, p. 250). Her "living" presence in her tomb is a strange parody of Christian resurrection. We are presented with weird scene of a body that has died, but has risen from her grave. This resurrection however is not through the grace of God, but the result of the works of Dracula's evil intentions. Gail B. Griffin calls the scene "a mock- Resurrection, where Lucy's apostles find an empty tomb and meet with their risen beloved, as the moon

emerges from the clouds" (1988, p. 141). Lucy's plea to her fiancé to join her represents an invitation for him to share her deathbed, and Arthur seems unable to resist her plea. He "move[s] his hands [away] from his face, he open[s] wide his arms" (Stoker, p 250) to embrace her. However, the embrace of the revenant future bride brings death rather than continuation of life by creation of marriage union and partnership, resulting in procreation as the natural outcome of it. Lucy's devilish transformation is an inversion of the image of the beautiful and peaceful bride who is about to be united with her chosen in a marriage union. Stoker undermines the notion of marriage by diminishing it to a life-threatening and corruptive embrace of a vampire.

> Never did I see such baffled malice on a face; and never, I trust, shall such ever be seen again by mortal eyes. The beautiful colour became livid, the eyes seemed to throw out sparks of hell-fire, the brows were wrinkled as though the folds of flesh were the coils of Medusa's snakes, and the lovely, bloodstained mouth grew to an open square, as in the passion masks of the Greeks and Japanese. (Stoker, p. 208)

The scene that follows is a distressing one, as it represents the violation of Lucy's body resembling rape, accompanied with church paraphernalia, and Harker, Quincey and Van Helsing watching the scene and chanting as Arthur drives the stake through Lucy's heart. The group of Lucy's three suitors as part of the attack mirrors the trinity of the vampire women that attack Harker in Dracula's castle. A The penetration with a stake symbolically stands in the minds for the act of coitus and figuratively represents Lucy and Arthur's marriage consummation. On the other hand, the act of staking as a generally known concept for vampire killing has a biblical connection with staking Christ on the cross. In the biblical sense, it provides salvation, but within Stoker's narrative, it brings Lucy's death—another inversion of the religious scene. It is not clear whether it is the act of staking that actually redeems Lucy from the entrapped space between life and death, but it has a strange effect on Lucy's corpse. It "shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam" (Stoker, p. 254). These movements are

similar to the convulsions the Mariner's experiences before he begins telling his story. For him as well as for Lucy it means the beginning of the deliverance from the suffering of eternal damnation. However, the act also seems to imitate signs of an orgasm. Once Lucy is completely dead, her purity is back: "One and all we felt that the holy calm that lay like sunshine over the wasted face and form was only an earthly token and symbol of the calm that was to reign forever" (Stoker, p. 255). Finally, the threat of the sexualized vampire woman has been taken over by death.

The fact that all of the men gave Lucy blood through transfusions so that she does not become un undead, makes them all her husbands; they have mixed their bodily fluids with her—one of the basic functions of marriage. The exchange of blood as equivalent to marriage is present at several points in the novel. Dracula's drinking Lucy and Mina's blood is also a kind of marriage bond, as after it these women experience a psychic bonding with the Count. On a symbolic level, it is evident how vampirism and blood transfusion can be analogous to marriage through the mixing of fluids in the sex act. By "mixing blood" in marriage, there is procreation, whereas mixing blood through drinking it in *Dracula* leads to procreation of new vampires. The vampire's blood consumption is an act of penetration and exchange of fluids, which creates new vampires. Lucy's negative resurrection into a vampire woman has transformed her into a satanic parody of wife to Dracula and all the men that gave her blood through transfusions, and a mother to all the subsequent men that she will victimize and transform into vampires. She has also been caught consuming the blood of a small child, like Dracula's vampire women, and as Griffen remarks, "she has become a demonic mother-parody, taking nourishment from children instead of giving it, as do the three women at the castle" (1988, p. 143).

With her descent into a state of vampirism, Lucy becomes simultaneously a more grotesque and more sexualized figure. Her state of a sexualized undead woman is capable of absorbing the men to complete enervation. Her vampire sexuality draws their masculine vitality and wastes their psyche and bodily fluids. This a parody of the act of natural sexual intercourse, as instead of creating new life, the act of the vampire's

"penetration" creates death and degradation. The satanic aspect of the vampire's attack is centered in her sexuality and its capacity to create disorder by reverting the natural process of procreation. And, as Dracula is the source and originator of this evil, the idea of Dracula as a force of satanic creation is quite appropriate.

In the tomb scene, when Lucy is about to bite Arthur, it is with a crucifix that Van Helsing is able to ward her off. When she makes a dash for the tomb, she is unable to enter it as Van Helsing has sealed it with sacramental Host. The Host is part of Christian Communion, the symbolic consumption of Christ's blood and body, of which vampirism is the negative image. This negative parallel can be seen in Lucy's staking as a way to destroy the vampiric in her and stop the endless state of suffering of neither being dead nor alive, and Christ's redemption through being 'staked' on the cross as a sacrifice. For Christianity, Communion represents the promise of eternal life, a state that is subverted by the undead state of the vampire. The vampire offers eternal life through transgression and defilement of humans. This figure sustains itself on the blood of humankind and the prevention of mortality by producing degradation and subversion of natural life cycles. Stoker evidently uses the Christian symbol of the cross in the fight against the vampire. This adheres to the superstitious way of destroying a vampire. But, this sign has also been defined by J. E. Cirlot in "A Dictionary of Symbols" as an ancient emblem of universal order in its ancient figure as swastika as the axis of the cardinal points of "a solar wheel" (1971, p. 323). Vampires are satanic as they parody the Christian eternity of universal order and blessed afterlife, and threaten to diminish the whole human race by spreading their contagion:

> When they become such, there comes with the change the curse of immortality; they cannot die, but must go on, age adding new victims and multiplying the evils of the world; for all that die from the preying of the Un-Dead become themselves Un-Dead, and prey on their kind. (Stoker, p. 211)

Stoker's treatment of blood in the novel requires specific attention. Blood is significant as it is the means by which vampirism is transmitted. Vampirism is a communicable disease in *Dracula*, and instead of giving life it pollutes and degrades it.

The role of blood will be discussed later in the chapter. It is also notable how scientific methods, like Van Helsing's "operating knives", are combined with superstition, such as garlic and the Host, to prevent vampirism in the novel. Van Helsing is the advocate of the combination of science and faith in his conversation with Seward about the "possible impossibilities" (Stoker, p. 188-190). Science and superstition seem to be conflated in the character of Van Helsing. While Rosemary Jann asserts that "Stoker may suggest that the reality of the supernatural exposes the limitations of materialist science, but he ultimately lines up on the side of this science's truth-finding methods" ("Saved by Science? The Mixed Messages of Stoker's Dracula", 1989, p. 283), John L. Greenway posits that Victorian science is a type of "structured ignorance" ("Seward's Polly: Dracula as a Critique of 'Normal Science'", 1986, p. 230). These strands of criticism on the use of scientific methods and superstitious rituals in *Dracula* represent the clash between science and faith in Stoker's time.

Mina Harker

Mina is the other female character who is the focus of the vampire's attack. She is the organizing force and intelligence of the narrative. With her typewriter, she transcribes Harker's shorthand, the phonograph recordings, and the longhand of the several contributors into a narrative, which represents the novel itself. However, the modest school teacher means much more to the group of vampire hunters. They have all bonded with her in meaningful ways, she is their center, their "star and . . . hope" (Stoker, p. 239). Van Helsing talks about her as the "wonderful Madam Mina! She has man's brain—a brain that a man should have were he much gifted—and woman's heart" (Stoker, p. 232). However, this center will become misbalanced as Dracula has been invited into the asylum by Renfield, and succeeds to victimize her in her sleep. After Mina's first attack by the count, Renfield is attacked by Dracula and they find him covered with blood. After the urgent operation and Renfield's coming to consciousness, they learn that Dracula had steered Renfield into inviting him into the asylum. Stoker follows the tradition of vampires from legends who were believed to enter a house only

if invited. This vampiric characteristic was evident earlier in Coleridge's “Christabel”. Even in *The Rime of the Ancient Mariner*, the scene of the spectre boat carrying the supernatural figures does not come near the Mariner’s ship before the Mariner sucks blood from his hand and is able to call for help. It is actually because of the invitation of the Mariner that vampire figure enters his life. Renfield also remembers his meeting with Dracula after he had invited him in the asylum:

> When the moon got up I was pretty angry with Him. When He slid in through the window, though it was shut, and did not even knock, I got mad with Him. He sneered at me, and His white face looked out of the mist with His red eyes gleaming, and He went on as though He owned the whole place, and I was no one. He didn't even smell the same as He went by me. I couldn't hold Him. I thought that, somehow, Mrs. Harker had come into the room. (Stoker, p. 277)

With the mixing of their blood Mina and Dracula are united in a kind of vampire marriage. However, blood is contagious—Mina’s blood has changed Dracula as well. Renfield, although represented as a lunatic, is endowed with a special ability of perceptiveness and can sense Mina's blood when he meets the Count, but it is also a trait of animality. Having in mind his zoophagous nature, this ability of Renfield is understandable. He was also able to perceive the change in Mina when she had come to see him that day, "she wasn't the same; it was like the tea after the teapot had been watered . . . I don't care for the pale people, I like them with lots of blood in them, and hers had all seemed to have run out" (Stoker, p. 277). Not only had Mina been infected by the loss of blood in the vampire’s attack, but Dracula has also been infected with her blood. Stoker is presenting blood not only as a life sustaining liquid, but also as a substance which pollutes. A fluid that is also contagious, much like the venereal diseases that were easily contracted and incurable at that time. The association between vampires and infectious diseases is not novel. Nicola Nixon has also noted, “Vampirism, with its connotative yoking of sexuality and contagion, has a long history of being linked to the horrors of venereal diseases—syphilis in particular” (1997, p. 118). Whereas James Twitchell has further explored the idea:

> Two centuries ago many diseases were misdiagnosed as being the result of vampire activity: pernicious anemia, a blood disorder where the victim shrivels up, needing new red blood cells to survive; porphyria, in which the photophobic patient's teeth and hair take on a fluorescent glow; tuberculosis, where the early symptoms are weight loss and the later coughing of blood; cholera, in which whole populations are slowly decimated; and, of course, the one still with us today, cancer. The most horrendous of all human decimations was the plague . . . The cause was simply unknown then, and although we now know that the plague was carried to humans from rats via fleas, it was certainly more "logical" to use the time-tested explanation that had satisfied previous generations: the city was a victim of a vampire attack. (1981, p. 19)

The emergence of queer vampirism after 1980s is not uncommon with reference to the strengthening movements for gay rights as blood became of utmost significance to the queer communities. The discovery of HIV and AIDS, which were first related to gay men, established the conception of blood as a source of decay, and simultaneously blood is the sustaining fluid of vampiric existence. These diseases threatened life; the way vampires come to consume human life. Thus, the metaphoric representation of the fatal disease found its vivid representation in the vampire figure.

Vampirism containing the idea of infected blood, not only proposes the distress of sexually transmitted diseases such as syphilis, but also largely, the horror of moral degradation that it entails. As syphilis spread into an epidemic at the time Stoker lived, it is likely that it had contributed to the persistence of the vampire myth, especially having in mind that many writers at that time contracted or died of syphilis, including Guy de Maupassant and Baudelaire. The "love-disease theme" has inspired some of his most intense vampiric poetry (Carter, 1979, p. 79). One of Baudelaire's greatest vampire poems is "Les Metamorphoses du vampire" where the satanic aspect of corruption is depicted in tension with desire. Schaffer also adds Oscar Wilde and Bram Stoker on the list (1997, p. 481, n8). Stoker is also believed to have been infected with syphilis while writing *Dracula* in the 1890s (Wolf, 1997, p. 146). Although the argument is not a firm

one, as it would have been too early while writing the novel to feel the effects of it. However, it is possible to see the vampirism in *Dracula* as a metaphor for the occurrence of this fatal disease in 1890s, which had similar significance for the readers as the spread of AIDS during the 1990s (Miller, 2006).

During Dracula's second attack on Mina, the band take Host and crucifix with themselves and rush to her bedroom. They become witnesses of an appalling scene of Mina and Dracula, with Harker lying in a perplexed state next to his desecrated wife:

> On the bed beside the window lay Jonathan Harker, his face flushed, and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw it we all recognized the Count—in every way, even to the scar on his forehead. With his left hand, he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. He then makes her drink blood from his breast. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast, which was down the man's bare breast, which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. (Stoker, p. 279)

Mina is undergoing something more dreadful than the previous attack by the vampire. She is made to drink his blood and his polluted blood enters her body and transforms her into a creature of his kind. As Lucy's eyes are described as "unclean" (p.249) when Mina is infected with vampirism, she exclaims "Unclean, unclean! I must touch [Jonathan] or kiss him no more!" (p. 264) This exclamation is an almost direct allusion to the Bible, where it is instructed: "And the leper in whom the plague is . . . he shall put a covering upon his upper lip, and shall cry: 'Unclean, unclean!'" (Leviticus, 13:45) She is infected with the disease of vampirism like leprosy, syphilis or any infectious disease, and it is transmitted by the substance of blood. The vampiric in Stoker serves to denote a disease-like transmitted state which either leads to an eternal

damned state or salvation into death if the life of the undead is extinguished by human physical action. The leprosy motif employed for Mina connects her with the female Life-in-Death figure from *The Rime*, which also brings a change of the nature of the Ancient Mariner, and he is transformed, as vampirism transforms Mina and changes her love towards Harker. As the small amount of the blood on her lips, which cannot be rubbed off she explains may bring the vampiric infection upon him as well. Despite the Crew's efforts to defend Mina from the Count's attack, some things are unavoidable, like Poe's 1842 short story *The Masque of the Red Death*. The Red Death disease that emerged in Prince Prospero's land, for which the "Blood was its Avatar", turned out to be an unavoidable peril. Despite the prince's efforts to guard himself off in an abbey, the Red Death arrives at his ball in a mask, bringing death to the prince and all the guests. It enacts the conclusion that evil and danger, whether in the form of viruses or bacteria, or supernatural figures that bring death or life-in-death, as in *The Rime*, are unavoidable and cannot be prevented. Vampirism, in Stoker, in addition thwarts the natural marriage relations in the sense that natural physical contact between the couple is prevented by the danger of infection.

Another point that can be added to Dracula's vampirising of Mina is that by drinking blood from his breast, Mina has been symbolically married to Dracula by the exchange of bodily fluids as much as she is Harker's wife by a religious ritual. This is one of the most religiously saturated passages of the novel as it is reminiscent of St. Catherine of Siena who bent and kissed or drank from Christ's side wound pointed out by Gil Anidjar (2014, p. 199). The religious connotation of Mina's drinking from the vampire's wound is subverted and it does not bring blessedness, but rather corruption and damnation, and represents a parody of the Eucharist by depicting Dracula as a Christ-like figure. Whereas, Christ's blood-shedding brings redemption, and Dracula's blood infects Mina bringing eternal damnation. Dracula's words: "And you, their best beloved one, are now to me flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for awhile; and shall be later on my companion and my helper," (Stoker, p. 285) point to another biblical allusion that Stoker clearly utilizes—the scene

when God creates woman and Adam states: “This is now bone of my bone, and flesh of my flesh.” (Genesis, 2:23) The author takes this quote to a different level, adapting it to present not only the vampire’s infection and transformation of Mina into his own kind, but also to subvert natural marriage into an unnatural union that brings decay. The vampiric exchange of blood becomes a means, which simultaneously symbolizes marriage and perverts it.

Ann McWhir has also noted the religious connotation (*Pollution and Redemption in Dracula,* 1987), "this is clearly . . . a parody of marriage and communion. Unlike the pelican of the bestiaries, rending her breast to feed her young and thus the type of a loving Redeemer, Dracula rends his breast in order to pollute his victim: his act is a rape of blood that desecrates her marriage vows and pollutes her flesh” (p. 38). As Dracula announces, the defilement will be transmitted through Mina to the men who love her and will spread as an epidemic. "You shall be avenged in turn; for not one of them but shall minister to your needs" (Stoker, p. 285). Dracula’s vampirism will contaminate them through the woman they admire, and this is part of his plan to dominate Britain by creating a nation of vampires.

Mina has become a polyandrous wife, similar to Lucy but not through transfusions, rather by the deep connection, she shares with each of the men of The Crew of Light, but she has also a telepathic bond with Dracula. This enables Dracula to use Mina against his enemies and she has become Dracula’s instrument for his infectious machinations. When her forehead is marked by Van Helsing with the Host in order to be sanctified, " It had seared it—had burned into the flesh as though it had been a piece of white-hot metal" (Stoker, p. 293). The sign on Mina’s forehead resembles the mark of the chosen of God, but in this case, she is the chosen of Dracula, the evil force of chaos and destruction, the opposite force of the benevolent God who brings universal order. It is not until Mina is saved from turning into vampire that the visible sign of her desecration disappears.

Mina’s transformation is inward as much as it is an outward one. However, as a woman whose nature is intrinsically good and chaste, she is more appalled by the fact

that Dracula has possessed her will, than the fact that he has drained her blood. She is horrified when she realizes that, "strangely enough, I did not want to hinder him. I suppose it is a part of the horrible curse that such is [sic], when his touch is on his victim" (Stoker, p. 287). The inability to resist the act of blood drawing can even be extended to the sphere of biology in the case of the vampire bat in Bolivia, for instance, whose saliva contains an anesthetic substance, which numbs the tissue, so people who are bitten can actually not feel the bite. What seems like Mina's silent consent or her inability to fight back Dracula's violation is a moment, which is indicative of cases of rape victims when they are too frightened to resist the victimizer (Dana Berlinger, 1991). Psychologists have pointed out that there are certain responses to trauma that are often regarded as evidence of unreliability of the violence of the act, but neurobiological research has shown that paralysis and often inability to recall the exact timeline of the incident, are not only legitimate, but common. The expected fight-or-flight response to danger could be actually called "fight, flight or freeze." It has been common in cases of trauma like rape that "victims can be rendered involuntarily immobile, becoming either paralyzed or limp as a result of the brain and body's protective response," according to psychologist Veronique Valliere (*She didn't fight back, 2017*). It could be exactly this kind of psychological violation and paralysis that Mina was experiencing which later made her feel ashamed of, like the self-blame syndrome of rape victims.

Stoker's positive rendering of Mina's character provided her with extraordinary will to overcome Dracula's assault and inhibit the spread of corruption. Mina manages to defeat the dangers of complete physical and psychological vampiric pollution and degeneracy.

Stoker's treatment of Mina and Lucy can be taken as an attempt of feminist commentary. Stoker's mother Charlotte, who was highly active in promoting the rights of women had been the most compelling influence on Stoker (Ludlum, 1962). *Dracula* represents *a* bold representation of contemporary ideals of gender identity, and assisted to covertly depict the image of the New Woman in the character of Mina represented as the hope against sexual victimization as a threat in society. Mina with

her perfection in character epitomizes the force of this modern feminist cause. Lucy, like Mina, displays qualities of the New Woman, but Mina is the ideal, whereas Lucy stands for the more primitive virtues of femininity. She is sexually progressive and the largest amount of erotic imagery in the novel is around her. Stoker seems to be using her image to expound his voice on Victorian morality, particularly female sexuality as an evil to be expelled before it distorts traditional gender roles. Lucy is a promoter of one type of feminist rights, and Mina of another. But by assigning both characters specific representations but different fates: Lucy is destined to die because of her open sexual behavior, whereas Mina survives to be the only mother at the end of the novel, Stoker clearly points which is esteemed and which is scorned. In this light, Stoker is offering an assertion of ideal femininity and outlining the model for the New Women.

By the end of the novel, two of the characters are dead; Lucy and Quincey Morris, Mina and Jonathan have come close to death-in-life by the corruption which vampirism transmits. Dracula has been destroyed, and England has been preserved from vampiric colonization. Seven years later, Jonathan and Mina have a son, Little Quincey, whose introduction in the novel represents the reinstatement of "natural" order as it is a child of human heterosexual marriage, but Stoker covertly suggests: "His bundle of names links all our little band of men together" (p. 541). The child also carries within him the blood of all the men through the blood transfusions. In addition, what Maurice Hindle calls “the strangest and most chilling ambiguity” (2003, Introduction xxxv) is the fact that Dracula’s bloodline probably continues in Mina and Jonathan’s child. This reinforces the problem of reliability of the main storyline. By the time we reach the last word of the novel, we are left in wonder whether Dracula was completely destroyed or not; whether he turned Lucy into a vampire or her death was merely an unreasonable violent act of the men in the novel; whether Mina was forced or she willingly surrendered to Dracula’s charm; and finally whether Dracula posed a real, objective threat to the other characters in the novel or it has all been a projection of certain anxieties and fears in humans’ psyche which created this undead threat. These issues will be addressed in the final part of this chapter.

Count Dracula

Dracula's vampiric nature has a unique and rather ambiguous representation in Stoker. He is partly or was once human. He is East European, probably Slavic—a descendant of the Szekelys. Stoker is also credited for the connection of his vampire with the historical figure Vlad the Impaler. Although this argument is not sufficiently evidenced, for the majority of people nowadays these two figures have become identical. In fact, there is evidence that Vlad the Impaler was not a direct source for Stoker's character. As Miller asserts (2006), Stoker's working papers disclose that when he started work on the novel, Stoker's character was initially called Count Wampyr, but during the summer spent in Whitby, he borrowed William Wilkinson's "An Account of the Principalities of Wallachia and Moldavia" (1820) from the Whitby Public Library, in which he came across a brief reference to a "Voivode Dracula". This character is never addressed as Vlad in the book, Miller affirms, nor does Stoker ever mention Vlad the Impaler.

> Who was it but one of my own race who as Voivode crossed the Danube and beat the Turk on his own ground? This was a Dracula indeed! Woe was it that his own unworthy brother, when he had fallen, sold his people to the Turk and brought the shame of slavery on them! (Stoker, p. 43)

In fact, according to Miller, there was a footnote in Wilkinson that "Dracula in Wallachian language means Devil", which caught Stoker's attention (as cited in Miller, 2006, p. 9). Stoker complemented his writing with Romanian history based on material from other sources, which is clearly explained in his notes, and outlined the character and history for his Count Dracula. Despite the similarity between the Impaler's means of execution by impalement and the destruction of the vampire by staking, there is no direct evidence of Stoker's intention to depict this, and it is generally accepted that Stoker did not purposely take the historical figure as the basis for his character. Nevertheless, we cannot deny that the common misconception did not help in the future molding of this character.

Stoker's Dracula belongs to an old feudal aristocratic line. Although he considers himself a descendant of Attila and is proud of his people's heroic fight against the Turks, being a vampire he does not belong to a nation or community, except for the vampire community he is the progenitor of. He is a foreigner and an isolated figure in Transylvania and in England, who is commonly represented as evil and selfish. In this sense, he is depicted very close to the folkloric vampire, as well as Coleridge's isolated Mariner and Byron's solitary Giaour. The band of vampire killers, by contrast, is generally presented as good, brave and united into a community by their devotion to Mina and determination to destroy the vampire. The opposition good versus evil and the fight against the evil is the underlying theme of *Dracula*. As Renfield explains, what originates from God is noble, "gentlemen, who by nationality, by heredity, or by the possession of natural gifts, are fitted to hold [their] respective places in the moving world" (Stoker, p. 244), and that which stems from the devil is the "criminal type" which is Dracula himself and the only human allies he has—the Gypsies, whom Lombroso also lists in his criminal type. The contagion by Dracula involves racial, that is vampiric, as well as moral pollution. From the point of his opponents, the self-proclaimed guardians of humankind's purity, Dracula's criminal nature dominates over his noble blood: "science" classifies him as an inferior kind, relating him with animalistic traits and inferior groups like Gypsies.

Dracula's first appearance in the novel is at the doorway of his castle in Transylvania where Harker waits in "a horrible nightmare" (Stoker, p. 15). Finally, after some loud rattling of chains and bolts, the door swings open and he sees Dracula at the entrance "clad in black from head to foot, without a single speck of color about him anywhere" (Stoker, p. 15). Even his clothes are symbolic of the evil and the diabolic. Some of Dracula's physical features depict a bestial side in him: his hairy palms with claw-like nails "long and fine, cut to a sharp point," his ears are "pale" and "extremely pointed" (Stoker, p. 17). These beastly features, according to nineteenth-century physiognomy, designate remnants of degeneracy, as Laura Sagolla Croley suggests (1995). Ernest Fontana, in "Lombroso's Criminal Man and Stoker's Dracula," also

considers these primitive degenerate traits of Dracula in terms of the nineteenth-century theories of accepted degenerate criminal types. However, we cannot dismiss the possibility that Stoker might have also been affected by Sabine Baring-Gould's "The Book of Were-Wolves". Baring-Gould presented the *vlokslak* originating from Serbia as a hybrid of vampire and werewolf, adding the belief that werewolves turned into vampires after death (see Miller, 2006, p. 4).

Harker describes his "very marked physiognomy" with "aquiline" nose and "peculiarly arched nostrils", "a cruel mouth" and "peculiarly sharp white teeth," with ears "extremely pointed at the top" (Stoker, p. 18). Dracula's appearance changes at different points of the novel. In London, he is "a tall thin man with a beaky nose and black moustache and pointed beard" (Stoker, p. 180). After his visit to the zoological gardens and the disappearance of a wolf, he is described as "a tall thin chap with an 'ook nose and a pointed beard" (Stoker, p. 145). "The hooked nose, shifty eyes, protruding ears, elongated body, flat feet and moist hands" were also characteristics commonly used to describe Jews (as cited in Moss, 1978, p. 156). This remark has unfolded a string of academic criticism, which focuses on Dracula from an anti-Semitic point of view. This is also additionally supported by the fact that Stoker made Dracula bleed money when stabbed on the back, which alludes to the stereotypical conception of the Jews as a nation who hoard money. Besides the ability to change and acquire various forms, generally most physical descriptions in the text depict Dracula's red eyes and cold look. The novelty about this character is that the vampire in this novel has received multiple nonhuman representations. The haunting image of Dracula leaving like a lizard down the walls from his chamber particularly appalls Harker:

> As I leaned from the window my eye was caught by something moving a storey below me . . . What I saw was the Count's head coming out from the window . . . I was at first interested and somewhat amused, . . . but my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss,

face down, with his cloak spreading out around him like great wings. (Stoker, pp. 33-34)

The disturbing character of this unnatural sight is powerful enough to make him mad. There is also something entirely disordering in the way the three vampire women disappear into the darkness when the Count throws them a sack with their dinner—babies that they feed on, “They simply seemed to fade into the rays of the moonlight and pass out through the window, for I could see outside the dim, shadowy forms for a moment before they entirely faded away.” (Stoker, p. 39) The prey of the vampire women, placed in a sack, is actually not dissimilar from the victim of Giaour’s metaphorical vampirising Leila, as she dies as a victim of his actions tied in a sack. The vampires in the novel appear and disappear as specks of dust dancing in moonlight, joining into "phantom" shapes or dissolving into nothing. Dracula himself, as Jonathan Harker observes, sometimes appears as phosphorescent sparks, and "on moon-light rays as elemental dust"—an excellent image of degraded or fragmented energy” (Stoker, p. 236). With his ability to pass through keyholes, turn into mist, and his appearance in the form of a bat, lizard, rat and wolf, Dracula denotes something mysterious and incomprehensible, making the walking dead-corpse vampire from folklore his far distant relative. He is more than an undead character; he is a strange force which, as it becomes evident in the course of the novel, science on its own cannot defeat. Retreating to his room after seeing the Count lizard-like, Jonathan Harker writes in his journal “. . . in my diary in shorthand all that has happened since I closed it last. It is the nineteenth century up-to-date with a vengeance. And yet, unless my senses deceive me, the old centuries had, and have powers of their own which mere ‘modernity’ cannot kill” (p. 53). Stoker proposes that modern science may have its limitations which have possibly been reached with the encounter of the supernatural figure of the Count.

Dracula is more than a great amorphous power in the novel; he is an embodiment of a universe of chaos, a portent of universal evil. He is a creature who transcends time and space. The references to him as Satan in the text are numerous and his intentions are overtly demonic. He says, “Your girls that you all love are mine

already. And through them you and others shall yet be mine, my creatures, to do my bidding and to be my jackals when I want to feed. Bah!" (Stoker, p. 440). Van Helsing enunciates Dracula "abhorred by all, a blot in the face of God's sunshine; an arrow in the side of Him who died for man" (Stoker, p. 251) and Mina, the epitome of all that is good in a woman says they must "rid the earth of this terrible monster" (Stoker, p. 235).

Dracula degrades and disorders the natural order: he depletes life of its energy by taking out blood. Instead of a life giving characteristic blood in the novel has been employed as a means which putrefies and brings disease as it taints anyone who drinks it, with the result that they become vampires. The vampire is Satanic in a way that it acts as the opposite of Christ. As Christianity offers salvation, purity and light in heaven, the vampire brings meaninglessness, disorder and darkness. Vampires arise from the darkness and are aligned with darkness. They abhor and avoid light as evident in their inability to be captured by photographs or reflected in mirrors. As God creates order and gives everlasting life through communion by symbolically drinking his blood and eating his flesh, Dracula's vampirism parodies this communion and perverts it to death and degradation. While the Giaour in Byron was cursed to suck the blood from his dearest and closest family, in accordance with the victims of the folkloric vampires; Coleridge's Mariner is doomed to ramble the world eternally, but also suck the energy of only chosen listeners; Stoker's vampire intends to bring destruction of all human kind by transforming them into a new vampiric breed. Count Dracula acts with premeditation and malicious design to conquer all the human race.

Blood and Sexuality

The significance of blood not only as a symbol of nobility, life and the blood that Christ shed for salvation, is evident in the novel as it is centered around the idea of blood as a substance. It entails several functions, though: food, disease and marriage. There is blood on Mina's lips, cheeks and chin, and smeared on her nightdress, on Harker's white night-robe and his chin when he cuts himself while shaving; the Transylvanian women smell of blood; we can see blood on Dracula's breast and dripping

from his mouth. Lucy receives blood transfusions, whereas, Renfield licks the blood from the floor, which had fallen from, Van Helsing's wounded wrist. Van Helsing is perplexed into laughter when Arthur tells him that he has actually been married to Lucy by the transfusion of blood. As the basic function of marriage is creating progeny by exchange of bodily fluids, metaphorically referred to as mixing of blood, so does this medical mixing of blood symbolically represent marriage. What troubles Van Helsing is whether this kind of blood transfer from one body to another is holy or unholy, and what properties it entails, whether it heals or pollutes. Although it seems to have a healing effect in the text, the end of the novel uncovers the idea of blood transfusions as a means of polluting the blood in terms of Little Quincey having all their blood, including Dracula's, flow through his veins. The idea that blood exchange through transfusion symbolizes marriage may sound pleasant to Arthur as he was Lucy's fiancé, but when Lucy as a vampire addresses him as "husband" in the churchyard (Stoker, p. 211) the significance of marriage as a life-creating union is perverted into the possibility of death through the vampire's draining away of blood. The issue of blood shedding in the novel is profoundly ambiguous; it both gives life, through the transfusions, but also contaminates it. From the perspective of medical science, blood is the means of life, preserving Lucy's physical existence; from the zoophagous Renfield's perspective from the Old Testament, "the blood is the life" (p. 141, 234); to the vampire, blood is the substance that perpetuates his undead existence and strengthens his power. Blood is the means by which the three men, Van Helsing, Seward and Lord Godalming show their love for Lucy by giving her blood transfusions. The three vampire women in Dracula's castle offer a different kind of love to Jonathan Harker, whose kisses would drain his blood and lead to pollution and death. And most repulsively, Dracula himself cuts his breast and forces Mina to drink his blood as a parodic ritual which Van Helsing pronounces as "baptism of blood" (Stoker, p. 322). The point is that even when blood seems to have a beneficial purpose, such as saving Lucy's life, it actually simultaneously contaminates it. As Lucy has previously been contaminated by the Count's blood sucking, the blood of Van Helsing, Seward and Lord Godalming is mixed with Lucy's

through the blood transfusions and with Dracula's second vampirising of Lucy, he passes his mixed blood to Mina's through the forceful act of sucking from his torn breast. This mixed blood in turn is passed to Harker in their marriage union and in the blood of their son Little Quincey. We arrive at the ambiguous threshold of the role of blood in the novel. Whereas, the band fights for preserving pure English blood by defeating Dracula, the novel overtly ends with the reaffirmation of the triumph of good over evil, but covertly conveys the idea of perpetuation of "bad" blood through the character of Little Quincey.

It is evident that there is no male character essentially transformed into a vampire in the course of the book. One must conceive that by attacking only female characters, Dracula did not favour other male competition, and enjoyed a status of vampire Lord. We may as well suppose that Dracula's intended legion of vampires is to be entirely female. Vampirism in *Dracula* articulates great sexual energy generally directed from male to female characters and vice versa, but also essentially distorts it. As Dracula drinks from Lucy's veins not only her blood, but a mixture of blood from the transfusions of the men of the Crew of Light: "even we four who gave our strength to Lucy it also is all to him" (Stoker, p. 244). These blood transfusions enable the transfer of blood from Dracula to the male characters and from the male characters to Dracula, although, none of the male characters has been bitten by a vampire in the text. This male to male fluid exchange invites for a reading of elusive homosexuality. Although sexual desire in *Dracula* is always presented under the guise of monstrous heterosexuality, there is a hint of latent homosexuality. The distortion of vampiric heterosexuality into human homosexuality in *Dracula* generally serves two purposes: first, it veils the anxiety of representation of homoeroticism; and second, by reversed portrayal of a sexually aggressive female as penetrator, it reverses the natural order and demonstrates the anxieties about female sexuality. Dracula's invasion of England is by the creation of a race of vampiric women, who are feminine demons, but are armed with fangs as masculine devices for penetration. Lucy's fangs threaten to challenge the function of penetration biologically reserved for males. Not only is the female sexual

role inverted, but the role of the woman as a mother, whose basic role is to nurture and feed children is also displaced. The vampire ladies feed themselves on small children. Lucy's feeding practice induces deep repulsion of the Crew of Light:

> With a careless motion, she flung to the ground, callous as a devil, the child that up to now she had clutched strenuously to her breast, growling over it as a dog growls over a bone. The child gave a sharp cry, and lay there moaning. There was a cold-bloodedness in the act which wrung a groan from Arthur; when she advanced to him with outstretched arms and a wanton smile, he fell back and hid his face in his hands. She still advanced, however, and with a languorous, voluptuous grace, said: "Come to me Arthur. Leave those others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come! (Stoker, p. 253-254)

Here, Stoker demonstrates apparent reversal of the female role as a mother. The passage reminds of Lady Macbeth expressing her coldblooded preparedness to kill her own child and the devastating extent of her cruelty:

> I have given suck, and know
> How tender 'tis to love the babe that milks me:
> I would, while it was smiling in my face,
> Have pluck'd my nipple from his boneless gums,
> And dash'd the brains out, (Shakespeare, 1.7.61-65)

In Stoker, the scene reminds of a female nourishing a child, but the child is not being fed: the child Lucy holds "strenuously to her breast" is being fed upon. Stoker provides inversion of the natural mother instinct by perverting it from a creator and nourisher into a fatal destroyer of Lady Macbeth’s merciless caliber. Moreover, by eliminating the child and stretching out for the husband, as Lucy “callous as a devil" invites Arthur, "My arms are hungry for you" (Stoker, p. 302), Stoker subtly points to the woman’s satanic nature. Lucy’s demonic phallicism is indeed punished with her death by staking, again a phallic act, and order is restored, but the novel essentially bears the idea that maternity and sexuality be separated. This termination of Lucy's monstrosity has a

twofold effect in the novel: it efficiently expels the threat of a hideous feminine sexuality, and it balances the concealed homoeroticism in the vampiric threat.

Dracula and his legion of vampires are foreign invaders who have assaulted the English nation by transmitting degeneracy, moral and physical, and blood lust. If the vampires of folklore and their representations in Romantic texts were endowed with the characteristic of bloodthirstiness, in its original meaning—bringing death, but were hardly ever portrayed directly as sucking blood, Dracula and his vampire women crave for blood. Stoker offers a vivid example of the Count's bloodthirstiness in the scene when Harker cuts himself while shaving.

> When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there. 'Take care,' he said, 'take care how you cut yourself. It is more dangerous that you think in this country. (Stoker, p. 38)

The bloodthirstiness of the vampires in Stoker not only satisfies a sexual appetite, but simultaneously literally denotes satisfying hunger. Sexuality and food as two basic human urges have been fused in a single instinct. If the folkloric vampire exposed only hidden erotic charge, which the male vampires of Coleridge and Byron have utterly been robbed of, Stoker's vampires are not only highly eroticized, but have conflated the two urges—sexuality and food into one. Dracula's parasitic feeding habits draw health of the English women, in the novel represented with Lucy and Mina. Jonathan Harker depicts the horrible sight of seeing the vampire gorged in his coffin after a night's feed:

> 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 down over the chin and neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature

were simply gorged with blood. He lay like a filthy leech, exhausted with his repletion. (Stoker, p. 54)

The health and strength of the vampire, his appearance with round cheeks and blushing skin, very much akin to the folkloric vampire, comes with the sacrifice of the women and children he has victimized. What repulses Harker even more is the thought that when he moves to England, he intends to “satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless” (Stoker, p. 54). Dracula’s feeding habits are transmitters of vampirism as a disease which serves his colonizing intentions for the new land he is about to conquer. Hence, Dracula represents an invisible, infectious colonizing force which poses a threat on a larger scale—the extinction of a whole nation. With knowledge of British history at that time, the fear of a possible reverse colonization seems a likely suggestion by Stoker. Dracula’s ability to corrupt is symbolically presented in Dracula’s smell—he emits an awful odour of decay, as Harker remarks, “corruption had become itself corrupt” (Stoker, p. 265). Even when the band of vampire hunters enter his London home, they are exposed to a “smell composed of all the ills of mortality and with the pungent, acrid smell of blood” (Stoker, p. 265). The vampire survives on the blood of humankind and the ingestion of mortality. He brings pollution and decadence, and becomes himself an epitome of degradation and corruption, symbolically represented through the sense of smell.

The band of “good” men led by Van Helsing have undertaken the task to defeat "the father or furtherer of a new order of beings, whose road must lead through death, not life," (Stoker, p. 299) as Dracula’s vampirism is contagious. It is transmitted as a disease through his eating habits—drinking human blood. And, the victims he has vampirised turn into vampires themselves, who in turn vampirise new victims. Vampirism spreads like a contagious disease through the exchange of blood, and is likely to become epidemic if the Crew of Light do not prevent it. They finally achieve this, after tracking him down to Transylvania. His quick death by stabbing, however, seems rather inconclusive. There is even a suggestion in the final scene of Dracula’s dissolution that all may not be ended for Dracula, as he sees the descending sun "and the look of hate in

them turned to triumph" (Stoker, p. 372). We have been earlier told that between sunset to sunrise Dracula can turn into any fragment from specks, to dust and sparks. The only sign of destruction the novel offers is the disappearance of the sign on Mina's forehead and no corpse, unlike Lucy's dead body when she was finally killed. Furthermore, there is "a look of peace" on his face (p. 539). At the end, we are left with no objective assurances of his death.

However, if accepting that the novel presents Dracula as partially or finally destroyed, it also obviously points to the fact that the triumph over the supernatural evil requires a complex combination of occult organization—older superstition methods involving garlic, religious paraphernalia, such as sacred wafers and crucifix, but also scientific instruments for staking and beheading. Despite being written in the Post-Enlightenment era, the elimination of pollution in *Dracula* heavily relies on violence and superstition in the service of establishing order and protecting purity, civilization and reason.

With the destruction of the vampire, some extremely unsettling elements in society have been symbolically destroyed and the fluid boundaries between vital categories have been reestablished, such as life and death, male and female, human and non-human, positive evolution and degeneracy, which Dracula has distorted and desecrated. With his power to possess the victims' willpower, Dracula has violated an even more vital boundary, that of self and the other. This violation is challenged by Mina, who manages to regain self-control and recover her purity.

Being the very personification of evil and destruction of human race—a satanic king vampire determined for an imperialistic vampire attack of the 19th century largest metropolis in the world to become the lord of an undead nation, he assumes besides the various amorphous form, also many identities of the "other". As Judith Halberstam asserts:

> In the context of this novel, Dracula is otherness itself, a distilled version of all others produced by and within fictional texts, sexual science, and psychopathology. He is monster and man, feminine and powerful, parasitical and

> wealthy; he is repulsive and fascinating, he exerts the consummate gaze but is scrutinized in all things, he lives forever but can be killed. Dracula is indeed not simply a monster, but a technology of monstrosity.
>
> (*Skin Shows: Gothic Horror and the Technology of Monsters*, 1995, p. 334)

Contemporary critics have recognized him as Jew, the Oriental "other", a capitalist, and homosexual. What is more probable is that he can be all of these and even their opposites.

At the end of the novel, we are left uncertain about how to read the paradoxical representation of the vampire figure in the text. We are put between the two opposing poles: whether the novel's purpose is to undermine the supernatural in the form of vampiric, representing it as a foreign intruder in the modern world, or to confirm the veracity of the supernatural by exorcising it. If seen as a representation of the cultural spirit during the Victorian era, the novel can be taken as an argument for favoring the collective efforts of society over individualism. It is evident in the novel's persistent emphasis on the many, the Crew of Light, against the one, the highly sexualized foreign intruder. This also locates the novel's consideration within the framework of Britain's imperialist status and the existing anxiety about the future of the empire simultaneously reflecting possibilities of reversed Imperialism. And it is the Gothic conventions of the supernatural in the form of vampires that have made this possible by employing imaginative creatures as a way simultaneously to sustain and challenge the reality of the culture creating the anxiety. The vampire in Stoker allows us simultaneously to recognize and repudiate the most troubling human aspects of ourselves by depicting them as monstrous. The monstrosity of the vampire violates not just human law but the law of nature as well, so that in the end the aggressor and contaminant can be expelled from humankind and society.

Conclusion: Culture, Appeal and Longevity

The research on the works of Lord Byron, *The Giaour*, and Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, which has examined the poems individually, but has also explored the two in conjunction with one another, has sought to identify their disparities and commonalities in terms of the representations of undead characters. It has led to the conclusion that both of the works rely heavily on the representation of the vampiric. Although, on surface matter, the vampiric elements serve disparate functions within the Byron and Coleridge poems, a deeper examination reveals that they intricately serve as devices, which facilitate the action and enable construction of various meanings and themes. The vampiric elements of the poems contribute to the construction of characterization and greatly influence the meaning of the poetry. In Byron the vampire is utilized to highlight difference and otherness, and the way this "other", in this case a Westerner in an Oriental setting, can become a victim of circumstances. Byron is mainly preoccupied with exploration of strong emotions—love, hate and revenge, which are depicted to determine and seal the fate of the main character into eternal state of agony, parallel to the perpetual existence of the vampire in a liminal space between life and death; coming of and going back to the grave; being undead among the dead, and not alive among the living. So is the Giaour unfit to live in the Eastern society, but then not part of the Western either, as if he were in Hassan's position, he would have done the same act of violence. He is living, but exists like a vampire among humans. Death is an unnegotiable status, which like life is granted to us, not upon our wish, but upon some divine powers. The vampire depicted in this character serves as a metaphor for representation of human existence troubled with eternal suffering because of wrong perception. Although it is one of the first Romantic representations of the vampiric, it is more than a mere perpetuation of the folkloric vampire. Byron bestows his vampire the melancholic quality, which would open the path to a new line of vampires, molded partly on Byron's own persona. The love and guilt themes, which accompanied the folkloric vampire, perpetuate in the poem, as

Byron's Giaour operates through desire and destruction, which lead him from emotions of ecstasy to anguish. Like the Mariner and their predecessors from superstition, he is a transgressor whose passionate nature and diabolical narcissism take him to self-exile. This character enables Byron to explore the darkness in the human soul and the suffering that is a result of flawed perception of love. The Giaour is in a sense very modern, as he pre-exists the emergence of the modern vampire, a creature who is endowed with feelings questioning his existence and engulfed with the desire to end his eternal life as it is not a blessing. The Giaour is destined that he should "ghastly haunt [his] native place / And suck the blood of all [his] race" (lines 757–8). Byron's vampire is cursed with "a fire unquench'd, unquenchable" (line 751) so that the tortures of his inward hell "Nor ear can hear, nor tongue can tell" (lines 753). The hell he lives is the "banquet which perforce / Must feed [the Giaour's] livid living corse" (lines 761–2). Previously, the demonic suffering of the liminal existence of the vampire, next to the living but still isolated, was not of literary interest, and its destruction was to be dealt harshly. Byron's vampire is both victimizer, because of a wrong kind of love, and victim of the circumstances he lives in. *The Giaour*, set in Oriental iconography, directs the genre towards a new course—of the ancestral curse, while retaining the characteristics of folklore. Further than this, Byron was probably not concerned to pursue the vampire story. However, Byron is undeniably crucial to the evolution of the literary vampire. In this respect, it is inevitable to note his contribution to the shift from the depiction of the vampire as village blood-drinking revenant to representations of the vampire as an alluring narcissistic Byronic Hero. As the later literary expressions of the Byronic vampire were unquestionably fashioned as a product of Byron's *The Giaour* and the infamy that spread from Byromania.

Coleridge's representation of the Ancient Mariner, following the stream of the folkloric vampire, is based on an act of transgression, as is the case with Byron's vampire. Although the poem parallels the Christian theme of sin—punishment—redemption, it does not support the religious interpretation entirely. Coleridge seems to be speculating on the existence of inexplicable evil powers, which can be, unleashed by

merely a minor deed, rather than on the existence of a benevolent all-loving God. The alluring deadly Life-in-Death female initiates a vampiric transformation in the Mariner, which grants him eternal life, but also endless suffering. The two basic emotions enacted in the poem, like in *The Giaour*, are love—towards all beings, that is the absence of it, and guilt. The poem, although claimed to be robbed of moral, does contain one, which is eventually not the unevidenced connection between the Mariner's sin and the outweighed punishment, but is rather the prophetic warning against violation of nature—Coleridge's proto-modern ecological criticism. He artistically warns against committing crimes against nature, as merely a minor harm can bring devastating consequences like the death of the two hundred men on the ship and the never-ending suffering of the Mariner. The role of the vampiric representation of the Mariner is to depict the suffering of a soul who is void of divine love towards every living creature in the world, and to warn that the world is often governed by invisible and irrational forces which may bring about great consequences for committing only a minor act. The vampiric appears as merely a means Coleridge applied to accomplish his artistic and prophetic purposes. The Mariner's vampiric attributes operate as a device, which moves the events in the narrative, and enables the perpetuation of the Mariner's story, which in its cyclic repetitive character becomes endless like The *Rime* itself, a perpetually captivating story.

Dracula, on the other hand, the main vampire figure in Stoker's novel is an arrogant, aristocratic gentleman with a desire to control; he does not suffer like the vampiric characters in the Romantics' poems, but brings about suffering to others. The reason for his vampiric origins is never revealed, and there is no evidence of any transgression on his part, which could have instilled the evil and the connection to the diabolic in him. The entire narrative is constructed on the two opposite forces—Good and Evil, with the vampires representing the latter, and the humans representing pure goodness. The vampire is driven by deep emotions but those are neither love, nor guilt, but a desire for power and for life itself. He nourishes his desire with the blood from humans, that is, their lives. As a result, they are killed or fall completely under his

control, destroyed or infected. For those who turn into vampires, life is simultaneously prolonged in a state of eternal life-in-death, which parodies the Christian promise of afterlife through the grace of God, and grants this vampire the position of God. The feelings of love and guilt in the novel are generally reserved to the female characters, who feel pure platonic love for the men in their lives, and guilt when they were infected with vampirism. The vampires are the only sexualized characters in the novel, unlike Byron's and Coleridge's undead figures who are robbed of any erotic side or implicit sexuality. The vampires in Stoker are seductive and highly eroticized, but their sexuality has been presented implicitly. Nevertheless, their inferred sexuality arouses ideas of perverted, unconventional sex, which does not lead towards procreation, but destruction of life, marriage and moral norms. The vampires' unrestrained desire, reminiscent of the Giaour's passionate nature, enveloped in Christian context, could be a way of the author to point to the destructive nature of love if based merely upon sensuality and pleasure. However, there is a chance that Stoker was also pointing to the contemporary anxieties about non-procreational sex, homosexuality and the role of the female as a mother and a sexual agent capable of fulfilling men's deepest desires. As Fin-de-siècle England was characterized by the beginning of the break-down of the governing laws of sexual identity and behavior as Elaine Showalter has shown, the patriarchal English legal system referring marriage started to break with the introduction to laws such the The Married Woman's Property Act (1882) which gave women more independence and reciprocal rights and duties with their husbands. This is also the time when the words "feminism" and "homosexual" came into use. During this period, affected by the New Woman Movement Victorian novelists introduced female characters, which were spouseless mothers like Thomas Hardy's Tess, or Nathaniel Hawthorne's single mother Hester. These literary developments were taken in the society as unnatural and perverted, as states, which are turned upside down. *Dracula* continues to operate on this perversion of the natural order, from the Count's androgynous look in his castle, with his luscious mouth and protruding teeth as a blend of feminine and masculine traits, to his representation as "the father and furtherer of

new order of beings, whose road must lead through Death, not Life" (p.251). This undermines not only Victorian rationalism, but also the whole Judeo-Christian belief in one Creator—God. With the success of the good vampire hunters in destroying the evil, disease-bringing Count Dracula, Stoker, however, implies that it is still possible to retain cultural coherence against Dracula's perversion. Stoker's irony at the end of the novel is introduced by the unreliability of the story, as it all turns out to be subjective interpretation, rather than experiences of a group of people fighting against the evil threat as objective facts. This can definitely not be ascribed to Stoker's oversight, but the author's investment into paradox and ambiguity of a modern novel.

Regardless of whether the representation of social criticism is Stoker's or the novel's attitude towards gender and sexual roles, homosexuality or social change, *Dracula* has remained what it has been for more than a century. Although this novel was a pivotal narrative for the modern vampire myth, it was actually television, cinema and the theatre utilization of the creature that eventually produced the shift towards the current idea of the vampire.

In order to have a glimpse of the development of the vampiric in the centuries that followed, I am tracing some of the most prominent representations in films and fiction. This is, however, not an extensive analysis into the cinematic and literary growth of the vampiric figure, but an attempt to pinpoint the productions that have perpetuated the myth and have created a significant transformation of this character, thus leading to the vampire of the 21st century. F.W. Murnau's silent film *Nosferatu: A Symphony of Horror* (1922), is the first film that features the vampire figure, and it is specifically Stoker's vampire that the film utilizes as a basis for the main character and the plot. This German Expressionist horror film features the memorable Count Orlok instead of Count Dracula, with his pointed ears, hooked nose, rat-like teeth and the thin shadowy body appearing on the doorway of Mina's bedroom. *Nosferatu* served as an allegory of contemporary German history, as it presented a typical German town under a foreign threat—the vampire and the bubonic plague that he brings with him. This easily fits in the context of Weimar Germany in the 1920s and its devastating economic

and political effects. The film was soon hunted in many countries where it was shown and destroyed because of authorship rights which Stoker's wife claimed after his death. Fortunately, a few copies have survived which give us insight into the very first big screen adaptation of Stoker's theme.

Sydney Horler's *The Vampire* (1935) was the first classic vampire novel after Stoker, but it did not leave a particular impression, as it saw Stoker's novel inspiring and instigating a series of popular American vampiric pulp magazines, which, although not of any literary quality, entertained millions of readers. In the 1930s and 40s the vampiric theme mainly inhabited the science fiction genre, such as Eric Frank Russell's novella *Sinister Barriers* (1939) and A.E. Van Vogt's *Asylum* (1942) where vampires are portrayed as a phase of human evolution. When the copyright on *Dracula* expired in 1968, there was a surge of novels on Count Dracula. *The Adult Version of Dracula* (1970) represented an open pornographic representation of Stoker's novel and traced the path of a series of erotic representations of vampires. In 1975 Stephen King published *Salem's Lot*, which places the vampire in a small town in modern day America with a lot of deaths, and dead babies coming back to life with the need to be fed on more than milk. The image is an inversion of the babies in Stoker that the vampire women and Lucy feed on. The film could be read as a metaphor of the evil lurking around us and waiting to be unleashed, but also as a representation of social issues, such as perverted motherhood (the women beating their babies to death), men drinking too much and raping their wives. Anne Rice's novel *Interview with the Vampire* (1976), the beginning of the series *The Vampire Chronicles*, presents a story of two vampires, Louis and Lestat, who create a 'vampire family' when they turn Claudia, an orphaned child, into a vampire. The story is noticeably different from the other vampire narratives, and is a gloomy, unsettling and soul-searching novel, which after *Dracula* has deserved the credit of bringing the vampire into the age of modernity. It is significant for developing the personality of the vampire as a creature who is trying to make a meaning of its cursed undead existence; a theme previously partially addressed in *Varney the Vampire* and *The Giaour.* As *Dracula* directed the course of the vampire's growth from its

mythological form into new forms, so did *Interview with the Vampire* bridge the gap between the first modern vampiric representation and its contemporary forms. After being brought into existence in the pioneering novels of Anne Rice and Stephen King, the vampire was re-invented on the big screen again, remarkably in Joel Schumacher's *The Lost Boys*, released in 1987, a story of a teenager who falls in with a gang of vampire punks where he meets Star, the only girl of the group, who is a form of psychic vampire. The cinematic vampire was based on the common vampire myth, but it featured the creation of vampires through the consumption of vampiric blood, rather than the more traditional way of a vampiric bite on the neck present in earlier films. The 1990s brought a change in the production of the vampiric. Kim Newman published *Anno Dracula (1992) and The Bloody Red Baron (1995).* The first one is an alternate-reality of *Dracula*, where the vampire hunters are defeated, and Dracula has become the prince consort of Queen Victoria. Prince Dracula in the novel has diverted from the homoeroticism of Stoker's Dracula, towards a homophobic attitude. The novel also directly addresses female sexuality, which was in Stoker only subtly represented. *The Bloody Red Dragon* features another alternate history theme, with Dracula having defeated the Kaiser in WWI has created a squadron of shape-changing flying vampires who attack from the sky. The arrival of the movie *Blade* (1998) meant the departure of the original settings and attributes of the vampires: the film features no castles, no graveyards, no rising from the grave, not even sleeping in coffins. The new vampire is highly advanced, lustrous cyber-vamp who exists on the boundaries of reality. Blade is still a creature of the night, hidden away from humanity, but his enemies are no longer stake-wielding professors. Modern vampire films at the end of the twentieth century tend to be no longer about metaphorical meanings or psychological analysis, but rather about death, blood, and horror, more of a primeval return to the vampire's origins but placed in a modern sci-fi setting.

Today the vampire does not produce fear as they used to. More than a hundred years after *Dracula,* the vampire has transformed into something like a star. Modern technology and mass-market productions have eliminated its mysterious nature and

transformed it into a supermarket product, such as breakfast cereals, children's television, or a tourist topic. The development of the vampire into the twenty-first century has been expressed specifically through films, turning the vampire into a mass culture product. Bridging the cultural gap and social need between the previous and this century, Jules Zanger attributes the following traits to the modern concept of vampire:

> With the loss of vampires' metaphysical and religious status, there is a parallel loss of many of their folkloric attributes. Though still possessing preternatural strength and shunning the light, most contemporary vampires have lost their mutability, which is the essence of all magic. They can no longer transform themselves into bats or mist or wolves or puffs of smoke; in addition, they need no longer wait to be invited over a threshold, and mirrors and crucifixes appear to have relatively little effect on them.
>
> (Zanger, 1997, p.19)

Vampire theme adaptations in films, plays and series have moderated the vampire, and have in turn influenced fiction. The vampires' basic attribute of evilness and connection to the diabolic has gradually diminished, and "The vampire's powers are sometimes seen not as a threat but as an asset, without worry about whether those powers come from the devil" (Guiley, p. 10). Count Dracula was incarnation of evil, whereas today the vampire figure in fiction has been recorded in seven distinguished types: a) the relentlessly evil, b) the victim, c) the romantic figure, d) the do-gooder, e) the empathetic alien, f) the love interest g) the eccentric minority (Guiley, p. 10-11). Many novels, as well as films, conflate these characteristics into a single character. For instance, Edward Cullen from Stephanie Meyer's *Twilight* (2015) can be described as a victim of his vampirism, it's something he does not enjoy. He is also a romantic figure who is simultaneously attractive and philosophical, he is an empathetic altruist who is part of a minority group that shows compassion for humans. He is deeply in the love with Bella Swan. Moreover, lastly, the entire Cullen family is a weird minority, representing "the family next door" (Guiley, p. 10-11; Meyer). Meyer's *Twilight Saga* depicts the vampire figure not only to utilize the creature's popularity for producing an

interesting novel, which was subsequently produced into the film series *Twilight Saga (2008)*, but also as means for social commentary.

There are various opinions as to the number of films with vampires that have been produced. Brown (2002) enumerates around 1 000 titles. And, Guiley concludes that the only fictional character that has surpassed it in films representations is Sherlock Holmes. (2005, p. 108) Whereas, according to Gelder, around 3 000 films related to vampire topics have been released so far. What is more than evident is the fact that they assert more differences than similarities that they consciously draw upon. The vampire figure has perpetuated and existed "next to" humans, as part of their culture from ancient times. It has survived and transited from mythology to literature, and with the advancement of technology from literature to films and the cyber space. What keeps its appeal is probably humans' fascination with its erotic side and the concept of eternal life as a way to defeat the immanence of death. The Romantics that have utilized the vampire in their works elaborated here, were drawn to this supernatural figure as they found in it prolific means to explore the nature of human feelings and the effects of these on the living beings that surround them, as well as the influence of the unseen forces on human life and experiences. It enabled them to explore fallen human condition as a result of flawed perception of love and lack of appreciation for life and nature. Stoker was concerned with evil that could be either internal or external threat, and employed the vampire theme to discuss contemporary social anxieties.

With the amounts of material hoarded throughout the centuries on these undead figures, there are no two writers who have accessed these mythical figures in a similar manner. The general widespread of the vampire theme suggests the vampire narratives can occur in any place and at any time. The background variations, and the specific elements as well, but what underlies them all is that there is always blood. Ultimately, it is indisputable: vampires are a part of culture. Adams (*By Blood We Live*) suggests, "Perhaps the myth of the vampire comes from a little bit of projection on the part of the living. We have a hard time imagining our existence after death, and it may be easier to imagine a life that goes on somehow" (2009, p. 1). Waller concurs that the

undead should be comprehended in the context of the living (*The Living and the Undead*, 1986). Therefore, we find vampires attractive and have been captivated by them because they were once human; we recognize us in them: “Whatever their physical appearance, their special powers and unnatural appetites, or their particular sort of immortality, the undead betray their origins and remain recognizably, disturbingly human.” (Waller, 1986, p. 16) Vampires represent the monstrous other within ourselves or the fear from an outward other. Therefore, vampires continue to enjoy perpetual popularity as the audiences identify the imperfections and advantages of humanity.

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