

The Vampire as both a Segregated and an Integrated Other

Discussing humanisation of the vampire in *Twilight* contrasting *Dracula*

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Introduction

Where the vampire's otherness posed a terrifying threat for the original readers of *Dracula*, however, today the same alien quality is often preferred as an attraction. As rebellious outsider, as persecuted minority, as endangered species, and as a member of a different race [1], the vampire makes a fitting hero for late twentieth-century popular fiction (Gordon & Hollinger, 29).

In 1897, Bram Stoker published his novel *Dracula* revealing the story of a vampire myth in Eastern Europe in which he turned to Gothic superstition with contemporary exotic fascination for the darkness as well as the evil. The main vampire of *Dracula* is Count Dracula, a shape shifting and blood sucking vampire described with monstrous characteristics living segregated in a castle in Transylvania. Count Dracula has the wish to move to London and to be integrated into humanity but the integration fails.

Over a century later in 2006, Stephenie Meyer published her novel *Twilight*, a Romeo and Juliet version of teenage relationship between a vampire and a human. The vampire protagonist of *Twilight* is Edward Cullen, a godlike featured vampire with almost human characteristics living integrated in a small town in northern America.

During these hundred years the vampire has developed from being segregated to being as fully accepted into a society as possible without revealing the secret of being a vampire i.e. without explicitly showing the Otherness of itself - the vampire is integrated. What made this possible? Edward and Count Dracula are both vampires who want to be among humans, participating in humanity. Even though Edward has come closer to humanity he is still the same creature as Count Dracula. He has only been given other possibilities than his

predecessor to develop and be humanised. The reason is to a great extent depending on Stephenie Meyer's making of the character Bella as the narrator of the novel i. e. she provides us with the view of a vampire in the eyes of a young woman in love. In Count Dracula's case he is portrayed as an evil threat, through the eyes of his suitors, his hunters, showing us the image of a monstrous animal.

Society has changed during this century and as Nina Auerbach states in *Our Vampires, Ourselves* "Every age embrace the vampire its needs" (145) which means that our view of the vampire has changed; changed from observing the vampire as a threat to being affected by it as something to identify with. In *Blood Read: The Vampire as Metaphor in Contemporary Culture*, Joan Gordon and Veronica Hollinger completes this view of the vampire by considering it "a creature who can take on the allegorical weight of changing times and collective psyches" (4). I will look into some of these changes from the reader's view of the vampire which is connected to the vampire image that the narrators and authors provide. Margaret L Carter, in Gordon & Hollinger suggests that "the implied author of such a novel [Victorian novels] always took it for granted that vampirism as such was evil" (27) In the Victorian time "the vampire aroused positive emotions in spite of its curse" (ib) However, in the United States since the 70's the vampire often appears as an attractive figure "because it is a vampire." [1] This shift in fictional characterization reflects a change in cultural attitudes towards the outsider, the alien other (ib).

In this essay I will examine the transformation of the monster over time by studying Edward as a new vampire in popular culture and genealogically (by consider Count Dracula as the predecessor for the development of Edward) connect it/him to Count Dracula. Their differences will be studied from the perspective of the narrator, the author and the contemporary social ideal structures, the cultural context, through the reader. My goal with this essay is to prove that the integration of the new vampire together with its humanisation

and domestication is connected to the readersø possibility to identify with it. I have deliberately excluded all other vampireø in between even though many of them are of importance to the development of the vampire such as Ann Riceø vampires in *Interview with a vampire*. I have also excluded other vampires in *Twilight* that has more in common with Count Dracula such as feeding on humans. The reason is simply the lack of space.

The story about vampires has always been fascinating to the reader. Jörg Waltje has in *Blood Obsession: Vampires, Serial Murder, and the Popular Imagination* described this fascination like the following: *“On one hand, the vampire touches upon our deepest fears, the fear of death and of the dead, who in folkloristic belief came back from their graves in envy of the living. On the other hand, the vampire has always embodied one of mankindø greatest hopes: the wish for immortality and never-fading beauty and strength.”* (3) Over time and in these changes Count Dracula has come to represent the fear and Edward Cullen the hope for immortality and beauty. The readerø fascination is also connected to what Waltje calls *“the Freudian return of the repressed and the compulsion to repeat.”*(1) Which means that Freud had an idea about the repetitive pattern as an existential structure which is highly adaptable to the vampire in the sense of what Waltje argues is: *“the constant return of the vampire and our never-ending fascination with it.”*(5) In addition to this compulsion he adds that *“the human mind loves seriality”*(116) which he believes is the reason for our fascination of repetitive patterns or stories.

Jacques Derridaø theory of *“Deconstruction”* described in his *Writing and Difference* (1978) will be present in the circumstances around the vampire because according to him there is no centre since when the centre is approached it also moves outside of or away from itself. *“The center is at the center of totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality has its center elsewhere. The center is not the center”* (278). I believe this theory is suitable for a discussion of the vampires since it is a

natural deconstructive being in its indeterminable composition, as Gordon & Hollinger explains: 'it [the vampire] is the monster that used to be human; it is the undead that used to be alive; it is the monster that *looks like us*' (201). James K.A. Smith, in *Jacques Derrida Live Theory* states that Derrida explains that deconstruction is no method, technique or a master name (ch 0.2). However my view of the vampires follows an 'act' of deconstruction where I use the concept of vampire as the other and Edward as a deviation from the 'normal' vampire. I have given emphasis to the word deconstruction here; deconstruction in the meaning of taking apart and rebuild, not destruct but *deconstruct* by consider various options to one possibility. Deconstruction is however nothing that we can *do* because, as Smith says: 'it deconstructs itself.' (9) He continues: 'it happens within texts, from inside, out of their own resources.' (9), and we, the interpreters, are only witnesses to this deconstruction. Therefore, I use the term deconstruction carefully since I believe that once the term is trying to take an action against something or describe something as constant it has lost its meaning. The terminology of deconstruction theory will not be used in this essay but the philosophically perspective of not consider anything as the pure truth will. The reason to the use of Derrida as a source in this essay is that the new vampire is breaking against an old system of beliefs that is generally considered to be the only truth/normality i.e. the vampire is an enemy, evil, feeding on humans, dissolves in sunlight etc, creating the marginalised other and also the view of the new vampire which plays with the limitation between human and monster.

In the first chapter, The Segregation of Count Dracula, I will examine the reasons for his segregation by discussing how the vampire is described as evil by the narrators and author to fulfilment for contemporary society ideals and how the reader is distanced from the vampire. In the second chapter, The Integration of Edward Cullen, I will examine his integration by viewing how the narrator and the love of the narrator contributes to his humanisation together

with how and why the reader experiences Edward as attractive instead of horrific as Count Dracula.

The Segregation of Count Dracula

“I [Count Dracula] long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is” (Stoker, 45).

In this chapter, I will examine the narration from a multiple narrator perspective and see how that structure contributes to the reader’s view of Count Dracula as segregated. A discussion of Count Dracula’s evilness as an aspect of this segregation will be examined connected to the crumbling importance of religious and moral beliefs in the late 19th century.

Dracula is an epistolary novel. Epistolary novel originates from the Latin word “epistola” meaning “letters”. This means that the content is divided into short chapters of stories, like a diary or corresponding letters. The story is presented to us in first person perspective by multiple narrators, mainly; the protagonist Jonathan Harker, Mina, and Doctor Seward, and mostly through the journals they write to document and describe their opinions and actions against the vampire. Count Dracula himself is not taking part in telling the story which means that we only observe him through the eyes of others. Waltje describes epistolary novels as “without narration” (64) which also can be considered but I have chosen to consider the narration as of multiple narrators.

The use of multiple narrators might have had the intention of prescribing more credibility to the story with the fact that several characters experience the same thing. This could have worked since the narrators have their fear for Count Dracula as the evil threat in common. But instead there is another question of credibility involved for the readers. How can the narrators remember so accurate in their journals? They quote long utterances and dialogues that would be almost impossible to remember in a complete manner. I have also

seen at least at one time, falseness from the narrator Dr. Seward which makes him lose credibility. It is when the suitors step into Mina's bedroom at the time when Count Dracula is forcing her to drink blood from his chest: "By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw we all recognized the Count, in every way, even to the scar on his forehead" (283). How can the scar be visible to them if his head is turned from them? This makes us wonder: What do they actually see and what do they want to see? What do they want us/the readers to see?

Dracula begins with the journey Jonathan Harker makes into the east, to Transylvania, to find Count Dracula in his castle. This beginning can easily be compared and likened to Joseph Conrad's *Heart of Darkness* in the search for and confrontation with the Other when actually self could be the Other, together with the confrontation of the dark side of humanity, or as in *Dracula*; the dark side of monstrosity, evil. This evil is what makes Gordon & Hollinger describe Count Dracula as "Anti-Christ" (18) which was an understandable horror in the Victorian era when moral as well as religious structures were crumbling. An understandable horror in the sense of what Gordon & Hollinger describes as the vampire being a "metaphor for various aspects of contemporary life." (5) Considering Count Dracula as Anti-Christ, he is understandably evil which one expects him to be. His evil should be in his true nature of being the predictable evil monster; however is he really evil or is it only the fear that the narrators have for his threatening presence that prescribes the evil to him?

How do the narrators describe Count Dracula to make him into a monster? One aspect is obviously his appearance where the monstrous characteristics is emphasised. For example Count Dracula's sharp teeth are significant; together with the red lips the mouth has a bestial connotation to the animal or monstrosity of the vampire: "The mouth, so far as I [Jonathan Harker] could see it under the heavy moustache, was fixed and rather cruel looking, with peculiar sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed

astonishing vitality in a man of his years. (42) Also, Count Dracula is connected to the bat by his pointy ears which resemble the ears of a bat, one of the forms Count Dracula, as shape shifter, alters into. "For the rest, his ears were pale and at the tops extremely pointed;" (43). Count Dracula is compared to other animals as well; "crawling down the house as a lizard" (58) or plays close to them for example when he interacts with rats. However, if Count Dracula had the choice of not being considered a monster or an animal would he not prefer that?

Stoker has placed Count Dracula in Transylvania as master of a Gothic castle secluded from civilisation. He lives with three vampire women as the only male vampire depending on the castle as a resting place and shelter. Besides the three vampire women, Count Dracula interacts with wolves in the forest outside the castle calling them "children" (43). The geographic and domestic limitation, provided by the author, makes him segregated; segregated from humanity, his own gender and the rest of the world. Auerbach states: "Perhaps because he is so normal, Dracula is the most solitary vampire we have met. He is, as far as we see, the only male vampire in the world [í] Moreover, he can anticipate no companionship, for Stoker's rules allows only human to unite. [í] Innovative in his isolation, Dracula can do nothing more than catalyze homoerotic friendship among the humans who haunt him" (81). Although, Count Dracula wishes to be something else; he reads books, magazines and newspapers in English (44), unfortunately this does not help him to become integrated. When he arrives in London he changes from the master of the East to an outsider who tries to melt in and be invisible by mimicking, trying to be like, the English. "[But] a stranger in a strange land, he is no one; men know him not ó and to know not is to care not for. I [Count Dracula] am content if I am like the rest, so that no man stops if he see me, or pause his speaking if he hear my words, to say, -Ha, ha! a stranger!" (45).

Unfortunately the narrators and the author have made Count Dracula's limitation so constant in its composition that he has no possibility of ever becoming part of humanity. Anna Powell mentions, in *Psychoanalysis and Sovereignty in Popular Vampire Fictions*, his "natural superiority" (208) due to the relation of "master/slave" (ib), as dominating in areas of physical strength and "psychic manipulation by hypnotic seduction" (ib). This superiority contributes to the segregation by viewing the vampire as the hunter and humans its prey and thereby emphasising the fear factor. In being limited to his monstrosity he is given no choice but to act on his nature to survive, which in the end makes him the hunted animal. It is their self-ordained right to preserve their life by the blood of others which is, "grounded in the primal law of things" (208). Powell says: "The vampire is a sadist with a monstrously strong ego, although cruelty and objectivization of others could be interpreted as biological necessity to feed" (58). Furthermore, Auerbach talks about this utter limitation in a sense of *via negativa*: "[he] need[s] to travel with hampering boxes of native earth; his enfeebling inability to form alliances; his allergies to crucifixes, communion wafers, and garlic; his vulnerability to daylight – all defined vampires by the many things they could not do" (86).

After the introduction of Count Dracula, and his monstrous features at his castle in Transylvania, he remains silent; to keep the distance between the reader and the threat, Count Dracula loses his voice. Throughout the novel all to the very end, Count Dracula has an obvious absence of voice. His actions are described through the other characters and the reader is an observer, experiencing how evil, i.e. Count Dracula, is rising and falling with no possibilities of getting to know him through inner monologues or thoughts, which then places the reader at a safe distance from him. This does not only exclude him from interaction with the other characters of the novel but also from the reader since the reader is given no chance of identification or recognition. The difficulty of identifying with Count Dracula due to his evilness, animalistic drive and supernatural powers horrify rather than they are admirable or

fascinating. This could be deriving from the threat Count Dracula evoked on England. The fact that Count Dracula came from the East and invaded the West is easily connected to the British Empire and its colonisation. At the time, the British Empire struggled with economic and politic problems making the imperial crumble and there was a sense of fear of the colonisers becoming the colonised. Auerbach mentions it as; "The xenophobic fear that inspired Stoker's Dracula was the vision of a racially alien foreigner ruling and transforming England" (148). That is why this "threat to Western civilisation", the evil Other, needed to be restored to death at the end of the novel. As Gordon & Hollinger stated: "Count Dracula's "absolute evil implied and depended on the existence of an absolute good [the hunters restoring him to death]" (26). Auerbach adds to this: "Stoker's vampires were chased and trapped in their own know-ability. Their clearly defined abilities and disabilities assured us that if we studied hard we could conquer the unknown and kill undeath" (106). The restoration is relieving the presence of evil or threat in a "feel-good-ending" of poetic justice: the bad guys lose and the good guys win. However, what would have happened if Count Dracula was not to be killed? Maybe he could go back to the castle, lick his wounds, and think of a new strategy to integrate into society. That strategy could involve a change in diet and continent resulting in going to a place that did not feel threatened, maybe a small town in northern America?

The Integration of Edward Cullen.

“But you see, just because we’ve [the vampires] been dealt a certain hand it doesn’t mean that we can’t choose to rise above it to conquer the boundaries of a destiny that none of us wanted. To try to retain whatever essential humanity we can. (Meyer, 268)

In this chapter I will look at some factors that has made Edward integrated into society and thereby contributed to his humanisation. The voice of the narrator Bella, how the vampire is presented and how the reader is affected by the vampire in cultural context is the main areas to be examined.

Edward seems almost human to us because Meyer has not created a total fantasy; instead she has brought magic elements to reality, creating an otherwise ordinary teenage love story. Teenage love stories about impossible love relations have always been popular and this is only another version of it; a new version which makes the vampire develop into new forms and questioning its own repetitive being. His family is engaged in arrangements which make them mimic man to fulfil societal expectations and thereby succeed in being integrated. For example: Edward’s vampire father Carlisle is working as a physician in a hospital and Edward and his siblings go to school. In this close interaction with humans Edward becomes communal in contrast to Count Dracula in his segregated individuality. Julia Zanger describes the possibilities within this communal development in Gordon & Hollinger “Dracula was confined to a narrow range of activities to kill and to plan to kill. The new vampires can be art lovers or rock stars or even police detectives, and this communal condition permits them to love, to regret, to doubt, to question themselves, to experience interior conflicts and cross-impulses” (22). Looking with a genealogically gaze we could be viewing “the change in the

evolution of vampires. Is not Edward merely a development of a naïve Count Dracula? As mentioned earlier: could not Edward be the next try of integration where he has learned from his mistakes and tries again. Or maybe he is only an anomaly to the mark of the vampire?

Edward tries to plant himself close to the centre of man by creating a life as similar to a human life as possible. He mimics the life of man by living with parents and siblings in a house decorated as any other; i.e. without coffins in dark cellars. Concealed by the mimic Edward carries his vampirism as a secret from the humans. The only human who comes to share his secret is his girlfriend Bella. Her knowing does not, however, only contribute to Edward's integration into humanity but more so contribute to *her* integration into 'vampirity'. Edward is drawing closer to humanity all the time during the relationship, resurrecting his human powers through the power of love. For instance when Edward and Bella kiss he is overpowered by his human reactions 'I'm new at this; you're resurrecting the human in me, [sic] (265). Words like: 'he acts all human' or 'very humanlike' is often describing Edward's behaviour in the voice of Bella's. Their love affair reveals him as vampire but that does not scare Bella because of her acceptance of and attraction to what he is. '[Bella:] It doesn't matter to me what you are. [Edward:] You don't care if I'm a monster? If I'm not human?' [Bella:] No (161). She even seems to accept parts of him that he himself struggles with, like his loss of soul. This acceptance from Bella, from a human, is connected to what is earlier mentioned by Gordon & Hollinger: Bella loves and are drawn to him *because* he is different, and not *in spite of* being different. When falling in love with Bella Edward stays invisible as a vampire to others by concealing his vampirism but becomes completely visible to her. However, Bella wishes to be a vampire and Edward's strong opinion against it emphasises his limitations of being vampire which then contributes to his feelings of alienation.

Edward gains possibility in his integration and humanlike behaviour. Although when he talks about his vampirism he shows an inner sadness to who, or what, he is which emphasises the limitations of him e.g. he mourns the loss of his soul. His limitations do not, however, control him as Count Dracula's limitations control him. They are more of a 'baggage' or an inherited disadvantage standing in the way of his human self. As quoted in the epigraph: 'But you see, just because we've [the vampires] been dealt a certain hand it doesn't mean that we can't choose to rise above it to conquer the boundaries of a destiny that none of us wanted. To try to retain whatever essential humanity we can.' (268) Waltje argues 'The vampire [is] are [is] more popular than ever because of their astonishing powers of adaptation to different environments and uses' (142).

Edward is being absorbed into humanity because the connection between the vampire and the human makes it easier to identify with him and be attracted to the possibilities that lie within his being. Several critics and writers call this development, according to Gordon & Hollinger, 'domestication' (2) of the vampire. This domestication is to a great extent depending on the shift of narration to the inside of the vampire instead of from the outside which, as earlier mentioned, created a safe distance between the reader and the vampire. Gordon & Hollinger suggests that the post modern mirror 'does not invent supernatural regions, but presents a natural world invented into something strange, something 'other'. It becomes 'domesticated', 'humanized', turning from transcendental exploration to transcriptions of a human condition' (199) Powell argues that the vampire has developed 'from external supernature [is] to internal structures' (6).

As in Shakespeare's *MacBeth*, the 'murderer' has grown a conscience which raises our sympathies for him. One part of Waltje's studies actually explores the vampire as a 'criminal case-study' (7) where he proposes that 'the figure of the vampire has been succeeded by that of a serial killer in the public imagination' (7) He comments on the resemblance of the

vampire as a serial killer and says "by giving the criminal a "human" side, a background, a character and sometimes even a voice, these depictions offer the possibility if not to identify with the serial killer then at least to understand his thought processes and the reasons which drove him to his deeds." (128) The wish of understanding Edward's reasons for "turning vegetarian" is visible when Edward talks about his "dark period" - when he was feeding on humans. When allowing the reader to take part of his feelings of shame of his monstrosity he also evokes the feeling of empathy and pity of him as monster. Powell says: "the vampire's nature is fundamentally conservative - it never stops doing what it does: but *culturally*, this creature may be highly adaptable" (14).

Viewing this from a Nietzschean perspective of his term "übermensch" (superman/overman), one could actually consider Edward a regression of the vampire. According to Powell, Nietzsche says: "the übermensch [overman] is a model for the extension of human capabilities, the defiance of fearful mortality, and the embrace of life in its potential of becoming" (204). By giving Edward a conscious and a voice to describe how he functions, Meyer has made the vampire break the structures by erasing the boundaries between the oppositions of human and vampire. Further, the "overman" embraces "his fate wholeheartedly, opening himself to rapture, and renouncing a Christian theology tainted by shame and suffering. Enacting a boundless process of death and return, he embodies the concept of eternal recurrence." (preface) Count Dracula has no choice but to accept his fate but Edward has the ability to change his by making what Powell calls: a "psychoanalytic self cure" by leaving "sickness" and return to the world" (236), and thereby leaving the concept of being an "overman" to return to the "weakness" of being humanlike.

The monstrous features known from Count Dracula are also becoming more humanlike, or turning into human perfection. Gordon & Hollinger points at the fact that in the loss of the vampire as Anti-Christ towards a playfully composed post modern creature the vampire went

through some changes in their generally recognisable features (19). For instance: Edward has flawless lips (37), together with a set of perfect, ultra-white teeth (43). This perfect smile throws Edward near to human perfection; one might even call his smile angelic or beatific. It is rather his cold breath and the beauty or perfection of his mouth than animalistic features as of Count Dracula that makes him different; how his features affect humans instead of how they are visualised. Edward's skin is very pale and cold which is an obvious consequence of being dead, or reborn. But when Edward is exposed to direct sunlight his skin sparkles. 'His skin, [í], literally sparkled, like thousands of tiny diamonds were embedded in the surface' (228). He has ordinary looking ears, with no animalistic connotation and is also incapable of shape shifting while Count Dracula, besides the bat, is able to shift into several alter egos such as wolf, fog or mist.

In contrast to Count Dracula he has little likeness to an animal in his appearance. Instead other characteristics like strength, speed and rapidity, agility, mind reading, beauty and athletic body shape reminds us of a superhero or higher being. These supernatural features, the physical likeness to a Greek god; 'looking more like a Greek god than anyone had a right to' (180), and the fact that Edward so frequently is referred to as 'godlike' (255) adds to his attractiveness. Once again we refer to Gordon & Hollinger's statement that the vampire 'appears attractive *because* he or she is a vampire' (27) and not *in spite* of being a vampire which can be applied to Edward since his characteristics makes him desirable and attractive while Count Dracula's makes him horrific. The change from being horrified by vampires to being attracted to them is an aspect that Powell covers in examining the relations between power, sexuality and attraction in her psychoanalysis of the vampire where a fascination portrays the vampire of today as 'romantically idealised' (37). This idealisation can be considered a wish for the reader to identify with the vampire Edward who attracts his readers by his powers because of his godlike appearance and by mimicking the characteristics of man.

The reader gets to know Edward from his inner struggle of concealing his monstrosity, by being referred to as acting 'very human' (255) and by being loved by a human. He shows a range of emotions which make the reader affected by him.

As earlier mentioned Edward is described as a 'godlike creature' (255) with 'the right intentions' e.g. he does not drink blood of humans since he is a 'vegetarian' (164) only feeding on animals. He restrains himself from his vampire impulses and conceals his monstrosity, almost in a mimic of man; being almost man but not quite. This strive to conceal his monstrosity also makes Edward untrue to his vampirism which makes him transparent; almost vampire but not quite. Because when his actions of restraints place him close to being human his transparency also marginalises him as vampire making him unpredictable. Edward is misleading the reader by portraying himself as something he is not, human. Even though he is generally regarded as good this unpredictability makes the reader wonder when, if and how he will reveal his strangeness and monstrosity and can he be trusted?

In Edward's transparent mimic of man he is trying to revive what he has once been which is leading to confusion about and loss of identity. Gordon & Hollinger mentions this as 'The vampire becomes a symbol for any member of a minority group who loses his own identity but cannot be assimilated into the dominant culture.' (42) When discussing post modern vampires as a minority group losing their identity, one can not avoid noticing the difference of voice in the novels. After the introduction of Count Dracula, and his monstrous features at his castle in Transylvania, he remains silent. Edward's voice is clearly present and explains and overthrows features connected to vampires; that is: the sun is not deadly; they do not sleep in coffins etc (162) and let us recognise him through the love of Bella. Edward has a conscious and is clearly a thinking creature with principles. This creates a level of understanding of him as Other and increases his integration through an emotional recognition of individuality. As Gordon & Hollinger suggests 'No longer embodying metaphysical evil,

no longer a damned soul, the new vampire has become, in our concerned awareness for multiculturalism, merely ethnic, a victim of heredity, like being Sicilian or Jewishö (19)

Conclusion

Through this essay I have shown that the integration of the new vampire Edward has led to a domestication and humanisation of the vampire facilitated by the possibility for the readers to identify with it through attraction. The contemporary social structures have contributed to this change of viewing the vampire as a creature with a conscious and individual personality. Deconstruction has helped us see that there is more than either/or to these creatures and that their many dimensions all depend on their individualistic features and their surroundings.

One conclusion of the contrasting examination of Edward and Count Dracula gives the slightly mind-twisting aspect of Edward as an unpredictable predictability with several possibilities, mimicking man while Count Dracula is a predictable unpredictability, static and limited in his preserved repetitive composition. Considering these twisting discoveries and the fact that *Dracula* is written as a horror story while *Twilight* is a love story the authors' intentions are clear. Stoker never had any intentions of making Count Dracula, Anti-Christ, a part of society therefore he is never given a chance. Meyer, on the other hand, has created a love story where one of the lovers happens to be a vampire and the other a human. Integration is inevitable. Also, by making Edward mimic man, she provides him with a voice, a conscious and a personality which conceal his monstrosity within his superpowers and makes him more attractive to us; his limitations become his possibilities.

The adaptability of the vampire and its change in its repetitive composition has contributed to making it domesticated and humanised. That is also contributing to our acceptance of the vampire as different and thereby explicitly emphasising the attraction to the vampire *as* different instead of *in spite of* being different.

The vampire is no longer a threat to us, but a hero-like creature, no longer horrific but attractive, no longer segregated in a far away castle but walking beside us ó the vampire could be your next door neighbour.

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