# *Blood Spirits*
# *A Jungian Approach to the Vampire Myth*

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# Dedication

To my parents, Irene and Jack Miller, without whom.... For all the support, guidance and encouragement above and beyond the call of parental duty. Your many favours can never be repaid.

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## Abstract

The aim of this thesis is to explore the vampire motif using the psychological framework of C. G. Jung, which suggests that the vampire is an expression of archetypal contents from the collective unconscious, and that vampire narratives are variations on the theme of Self.

Having established the reasons why analytical psychology is a particularly suitable approach for investigating this kind of popular phenomenon, the examination of the vampire motif falls into three main areas.

*Encounters with Shadow Vampires* looks at vampires which display characteristics particularly associated with the shadow archetype. This section begins with an examination of the vampire in folklore, with particular attention to the Eastern European vampire, making a careful distinction between the vampire of folklore and the later vampire of Romantic literature. A modern example of this kind of vampire imagery is explored in the film Nosferatu: A Symphony of Horrors (1922).

*Encounters with Animus Vampires* is a three part investigation of the vampire as an expression of the contrasexual archetype. The first, *Creation: Origins of the Modern Vampire*, concentrates on the male vampire created by the Romantics. The second, *Evolution: Dracula, the Novel,* is a Jungian reading of Bram Stoker's novel Dracula. The third, *Elaboration: Dracula, the Movies*, shows how the novel has been altered in the numerous film versions of that novel in a way which relates very closely to the prevailing culture of the time.

*Underworld Quests,* is a two part examination of the quest myth structures of more recent vampire films: The Lost Boys and Near Dark (both from 1987) and Interview with the Vampire (1994). These are examples which particularly foreground this

structure and where vampires, as contents from the unconscious, are read as heralding a new orientation or possibility for the mortal hero.

# Introduction

## Introduction

*Vampirė: vam'pìr (n) in eastern European folklore, a dead person that leaves the grave to prey upon the living: a blood sucker.*[1]

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Few people, in the late Twentieth Century, would argue for the objective existence of vampires and yet vampire stories seem to be more popular than ever. A search of the World Wide Web on 1.12.98, for the word "vampire" on the Infoseek search engine, revealed 92,603 sites, while an Alta Vista search, which included non-English language sites, produced 452,050. These range from chat-rooms, newsgroups, fan sites for specific books (like Anne Rice's The Vampire Chronicles) or role-playing games or films, to club and society advertisements and even a site dedicated to the "Temple of the Vampire" an "authentic, international church.... legally registered since December 1989 with the U.S. Federal Government."[2]

On British television this year, Channel 4 transmitted a new six part drama series Ultraviolet beginning 15.9.98, and perhaps a little more bizarrely, on 31.10.98 The Mag a children's entertainment show on Channel 5, had, as a guest, a member of the London Vampyre Society (complete with coffin handbag) talking about "vampire fashion" with models exhibiting the 'look'. The BBC will begin broadcasting the US series Buffy the Vampire Slayer sometime in 1999. On the big screen, Blade (Dir: Stephen Norrington) was released November 1998 in Britain, starring Wesley Snipes and based on a Marvel comic-book character, while a second Hollywood vampire production, starring James Woods, called Vampires (Dir: John Carpenter) was released in the States. A British production The Wisdom of Crocodiles (Dir: Po Chih Leong) and starring Jude Law is awaiting a distribution deal.

This thesis will attempt to establish reasons for the vampire's continuing popularity.

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1 Chambers Twentieth Century Dictionary (1983). For an extensive look at the possible etymology of the word vampire, see Jan Perkowski: The Darkling: A Treatise on Slavic Vampirism (1989)

2 Quoting from the Temple of the Vampire website viewed 30.11.98.

The vampire, or vampire-like creatures, appear to have been part of world mythology for an extremely long time. One of the earliest recorded creatures exhibiting vampire-like behaviour dates from the Second Millennium BC. The Mesopotamian demoness Lilitu (sometimes connected with the Hebrew Lilith) was said to roam the night attacking men as a succubus and drinking their blood. She was depicted as being winged and surrounded by other deadly hunters of the night like the owl and jackal.[3]

In The Odyssey Odysseus is advised by the witch Circe to take counsel from the dead. The hero digs a pit and fills it with the blood of sheep sacrificed to the god of the underworld. Many ghosts are attracted to the offering, but the dead seer Tiresias drinks the "dark blood"[4] and then foretells the future.

Writing in Twelfth Century England, the chronicler William of Newburgh (1135/6-1208) recounts four tales of the recalcitrant dead. In Book 5 he says "It would not be easy to believe that the corpses of the dead should sally... from their graves and should wander about to the terror or destruction of the living... did not frequent examples, occurring in our own times, suffice to establish the fact..."[5]

The vampire of Eastern Europe appears to be the more familiar kind of vampire, at least to Twentieth Century Westerners. These vampires appear to have their roots in ancient Slavic beliefs, nurtured (as will be discussed below) by the Christian dualist heresies of the middle ages, and were in fact of widely varying type and disposition. These monsters of an older age were the inspiration for certain Romantic writers who used the 'exotic' folklore of Eastern Europe for their own ends. Then, at the end of the Nineteenth Century, the Irishman Bram Stoker created probably the most famous

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3 See Jeffrey Burton Russell: The Devil: Perceptions of Evil from Antiquity to Primitive Christianity: p.92 More examples from world mythology are mentioned in Part Two *Encounters with Shadow Vampires.*

4 Homer: The Odyssey: Book 11, line 32ff. English trans. A.T. Murray

5 William of Newburgh: The History of William of Newburgh: p.658

vampire of them all, Count Dracula. The Count has been immortalised in innumerable film adaptations, the most recent of which was released in 1992.

Vampires have variously been pagan gods or demons; mischievous spirits of the dead; blood drinking corpses of the dead given an evil life; suave but cursed noblemen and women who drank blood; non-corporeal entities draining psychic energy from the living; alien parasites and much more. For the purposes of this thesis, the word 'vampire' has been taken to mean parasitic creatures which drain the energy of humans (often in the form of blood) to prolong their own existence. However, it should be pointed out that an exact definition of what constitutes a vampire has not been of primary concern and the examples chosen have been intended to display the *most typical* characteristics of the vampire in its *broadest* sense.

The vampire has changed in many ways over the millennia, changed its appearance, the exact mode of its attack, and its aims and concerns. Sometimes the vampire has been a very shadowy creature indeed, while at other times being prominently visible. In Europe the vampire survived the Enlightenment and the Industrial Revolution, making a new place for itself in the mythology of both. The sheer breadth of the expressions of the vampire motif argue for an approach which can accommodate myth, literature *and* film.

Academic approaches to the phenomenon of the vampire have been varied, but have tended to concentrate on examples of the vampire at particular times or in particular media. For example Paul Barber's Vampires, Burial & Death: Folklore & Reality (1988) and Jan Perkowski's The Darkling: A Treatise on Slavic Vampirism (1989) both focus on different aspects of the vampire phenomenon in Eastern Europe; James Twitchell's The Living Dead: A Study of the Vampire in Romantic Literature (1981); Alain Silver and James Ursini's The Vampire Film: From Nosferatu to Bram Stoker's

Dracula (1993 revised) both of whose titles are self explanatory; or Nina Auerbach 's Our Vampires, Ourselves (1995) which relates the Twentieth Century vampire to American culture in the same period.

All of these works are admirable in themselves, but no attempt has been made to take a systematic approach to a wider cross-section of vampire narratives, taking in myth and folklore as well as the latest film releases. The vampire appears to be a symbol of profound flexibility, able to express aspects of each age's *zeitgeist* and capable of multiple meanings. So instead of looking at the vampire in one particular medium, the aim of this thesis is to look at the vampire myth from a wider perspective, one that can deal with the different ways in which the vampire image has been expressed and its continuity through many different historical moments and cultures.

As Rosemary Jackson has noted, fantasy in literature deals so blatantly and repeatedly with unconscious material that it seems rather absurd to try to understand its significance without some reference to psychoanalysis and psychoanalytic readings of texts.[6] Broadly speaking, any works which *have* attempted to take a wider stance, such as Ernest Jones' On the Nightmare (1971), have fallen back on a psychological perspective, usually a psychoanalytic one. As will be argued below however, it was thought that a purely Freudian approach to the vampire myth would be limiting and a Jungian perspective was adopted instead because it allows a more flexible attitude to the human psyche in general and symbols in particular.

Dreams have been described as "the best possible portrayal of still unconscious facts"[7] and by Jung himself as "a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious."[8] Marie Louise von Franz took a similar approach to fairy tales, suggesting that they are all variations on the theme of the Self,

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6 See Rosemary Jackson: Fantasy & The Literature of Subversion:

7 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis: p.49

8 C.G. Jung: CW 8: para 505

different narratives illustrating different phases of the individuation process. Both dreams and fairy tales portray unconscious psychic processes, depicted in conscious symbolism. This might also be said of vampire stories. All the films and novels discussed below can in some measure be described as individuation narratives which "sometimes dwell more on the beginning stages which deal with the experience of the shadow and only give a short sketch of what comes later," and some of which go further.[9] The texts looked at will be treated as narratives which contain personal and collective images compensating the conscious attitude.

This thesis aims to explore the vampire myth using a Jungian framework which will allow a comparison between the different kinds of vampire narrative, taking due account of the different cultural matrices in which such images are expressed. The thesis hopes to establish that the vampire can be regarded as a symbol in the Jungian sense (an image with numinous qualities, multifaceted, with infinite meanings) and to explore how these images are used to circumambulate the Self, exploring the individuation process.

Archetypes are not discrete entities, and the archetypal images which are their concrete manifestations can be associated with more than one archetypal node at the same time. One of the accusations levelled against the psychological approach to film and literature interpretation is the tendency to produce monolithic answers with regard to a text's meaning. Psychoanalytic readings in particular, despite Lacan's position that it was impossible to produce the final meaning of a text, "tended towards reductionism in that the ostensible meaning of the film... was displaced by the hidden, Freudian meaning... which tended towards a certain sameness."[10] In this thesis certain readings or approaches will be suggested for particular texts, however, it is *not* a contention of this thesis that these are the only possible readings . If vampires are

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9 Marie Louise von Franz: An Introduction to the Psychology of Fairytales: p.2

10 Robert Lapsley & Michael Westlake: Film Theory: An Introduction: p.67

symbols, in the Jungian sense, then, in the final analysis it is the attitude of the observer or spectator that will dictate the meaning.

Narratives in this thesis will be approached in several ways. They will be treated as consciously shaped pieces of work, but also as products of the unconscious and thus as self-portrayals of archetypal psychic processes. In dreams, for instance, "all the figures...would...be understood as the psychic potencies and personal tendencies of the dreamer and the hero or heroine as closest to the ego."[11] A similar approach will be adopted with regard to the vampire narratives under discussion. Due note will be taken of the culture and personal history of the author and how this affects the exact presentation of the archetype, but a more general approach to the archetypal material will also be adopted, so that the analyses do not become mere expositions of the personal psyche of each author. This would prove particularly problematical with regard to film texts, which are very rarely the work of a single individual. Narratives will also be used therefore to explore the dynamic between representative parts of the human psyche, as personified by archetypal images filtered through the author's personal unconscious and conscious.

This will be a hermeneutic approach (not an empirical one) using representative historical incidents, novels and films as case studies. After all, "archetypal patterns of the psyche are not to be grasped through straight and narrow argumentation but rather through an impressionistic gathering of aspects of themes until a figure emerges with a particular shape and a particular function."[12] Given the plethora of vampire material available, these texts have been chosen as the most common, the most typical, or the most famous examples.

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11 Jacoby, Kast & Reidel: Witches, Ogres & the Devil's Daughter: p.13

12 Robert Hopcke: A Guided Tour of the Collected Works of C G Jung: p.21

Part One, *Approach & Context* will begin by looking at the study of myth and establishing a provenance for Jung's general approach, as opposed, for instance, to Freud's. This will not attempt to unpick the edifice of Freudian studies, but instead look at the underlying assumptions of both psychological frameworks, by employing a comparison between the Cartesian/Newtonian paradigm and an emerging paradigm characterised by a systems approach. It will then go on to look at the place of the vampire within this framework, sketching out some of the possibilities for the vampire as a symbol. The vampire can be regarded as:

1. A concrete image of the collective unconscious (or archetypal realm) in general. Jung once described the unconscious (when seen from the conscious side) as containing blood-spirits, swift anger and sensual weakness.[13] The vampire, in nearly all its guises, can be seen to possess the two-faced aspects regarded as typical of archetypes: vampires are numinous and glamorous, but at the same time dangerous and repulsive.

2. A concrete representation of more specific *personal* fears and fantasies; a concrete image of a complex (which is more personal than collective - "a blend of archetypal core and human experience"[14]). This option has been explored by taking account of the historical moment in which each image is created and, where possible, the personal history of the person responsible.

3. A compensatory image associated with the process of individuation, activated in response to the personal psyche of the individual, but related more closely to the archetypal realm than is the case above. The vampire here is usually a symbol of transformation, representing qualities the individual lacks or illustrating other ways of

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13 C.G. Jung: CW9.i: para 42 All examples taken from Jung's Collected Works will be cited in the form of volume followed by paragraph number.

14 Andrew Samuels: Jung & the Post Jungians: p.47

being, and can often be related to more specific archetypal constellations as identified by Jung such as the animus or anima, the shadow or even the wise old man.

These possibilities are not mutually exclusive, and the power and longevity of the vampire can be regarded as residing specifically within its ability to contain a multiplicity of meanings.

Regardless of the medium through which it is transmitted, the vampire myth can be seen to exist in a number of different guises or threads. Part Two, *Encounters with Shadow Vampires*, will look at vampires which display characteristics particularly associated with the shadow archetype. This chapter begins with an exploration of the vampire in folklore, with particular attention to the Eastern European vampire, making a careful distinction between the vampire of folklore and the later vampire of Romantic literature. A modern example of this kind of vampire imagery will be explored in the film Nosferatu: A Symphony of Horrors (1922).

Part Three will be a three part investigation of the vampire as an expression of the contrasexual archetype. These three chapters will concentrate on the male vampire as created by the Romantics, which was taken up by Bram Stoker in his novel Dracula and later elaborated upon in the numerous film versions of that novel. The male vampire has been chosen as an example because of its interesting evolutionary path and relationship to current cultural values. The female vampire has not changed in this way in popular culture, and is far less prevalent than the male Dracula variants. Consequently, female vampires have not been covered in any great detail, except where they pertain to the texts chosen.[15]

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15 A notable omission from this thesis for instance is J. Sheridan Le Fanu's Victorian novel, Carmilla (1872)

Part Four, *Underworld Quests,* will be a two chapter examination of the quest myth structures of more recent vampire films: The Lost Boys and Near Dark (both from 1987) and Interview with the Vampire (1994). These are examples which particularly foreground this structure and where vampires, as contents from the unconscious, seem to herald a new orientation or possibility for the mortal hero.

This thesis aims to explore the vampire motif in a Jungian framework, seeing the vampire as an expression of archetypal contents from the collective unconscious, and vampire narratives as variations on the theme of Self.

## Part One

# Approach & Context

## 1.0 Approach & Context

*"What we observe is not nature itself, but nature exposed to our method of questioning."*[1]

*"It would be nice to be able to say that what follows is the truth. Unfortunately it is not. It is only a version of the truth based upon the state of the observer and the nature of the instrument."*[2]

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There is no one definition of myth, no single sentence which can encapsulate the diversity of mythic forms and narrative, or their functions and effects. Myths could be said to be collections of stories which sometimes contain the very ideological foundations upon which an entire society is built. Sometimes they contain meanings important to an individual. Sometimes they are merely stories which entertain. All such stories are rich with sometimes perplexing symbolism and metaphor.

The vampire myth has an impressive genealogy and an almost unprecedented continuity. As will be discussed below,[3] vampire stories seem to have been told for as long as there have been humans, and yet they are peculiar for, unlike many other stories from such an ancient past, vampire stories have continued to be told and enjoyed, even in the 'enlightened' late Twentieth Century.

Part One will take a brief look at how the study of myth has been approached in the past, and how the advent of psychology changed attitudes towards the importance of myth, before going on to place Jung in a context that explains why his approach has been chosen as the most appropriate theoretical framework from which to take a fresh look at the phenomenon of the vampire.

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1 Werner Heisenberg quoted in Fritjof Capra: The Web of Life: p.40

2 Richard Gray: Archetypal Explorations: p.2

3 See below Part Two: *Encounters with Shadow Vampires*

## The Study of Myth & The Cartesian/Newtonian Framework

Myth was first regarded as a subject worthy of 'serious' or academic study during the Enlightenment (beginning in the Seventeenth Century and reaching into the Eighteenth). The Enlightenment was a period in European history where there was a belief in reason and human progress, alongside a radical questioning of previously accepted authority and long-held tradition. 'Science', at this stage in its evolution, sought to debunk mythical tales as relics from a less civilised, un-enlightened past. The struggle was towards a more rational world view, dependent on observable fact and empirical data, and from the Eighteenth Century onwards, Reason was prized far above the intangibles of emotion and feeling. It should be noted, however, that this was not a view that went entirely unchallenged. As will be discussed below, the Romantics of the late Eighteenth and early Nineteenth Centuries certainly did not prize Reason above emotion, indeed quite the opposite.

However, the opinion that eventually prevailed was that science, especially mathematics, was the epitome of proper meaningful language - unambiguous, confirmable, precise and clear. It emerged out of a time and culture where the idea of the world as machine was replacing a more religious view of nature. Science no longer looked for the meaning and significance of things as, it can be argued, alchemy had done, but sought instead to predict and control. "All science is consists in sure and evident knowledge.... Thus... we reject all modes of knowledge that are merely probable, and resolve to believe only that which is perfectly known, and in respect of which doubt is not possible."[4]

This supposedly objective world-view has been called the Cartesian/Newtonian framework, referring to the kind of approach that Réné Descartes (1596-1650) in philosophy and mathematics, and Isaac Newton (1642-1727) in mathematics, adopted

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4 From "Rules for the Guidance of Our Mental Powers" in Descartes' Philosophical Writings: translated by Norman Kemp Smith: p.6-7

in their study of the world. Sir Isaac Newton provided a consistent mathematical theory of the world that remained the foundation of scientific thought into the Twentieth Century - nature was a machine, "an exquisitely designed giant mechanism, obeying elegant deterministic laws of motion..."[5] The world was governed by mathematical laws which could be described objectively and such objectivity became the ideal of *all* science. This science insisted upon confronting theory with actual experience and experiments were devised to *prove* theories. Anything which did not appear to bear up under such scrutiny, like theology or concepts of the soul, was abandoned. Scientists of this kind generally considered that by breaking things into their constituent parts one could gain an understanding of how they worked.

Myth did not escape the Enlightenment's need to redefine the past and move on. The thinkers of the Enlightenment, with their views on Man's progress, hoped that perhaps one day myth, which was firmly equated with superstition, ignorance, and primitive peoples, could be entirely outgrown. They never tired of describing these fables as meaningless, incomprehensible, frivolous and even scandalous, and were fond of comparing the savages of the New World with the Ancients (generally the classical myths of Greece and Rome), and never doubted for an instant that barbarousness was a state of ignorance. In the growing understanding of the natural world, many mythological stories of the magical creation of the world were regarded as quite simply wrong, or at the very least woefully misguided, and were treated with due scepticism and contempt. Only science could hope to answer questions about the origins of the universe.

The Nineteenth Century brought some changes to this view. The gradual acceptance of Darwin's theory of Evolution, with its assumptions about progress and development, led to the idea that, perhaps, something useful might after all be gained from studying the 'lower orders of life' and by association, earlier beliefs, such as

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5 Ervin Laszlo: Systems View of the World : p.11

were contained within mythology and folklore. Consequently, the study of myth was approached in a different way by the founders of what was to become anthropology and later sociology.

Having accepted that myth was not *literally* true, Sir James Frazer, whose The Golden Bough was first published in 1890, suggested that by comparing myths from different cultures, certain laws of human life would be revealed. Others, like Andrew Lang, followed in this line of work and saw myth as arising out of a philosophy of nature based on animism: a kind of savage 'science', which had evolved out of the boundless curiosity of primitive man. Lang also believed that ancient stages of society could still be found, in a degree of purity, among modern primitive peoples.

Myth was now regarded as having a pragmatic function and an authentic role to play in a *primitive* society, though not in a civilised one, and it was conceded that the simple discovery of blatant inaccuracies in a myth narrative, such as the idea that the sun was a chariot driven by a god across the sky, was not reason enough to dismiss it out of hand as some underlying meanings or explanations could be sought. However, Lang was still inclined to concern himself solely with nature myths and creation stories and to regard all primitive societies and the savage mind as monolithic and uniform.[6] The underlying assumption of such investigators was that when a myth was shown to be unreasonable, it would eventually disappear.

### The Advent of Psychology

Simultaneously with Frazer's and Lang's exploration of myth, attempts were being made to investigate the human mind. Psychology, as this branch of science became, was shaped by the Cartesian/Newtonian paradigm, hence its uneasy relationship between physiology and philosophy; the brain and the mind. Physicians and healers before Descartes had addressed themselves to the interplay between body and soul,

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6 See for instance Custom & Myth : 1893

taking account of the social and spiritual environment in which they and their patients lived, but in the view described by Descartes, mind and matter were seen as belonging to fundamentally separate spheres. Descartes asserted that "there is nothing included in the concept of the body that belongs to the mind; and nothing in that of the mind that belongs to the body."[7] This was the approach that informed the early growth of psychology.

Initially it did appear that the human body could be studied in a manner which divided the mind from the physical. For instance, Descartes was familiar with William Harvey's work on the circulation of the blood which was published in 1628. This discovery seemed to confirm that the human body should be regarded as a machine which could be analysed purely in terms of its parts. In 1648, for instance, La Mettrie, a French scholar, published his work entitled simply Man a Machine.[8] Such investigations into the physiology of the body were also pursued in the early Nineteenth Century by the likes of Charles Bell and François Maggendi, who looked at how the nerves operated.

Atomism was the basic principle, where the belief was that a phenomenon could be best explained by analysing it into its basic parts. During the Nineteenth Century, developments in anatomy and physiology had uncovered connections between mental activity and brain structure, and psychiatry was firmly established as a branch of medicine. It was based upon the reductionist biomedical model which looked for an organic root as the sole cause of mental disturbance and spoke about the phenomena it studied in precisely that kind of language. There were however, some conditions that did not respond to this kind of approach, for they did not seem to have their origins in physical abnormalities.

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7 Fred Sommers: "Dualism in Descartes" in Descartes: Michael Hooker (Editor): p. 225

8 See La Mettrie: L'Homme Machine: Princeton: Princeton University Press: 1960

By the end of the Nineteenth Century and start of the Twentieth, there were two main schools of psychology: behaviourism and psychoanalysis. Behaviourism was a culmination of the mechanistic approach, where it was held that human activity could be reduced to 'stimulus-response' and was largely a more sophisticated version of La Mettrie's 'man as machine'. But also emerging was another way of studying the intra-psychic apparatus of humanity. Jean Martin Charcot (1825-93) pioneered the use of hypnotism in treating hysterical patients and Josef Breuer (1842-1925) also used hypnotism to cure a young woman of hysterical symptoms. This approach did have more in common with philosophy and social science, than with anatomy, but it was still considerably influenced by the assumptions of Newtonian physics.[9] The proponents of this new method assiduously maintained their status as scientists, and continued to practise the objective detachment of their fellows in other fields.

Foremost in this new approach was Sigmund Freud whose work took shape mainly between 1895 and 1905, and by 1912 could arguably be said to have become orthodoxy. His first major work was Studies of Hysteria with Josef Breuer in 1895, and then in 1901 came The Interpretation of Dreams, followed by The Psychopathology of Everyday Life in 1901 and Three Essays on the Theory of Sexuality in 1905 (revised in 1915 and 1920). Freud is credited with refining the concept of the unconscious and its dynamics, identifying the libido (or sexual drive), and outlining a theory about the early stages of psycho-sexual development.

His interpretative method of approaching dreams was particularly important as he regarded this as the key to entry into the unconscious, and he linked his method of interpreting dreams to myth and folklore. Psychoanalysis could unlock meaning from the seemingly perplexing symbolism found in both dreams and mythology. He also found parallels between neurosis and myth, for instance, using the Oedipus legend, as

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9 See Fritjof Capra: The Turning Point: p.184-190

told by Sophocles, to illustrate his understanding of the emotional relationship of the child to his parents.[10]

Freud's attitude to myth, was in fact, quite similar to that of Frazer and Lang. Although he was willing to approach myths as a kind of public expression of psychoanalytic truths, which could thus be interpreted in the same way as dreams, this was qualified by his overall attitude to religion and associated philosophies. He believed that they were surrogates for unconscious pathological disappointments. Myth and religion were consequently judged negatively and ought be replaced by a more 'rational' or scientific view of the world, as can be seen in The Future of an Illusion.[11]

It was also the case that in Freud's overall approach, atomism and reductionism was still very much the order of the day. Tellingly perhaps, at one point Freud suggests that "we should divide the dream into its elements and start a separate inquiry into each element"[12] and while no longer being regarded as purely biological in origin, phenomena of the human mind were reduced to unconscious drives and aggressions, and these in turn to psychological *mechanisms*.

Freud can be seen very much as a product of his historical context. He had "a passion for explaining everything rationally... all complex phenomena like art, philosophy, and religion fall under his suspicion and appear as "nothing but" repressions of the sexual instinct. This essentially reductive and negative attitude of Freud's towards accepted cultural values is due to the historical conditions which immediately preceded him."[13] Freud was attempting to point out the untruths and dishonesties of the Victorian mind set, and can be regarded as a harbinger of new ways and truths,

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10 Ludwig Eidelberg (Editor): Encyclopaedia of Psychoanalysis: p.281

11 See The Future of an Illusion : 1928. Also in the Collected Works Volume 21

12 Sigmund Freud: Introductory Lectures on Psychoanalysis: p.135

13 C. G. Jung: CW15: para 46

liberating the new century from "the unwholesome pressures of a world of rotten habits"[14] as Jung rather graphically put it, although this does not mean to say that Freud's theories are no longer relevant. Far from it in fact: "there is hardly any branch of the contemporary social and human sciences which has not felt in some way the need to respond to Freud's thought..."[15]

However, Freud's approach led to a number of limited range theories each of which applied to a small domain of highly specific events or categories, such as 'penis envy' explaining the psychological differences between the sexes. These limited theories said nothing about events which fell outside their chosen areas of description. Specialisation in this field, as in so many others, led to the creation of rigid disciplinary boundaries, where the language used to describe the various phenomena encountered precludes the easy exchange of ideas and the quick flow of information.

The study of dreams is a good example of how different disciplines have attempted to study the same phenomenon, and have been unwilling or unable to exchange information and insights. In this field there have been 'scientific' attempts to look at brain wave patterns in sleep for instance as well as the more intuitive attempts to unravel some kind of *meaning* from this universal human activity, but the two camps seem to continue to regard each other with some suspicion.[16]

### Freud and the Vampire Myth

Freud himself does not appear to have addressed the vampire myth in any great detail, although it is briefly mentioned in Totem & Taboo (1913),[17] but his pupil and biographer Ernest Jones, did. On the Nightmare was published in the 1920s and included a chapter relating to the vampire myth directly. He suggested that although

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14 C. G. Jung: CW15: para 49

15 Harvie Ferguson: The Lure of Dreams: Sigmund Freud and the Construction of Modernity: p.vii

16 See Carol Rupprecht: "The Common Language of Dreams" in Lauter & Rupprecht: Feminist Archetypal Theory

17 Sigmund Freud: Totem & Taboo: 1955

there had been many 'rational' explanations put forward to explain the existence of the vampire myth (burial alive, epidemic mortality and delayed decomposition) these were in themselves not enough to explain the vampire superstition, where the dead were apt to turn into animals, fly through the air or commit sexual acts with sleeping people. Instead he suggested that "other factors must obviously be at work, and these we maintain must be the essential ones"[18] which were, naturally, susceptible to the psychoanalytic approach.

Jones assumed that two main characteristics defined a vampire: "his origin in a dead person and his habit of sucking blood from a living one, usually with fatal effect"[19] and goes on to treat these two elements separately.

Following on from Freud's more general comments about the primitive fear of the dead, Jones maintained that in stories involving vampires, the desire and guilt of the living is projected onto the dead (who are perceived as being unable to rest in peace), and who then attempt to bring their lover to join them in undeath. The desire for a sexual encounter with the dead is transformed by denial into an assault: attraction and love into repulsion and sadism. The love and the fear are unresolved incest conflicts from infancy that have been only imperfectly overcome in the course of development. According to Freud, repressed sexual wishes are always signalled by morbid dread, which "explains the constant association of sadism and fear in such beliefs dreams etc., for the infantile conception of sexuality is always sadistic in nature."[20]

For Jones, the second criterion for vampirism, the sucking of blood, is much simpler to explain. In the unconscious mind, blood is often an equivalent of semen and the scenario is clear: "A nightly visit from a beautiful or frightful being, who first

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18 The chapter on vampires from Ernest Jones' On the Nightmare (1971) is reprinted in Frayling's Vampyres: Lord Byron to Count Dracula. Citations are taken from this edition: p.416

19 ibid: p.398

20 ibid: p.402

exhausts the sleeper with passionate embraces and then withdraws from him a vital fluid: all this can only point to a natural and common process, namely to nocturnal emissions."[21] The vampire superstition (as opposed to the succubus or lamia) can be regarded as complicating the issue with its mixture of sadism and hate, as well as desire and love, for as mentioned above when the more normal aspects of sexuality are in a state of repression, there is a tendency to regress to earlier forms, of which oral sadism is the earliest.

In the 1950s Maurice Richardson[22] took up the Freudian baton with specific regard to Bram Stoker's famous novel Dracula and thus launched a thousand articles. The Freudian reading of Dracula will be looked at again later,[23] but suffice it to say for the present that most readings have tended to follow in Jones' and Richardson's footsteps. This is true for the vast majority of all literature on the subject of the vampire which attempts to do more than simply describe the myth. Even the most cursory glance through Margaret Carter's collection of essays on the novel Dracula, for instance, reveals a heavily Freudian informed approach in most articles.[24]

Psychoanalysis has been used as an interpretative tool for the horror genre (and thus the vampire myth) because "within our culture the horror genre is explicitly acknowledged as a vehicle for expressing psychoanalytically significant themes"[25]: themes such as repressed sexuality, oral sadism or necrophilia. 'Creatures of the night', (whether vampires, werewolves, zombies or ghosts) have been characterised as creatures of the id - the part of the mind that, according to Freudian theory, is the source of primitive impulses, such as lust, that are so unpalatable to modern man that they are censored and repressed into the unconscious, only to return in disguised

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21 ibid: p.411

22 See Maurice Richardson: The Psychoanalysis of Ghost Stories: Twentieth Century 166, December 1956

23 See below 3.2 *Evolution: Dracula, the Novel*

24 See Margaret L. Carter: Dracula: the Vampire & the Critics: 1988

25 Noel Carroll: Nightmare & the Horror Film: The Symbolic Biology of Fantastic Beings: Film Quarterly 34, 1980: p.17

form. These 'disguised forms' can be unpicked using the same kind of tools that Freud developed to decode the hidden meaning of dreams.

Key ideas, as far as the Freudian reading of the vampire myth goes, include the return of the repressed, the idea of conflict between incestuous Oedipal desires and their conscious repression: attraction and repulsion, a wish and its inhibition, the struggle between the instinctive side of man's nature (unconscious) and his more civilised inhibitions (conscious).

The problem with these readings is that, as is the case with Jones in particular, they fail to take into account the range and variety of the vampire myth. As will become clear, it is very difficult to compare the vampire as it appears in folklore with the vampire that the Romantics created, or the superhuman vampires of more recent fiction, or indeed, why Bram Stoker's Victorian novel should have become more widely read in the late Twentieth Century than it was in Stoker's own lifetime. It is hoped that the limited nature of the Freudian approach will become clear as the spectrum of the vampire myth is explored in subsequent chapters, using Jung's ideas as the interpretative framework.

Perhaps the major underlying difficulty with Freud's approach is that its foundations are to be found within the Cartesian/Newtonian paradigm, as discussed above, where there was and is little tolerance for views which attempt to cross borders, or to answer 'more or less', rather than 'yes or no'; 'both/and' rather than 'either/or. After all, the word 'science' is derived from the Latin *scio*, meaning 'I know'. As will be discussed below, the new model is one which attempts to bring in far greater complexity to the debate and is one which attempts to stop trading accuracy for simplicity and unitary answers. While theoretical science has moved on from the Cartesian/Newtonian model, the cascade to other disciplines is still happening.

Freud's theories were never, in fact, without difficulties, and some of them were explored by his followers and successors. But for Jung, who can arguably be considered one of Freud's successors, there were fundamental problems with Freud's wholly rational and monolithic approach and where the driving force of the human psyche was said to be the sexual instinct. Jung took the view that these assumptions would have to be set aside in order to examine the full range of human experience, *including* the mystical and the spiritual elements. At end of the Twentieth Century, in a changing intellectual climate which permits a more holistic viewpoint, Jung's more comprehensive approach is beginning to appear the more interesting.

### *Beyond Descartes and Newton: The New Paradigm*

In order to understand how Jung's theories disagreed with his contemporaries and their descendants, it is important to understand just how the new paradigm differs from the old.

In the first decades of the Twentieth Century, inquiries into the structure of the cosmos at a sub-atomic level were not yielding the predictable results expected and led to some of Kuhn's 'difficult questions' which could not be answered in conventional ways.[26] At the same time others like Ludwig von Bertalanffy were formulating a general systems theory, where, in biological terms, the area of study was not at the cellular level, but of the organism as a whole, how it organised itself and then maintained its stability.[27] From the 1970s onwards, a breakthrough in mathematics made this kind of approach even more widespread. It was called the science of chaos and has been described as "a science of process rather than state, of becoming rather than being"[28] and provided a theoretical framework for describing non-linear systems (i.e. systems that are more than the sum of their parts). Some of its

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26 See Thomas S. Kuhn: The Structure of Scientific Revolutions: 1962

27 See Ludwig von Bertalanffy: General Systems Theory: 1968

28 James Gleick Chaos: Making a New Science: p5 is a very readable history of how Chaos theory developed.

practitioners even suggest that the Twentieth century will be known for three things - relativity, quantum mechanics and chaos, each of which have contributed towards breaking down Newtonian certainties about the nature of the world.

Specialist advice clearly does have its place and its uses: the technological revolution of the early Twentieth Century has certainly been persuasive in its favour. The new model however, begins where classical science fails. The old paradigm cannot give a true description of more complex systems, for real (especially organic) things tend to be more complex than it can handle, for instance weather systems, and the fluctuation of wildlife populations.

Regardless of the exact problem being studied, there are a number of major conceptual differences which separate this new model from the Cartesian/Newtonian paradigm discussed above. Firstly , there has been a recognition that science is neither objective nor value free. "There is no experiment without a hypothesis and no science without some expectation as to the nature of its subject matter."[29] The old paradigm relied upon the certainty of scientific knowledge, the new paradigm recognises that all scientific theories are limited and approximate. The new paradigm has also proved to be an approach that breaks across the lines that separate scientific disciplines. For instance, chaos theory seems to have derived from a number of different sources which included a meteorologist (Lorenz); a mathematician (Mandelbrot); a biologist (May) and many physicists. And thirdly, it is a science of the *global nature of systems*, for "only a new kind of science could begin to cross the great gulf between knowledge of what one thing does - one water molecule, one cell of heart issue, one neuron - and what millions of them do."[30] Chaos mathematics and associated systems theory could be said to be the end of the reductionist programme in science.

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29 Ervin Laszlo: The Systems View of the World: p.iv

30 James Gleick: Chaos: Making a New Science: p.8

The principles surrounding the organisation of systems is of particular interest to Jung's theories and it is appropriate to look more closely at them. The systems approach looks at the universe in terms of relationships and situations, rather than in terms of atomistic facts and events which are in some way considered as objective and concrete. It is now generally thought that, in many cases, some knowledge of connected complexity is preferable even to a very detailed knowledge of atomised simplicity. "Rather than a sum whose components are exhaustively described by the specialised disciplines, our observed universe appears as 'an interconnected system of nature'"[31]

For instance, problems handled through the method of piecemeal, detailed analysis are in effect handled through the method of simplification, where the system being studied is assumed to be a closed one, and where only *one* variable operates. In the case of manmade technologies, to date, this assumption has proved a useful one, but even here Fuzzy Logic is changing the way machines 'think'.[32] However, when examining the complex ecologies of a planet, the closed system, with one variable, has never been an adequate model. "In nature, there is no 'above', nor 'below' and there are no hierarchies. There are only networks nesting within other networks"[33] and what is important are the interconnections between 'things', which form a network of concepts or models in which there are no foundations. This idea of the interconnections being what is meaningful is also important in quantum physics, where "subatomic particles are not 'things' but interconnections between 'things'."[34]

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31 Ervin Laszlo: Introduction to Systems Philosophy: p. xx

32 According to Bart Kosko in his book Fuzzy Logic: The New Science of Fuzzy Logic introducing the fuzzy principle (that everything is not a binary 'yes or no' but a matter of degree) raises the IQ of machines and allows them to learn.

33 Fritjof Capra: The Web of Life: p.35

34 ibid: p.30

As mentioned above, classical science, has never been able to give an explanation of the human mind that is satisfactory to everyone, for the simple dissection of the brain does not yield any answers with regard to the development of consciousness, memory, or thought processes. Even in 1994, the editors of an anthology entitled Consciousness in Philosophy and Cognitive Neuroscience stated that "Even though everybody agrees that mind has something to do with the brain, there is still no general agreement on the exact nature of this relationship."[35] When the new paradigm is applied to this essentially Cartesian dilemma (the mind-body split), a new answer is suggested. The mind is not a thing, but a process, the process of cognition, which is identified as the process of life. The relationship between mind and brain is therefore is one between process and structure, the brain being the structure through which the process operates.[36]

### *Jung & the New Model*

So, how does the new paradigm relate to Jung's theories about the functioning of the human mind? Jung's theories were markedly different from other contemporary hypotheses and his ideas were intuitively closer to the quantum physicists and system biologists. It is interesting to note that if Freud and Jung both stand upon the cusp of the new century, they appear to be standing back to back. Freud seems to have been influenced by the old century, producing an original philosophy, but one which looked backwards to the old paradigm, while Jung seems to have faced the new century, producing a prospective outlook which gazed forwards to the new. Given their relative ages in 1900 this is perhaps, not entirely surprising. Freud was forty-five and Jung was twenty-five. This is further evident in their therapeutic approaches, where Freud tended to look back to a patient's childhood for causes of their current mental state, while Jung tended to ask where the symptoms were leading.

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35 Quoted in Fritjof Capra: The Web of Life: p.171

36 For a the background and a more detailed examination of this suggestion see Fritjof Capra: The Web of Life: A New Synthesis of Mind & Matter: 1996

Jung's ideas included seemingly esoteric notions and an emphasis upon spirituality, and apparently even mysticism, although at the same time he maintained a healthy regard for scientific principles in those areas where they provided sufficient explanation. Jung however often passed beyond the borders of where conventional science was prepared to go. This difference has been, and continues to be, the main source of much of the controversy surrounding Jung's work, but it is precisely this which allows us to align Jung with the recent developments in scientific thought and re-evaluate his work in that light. Jung, unlike Freud and many other of his contemporaries, *can* be taken out of the old Cartesian/Newtonian framework, where his theories have proved problematical, and placed instead in the context of systems theory, where they appear to fit more comfortably and convincingly. In the sub-atomic or quantum view of reality, unlike Descartes' clear separation of the two, energy and matter are not so distinct. In a model where "atoms are patterns of probability waves, molecules are vibrating structures and organisms are multi-dimensional, interdependent patterns of fluctuations.."[37] the old certainties of Cartesian/Newtonian science are no longer convincing, and some of Jung's ideas of a collective unconscious, archetypes, or synchronicity begin to appear less esoteric and more plausible.

Jung tried to get beyond the trap of seeking out one single root cause or driving force. Freud, as has been suggested, was firmly within the fold of the Cartesian/Newtonian approach and consequently highlighted only *one* thing in the human psyche, assuming a closed system and the introduction of one variable. For Freud it was the sexual drive, and for Adler (one of Freud's associates) it was the will to power, arising from a sense of social inferiority, that was the founding principle, or driving force of the psyche. To Jung, this did not appear to be the way the psyche operated however. It did not seem to be *just* the sexual drive (or will to power or whatever), that was the sole motivating force, but both of these and more.

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37 Fritjof Capra: The Turning Point: p.327

Jung had never suggested that the Freudian or Adlerian approaches were entirely wrong, only that they were not necessarily the whole story. Jung took a more holistic approach. Although he recognised the importance of sexuality and the striving for power, and accepted that in some cases mental disorders could be traced to one of these factors, and therefore could be approached from a Freudian or Adlerian point of view, he also believed that other psychic motivation was essential. He thus firmly rejected the notion that any *one* factor was the source of all psychic disorders.[38]

Over the many years of his studies, first in Burghölzi, (a hospital and university psychiatric clinic in Zürich, Switzerland) and later in private practice, where he saw a wide variety of conditions and problems, Jung came to regard the human psyche as possessing synthetic, teleological properties that rendered it capable of producing solutions to disturbances. As mentioned above, Freud's analysis was always reductive, reaching back into the past seeking the causes of the current disturbance, which were usually found in childhood. This implies a mechanistic account of human behaviour, where inevitable damage is inflicted at an early age and can never be truly recovered from, only recognised and endured.

Jung's approach attempted to offer a path forward, not merely regurgitating the problems of the past, but offering a solution for the future, looking to see where the symptoms were leading. He believed that the unconscious tries to restore balance to the conscious mind by the production of compensatory images. Jung's attempts therefore did not just offer an unalterable description of past events, but a more fluid and creative outlook, with the possibility of change and progress. Individuation was one of Jung's key concepts in personality development and it was conceived of as a progressive process that could continue all though one's life. It is the process of

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38 Jolande Jacobi: The Psychology of C G Jung: p.61 Also see below p.29 where in Systems biology one cannot reduce a system to being affected by one thing. There are always an almost infinite multiplicity of things acting at once.

becoming oneself, in relation to other people, but distinct from them too. Psychic maturation does not end with the arrival of physical adulthood, but only with death.

Jung was not the only one of Freud's admirers to break with Freud, arguing against his dogmatic and exclusive opinions, but, in retrospect, one ***can*** see that Jung was one of the first to break with the Cartesian/Newtonian world view. However, partly because of his emphasis on spirituality and the transcendent in the human experience, and partly because of his attraction to esoteric ideas like those found in alchemy, Jung spent a great deal of time defending his ideas as being "scientific". Although he was reaching beyond the myth of scientific objectivity, and acknowledging the irrational aspects of the human mind, he still hankered after recognition and understanding from the realms of classical science. Jung was not willing to stand entirely outside its conventions.

He was extremely anxious to be considered a scientist of the old school and argued constantly against the tag of mystic. He was very well aware of the prejudices surrounding analytical psychology and in a 1932 paper wrote, "Today the voice of one crying in the wilderness must necessarily strike a scientific tone if the ear of the multitude is to be reached. At all costs we must be able to say that it is science which has brought such facts to light, for that alone is convincing."[39] His own training was, of course, that of a medical doctor, and it was only towards the end of his life that he gave up looking for a physiological explanation for his theory of archetypes and the collective unconscious, suggesting in a letter written in 1961 that "We might have to give up thinking in terms of space and time when we deal with the reality of archetypes."[40] Despite his constant and vociferous denials of a non-scientific basis for his theories, however, he seemed to fail to convince the scientific community, and indeed much of the psychoanalytic community. However, if Jung is placed in the

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39 C.G. Jung: CW15: para 55

40 Ervin Laszlo: The Creative Cosmos : p.191

context of the *new* scientific model, where the demand is for "seeing things whole" and seeing the world as an interconnected field or continuum, as suggested above, his ideas about the teleological nature of the psyche seem to fit very well with the shift in focus from what things *are*, to how they are *becoming*.[41]

Put simply, the systems view describes the world "in terms of relationship and integration.... Instead of concentrating on basic building blocks, or basic substances, the systems approach emphasises basic principles of organisation...."[42] All organisms can be described as systems, with a set of properties that are common to all, i.e. that they are self-organising; able to renew and recycle their components while maintaining the integrity of their overall structure, and retaining the ability to reach out creatively beyond physical and mental boundaries in the processes of learning, development and evolution. It is not difficult to see how Jung's model of the psyche which contains the same elements (i.e. the psyche is self-maintaining, dynamic, flexible and homeostatic) accords with general principles governing the structure of all organisms on the planet, from the simplicity of single-celled plankton to the complexity of the human animal, *and* its culture and societies.

What follows is by necessity a fairly brief look at precisely how the new paradigm, and systems theory in particular, might converge with Jungian psychology, but will serve as an introduction to how Jung is being understood within the context of this study.

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41 The most useful book which specifically relates Jung to systems theory is Richard Gray's Archetypal Explorations: An Integrative Approach to Human Behaviour (1996) which is based on Gray's doctoral dissertation from 1993. However, in the United States and Italy, there is a group who first got together in 1989 for a conference in Assisi, Italy exploring the "Confluence of Matter and Spirit". The faculty of the Assisi Conferences and Seminars include: Michael Conforti (Jungian analyst); Ervin Laszlo (systems theorist); Frederick Abraham (chaos theory and psychology) and Mae-Wan Ho (biophysicist) and others. This interdisciplinary approach to Jung's theory is clearly a developing field and likely to become more important and widely published as time goes on. This is not, however the place for a detailed look at how these fields converge.

42 Fritjof Capra: The Turning Point p.287

The systemic principles of self-organisation can be summarised as follows[43]:

1. *Natural systems are wholes with irreducible properties*, in other words a system is more than the sum of its parts. Systemic properties are destroyed when the whole is dissected into isolated elements, for "although we can discern individual parts in any system, the nature of the whole is always different from the mere sum of its parts."[44] The human psyche ought to be regarded as such a dynamic system that cannot be understood by reducing it to isolated elements. It is unlikely that the human mind can be understood in isolation from its physical roots. The complexity of the psyche depends upon the subsystems upon which rests. Jung's view of the psyche was one which rooted it in the processes of life: "We are forced to assume that the given structure of the brain does not owe its peculiar nature merely to the influence of the surrounding conditions, but also and just as much to the peculiar and autonomous quality of living matter i.e. to a law inherent in life itself. "[45]

The Self is the archetype which represents the entirety of the psyche, (the totality of the personality, not just the conscious parts) and is a unifying symbol. Although the psyche is often understood in terms of different forces and elements (such as the ego, which is the most conscious and differentiated part of the psyche) and the collective unconscious (which is the most un-differentiated) the Self is the unifying principle which transcends these divisions. It is the "organising archetype of wholeness".[46]

2. *Natural systems maintain themselves in a changing environment*, e.g. warm blooded animals are able to maintain their body temperature regardless of the environmental conditions. Jung seems to have viewed the human psyche as a homeostatic, self-regulating system, which was dynamic and flexible. He believed that the psyche was capable of healing and of restoring balance to itself, adjusting and

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43 Headings taken from Ervin Laszlo Systems View of the World (1972)

44 Fritjof Capra: The Turning Point: p.287

45 C. G. Jung: CW6: para 748

46 Robert H. Hopcke: A Guided Tour of the Collective Works of C G Jung: p.96

adapting itself like any other system, maintaining a balance through interaction between the conscious and unconscious realms. As Jung wrote "every process which goes too far, immediately and inevitably calls forth compensations."[47] The unconscious balances out the conscious attitude by producing images and symbols, very often in the form of dreams. Jolande Jacobi suggests that one of the essential properties of the unconscious is that it exerts a power of compensation.[48]

This attitude to the unconscious was in marked contrast to Freud's, who seems to have considered it little more than a kind of psychic dustbin, a repository of repressed contents with no active function. Jungians view it as a "multi-faceted field of energies, some known and suppressed, and others unknown to the conscious layers of the psyche. It is a generative system with its own energies that operate with some degree of independence from the conscious mechanism of the psyche."[49]

3. *Natural systems create themselves in response to the challenge of the environment:* systems are able to "evolve new structures and new functions"[50] to change themselves over time. Within the Jungian model of the psyche, this ability to evolve and change while maintaining its own identity has been called *individuation*, which is the development of the personality, the process of becoming fully oneself. Jung said "I use the term "individuation" to denote the process by which a person becomes "in-dividual", that is a separate indivisible unity or "whole"."[51] Initially this takes the form of adaptation to outward reality, the ego (the "I" or the most conscious part of the personality) develops and adapts to meet the demands of the environment. This was the task of the first half of life, but Jung also suggests that individuation does not stop there and that the task of the second half of life is to rebalance the personality by turning attention back to personality traits that may have been

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47 C.G. Jung: CW16: para 330
48 Jolande Jacobi: The Psychology of C G Jung: p.10
49 Estella Lauter & Carol Rupprecht: Feminist Archetypal Theory p.224
50 Ervin Laszlo: Systems View of the World: p.47
51 C.G. Jung: CW9i: para 490

abandoned or repressed during the first phase to achieve a more balanced relationship between the conscious and the unconscious realms. The psyche is thus able to align itself to the needs of the environment.

4. *Natural systems are co-ordination interfaces in nature's hierarchy i.e. each system talks to the one above and the one below.* Ervin Laszlo suggests that "We are natural systems first, living things second, human beings third, members of a society or culture fourth, and particular individuals fifth."[52] In Jung's picture of the psyche "there is a vast outer realm, and an equally vast inner realm, between these two stands man, facing now one and now the other."[53] This is related to the idea suggested above that the unconscious and the conscious communicate with each other (symbols and images mediating between them) linking the inner and the outer worlds. Systems communicate with systems and strands of order traverse the levels, taking increasingly definite shape. "Progress is triggered from below without determination from above, and is thus both definite and open-ended."[54] The need for change in conscious attitude is heralded by symbols spontaneously arising from the unconscious, long before the conscious mind perceives this need. It can be suggested that these symbols that traverse the 'strands of order' in the psyche are archetypes and archetypal images.

### *Archetypes & The Collective Unconscious*

It is important at this stage to examine more fully Jung's concept of the collective unconscious and archetypes since they form such a fundamental part of his theories and have often been misunderstood.

Freud had postulated that the unconscious contained memories that were being repressed and excluded from the conscious mind, but Jung broadened the scope of

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52 Ervin Laszlo: Systems View of the World: p.25
53 C.G.Jung : CW4: para 777
54 Ervin Laszlo: Systems View of the World: p.74-5

Freud's conception of the unconscious to include another layer. The layer that Freud called the unconscious, Jung suggested was a *personal* unconscious but that rather than simply being the repository of repressed personal memories or experiences, Jung perceived, by way of much empirical observation of his patients at the Burghölzi Hospital and by his own self-analysis, that the unconscious contained imagery that did not appear to originate from personal memories or conscious experience. Nor did a simple theory of migration of peoples appear to account for these common motifs and patterns which appeared around the globe. Instead, these images seemed to reflect universal modes of experience, shared by all humanity.

Faced with this data, Jung concluded that there was a part of the psyche that was common to all humanity. He called this the collective unconscious. Jung suggested that the collective unconscious contained patterns of psychic perception common to all humanity, which he initially called 'primordial images', and which he regarded as forming part of the foundation of the psyche. In 1919 he introduced the term 'archetype' (from the Greek words *arche* meaning 'beginning' and *typos* meaning 'a model'.)

It has been argued that images such as Jung suggested could not be inherited as they were acquired characteristics, and the theory has been dismissed as an example of the Lamarkian fallacy, called after J B Lamarck (1744-1829), who, in a pre-Darwinian theory of evolution, had suggested that habits or abilities (such as fitness) acquired during an adult's lifetime would be passed onto their young . However, this objection arises from a misunderstanding of the nature of the archetypes. Eventually, although not until 1946, Jung began to make a very clear distinction between the archetype *an sich* (as such) and the archetypal image.

Acquired characteristics and memories certainly cannot be inherited, but archetypes are "a structural conditioning of the psyche, which can bring forth certain 'patterns' -

this has nothing to do with the inheriting of definite images."[55] Archetypes are "possibilities of representation".[56] The archetype *an sich* is non-perceptible and only potentially present. The archetypal image is the perceptible, actualised, 'represented' archetype. It would be correct therefore to agree that content cannot be inherited, however form and pattern can. The form and pattern (the archetype *an sich*) would relate to the dynamic system of the psyche as present in all human beings. The exact way in which it appeared in the conscious mind (the archetypal image) would depend on the personal circumstances of the individual in which it appeared. The archetype should be seen "as a purely formal, skeletal concept, which is then fleshed out with imagery, ideas motifs etc."[57] At the risk of labouring the point, it is crucial, when using the concept of the archetype as a tool to examine a motif, to clearly differentiate between the archetype *an sich* and the archetypal image or symbol, which is an archetype manifested at a particular moment.

It is possible to detect archetypal themes even when contents vary greatly, although no archetype can be reduced to a simple formula. However, the temptation to produce hierarchies of archetypes and lists of images or particular qualities has been great and not always resisted, as can be seen especially in the confusion over the anima/animus archetypes and what they are said to represent.[58] Archetypes can be regarded both as personifications of partial aspects of the psyche (manifesting in particular images in particular moments in time) *and* as dynamic principles. The archetype *an sich* exists only as a developmental pole, a set of possibilities of expression whose manifestation is only possible through the archetypal image. It can never be expressed, except through the accretions of the life experiences of the individual that it gathers to itself. The themes and motifs expressed may be universal, but the images through which it is expressed will be localised and particular. The concept of archetypes and the

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55 Jolande Jacobi: Complex/Archetype/Symbol: p.51

56 C.G. Jung: CW 9i: para 155

57 Andrew Samuels: Jung & the Post Jungians: p.25

58 See below chapter 3.2 *Evolution: Dracula, the Novel* for a discussion of the contrasexual archetype

are "forms without content, representing merely the possibility of a certain type of perception and action."[64]

The human mind, in other words, is part of the common evolution of life that has led to a biological system which functions in the same way for all of humanity. Systems have among their common characteristics a tendency to complexity - subsystems combine to make supersystems, and in humanity the result of this can be regarded as consciousness. This is a phenomenon that rests upon other (perhaps more fundamental) layers of the psyche. The collective unconscious, for example can be seen as the most fundamental, or perhaps the most primitive, level of the psyche and is the structure which underpins the rest. "The collective unconscious contains the whole spiritual heritage of mankind's evolution, born anew in the brain structure of every individual."[65] There also exists a personal unconscious which contains personal memories and experiences that are no longer held in active awareness (either due to repression or simple forgetting). The personal unconscious can also be influenced by culture, although the individual can also in turn bring some influence to bear upon culture.[66] Upon these two layers of the unconscious, rests the conscious realm, but as with all dynamic systems, the whole is always more than simply the sum of its parts.

### The Study of Myth After Freud & Jung

The effect of psychoanalytic and analytical psychological theory on the study of myth was that it came to be regarded as a kind of collective dream, drawn out of a religion, or another realm of the mind (something more, or perhaps less, than the conscious) which Freud called the 'id' and which Jung developed into the collective unconscious. Jung was of the opinion that myth was more important than Freud allowed. Myth, for

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64 C.G. Jung CW9.i: para 99

65 C.G. Jung: CW8: para 342

66 See below Parts Three and Four, where the relationship between author, text and collective culture is explored.

him, was the conscious projection of archetypal images, which had their origins in the unconscious. Much of Jung's work was indeed shaped and confirmed by his study of myths, dreams and legends. He saw myth and legend, as well as dreams, as clues allowing insight into the unconscious, particularly the collective unconscious, and he considered it permissible to look for archetypal images "wherever creative fantasy is freely expressed."[67]

Claude Levi-Strauss and Joseph Campbell, who undertook comparative studies of the mythologies of the world, confirmed Jung's idea that certain mythological motifs, such as the Fire-Theft, or the Resurrected Hero, possess an almost world-wide distribution, "appearing everywhere in new combinations, while remaining, like the elements of a kaleidoscope, only a few and always the same..."[68] This strongly suggests that myth is more than just a case of ignorant primitive science which might be outgrown, and is instead part of the integral psychic functioning of humanity, answering essential psychological needs. From the Jungian standpoint myth is one of the ways that compensatory images from the collective unconscious are made known to the conscious mind, both on a personal basis and on a cultural one.

The rationalist view, as espoused by Andrew Lang and his fellows, suggested that when a myth was shown to be unreasonable, it would disappear. This, however, is clearly not the case with the vampire myth, which is more widely disseminated in the late Twentieth Century than it has ever been. One could add to the vampire, a fascination with the horror genre in general, including werewolves, ghosts, mummies, zombies and a host of other imaginary creatures from a previous era. Why have these phantoms persisted in such a vigorous way?

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67 C.G. Jung: CW15: para 127

68 Henry A. Murray (Editor): Myth & Mythmaking: p.19

As suggested above, few people, if challenged, would be prepared to accept an objective reality for vampires (or werewolves or ghosts) and yet the stories are told, retold and told again, changing in an array of images, while retaining a kernel of recognisable identity. There is an attraction and fascination here that goes beyond what is simple 'truth'. The only way to begin to explain this strange anomaly is to employ a psychological perspective, as these are phenomena which have little to do with external realities. Myth does appear to possess, like dreams, psychic reality; and after Freud and Jung, there were increasing parallels drawn between using dreams to gain insight to the individual and using myths to gain insight to the human psyche collectively.

Joseph Campbell, for instance, usefully suggested that myth, through the use of emotionally compelling and exhilarating symbols, actually performs four tasks, each to a greater or lesser degree. Firstly, there is a metaphysical, or mystical dimension invoked which awakens a recognition of an ultimate mystery or force. Secondly, there is a cosmological aspect, which renders comprehensible an image of the world that allows the individual orientation in a chaotic universe. Next is a social function, which validates and maintains the established order. And finally, myth functions in the individual psychological sphere, centring and harmonising the individual within themselves and their culture.[69] In the late Twentieth Century, one could argue that religion and classical science (both, of course, subject to their own myths and metaphors) have fulfilled the first two functions. This leaves the final two functions as outlined above: that of enforcing the moral and social order of a society, and that of centring the individual within herself and in her culture, to be fulfilled in other ways.

It has been suggested that myth sustains and activates a philosophy of life (individual and social) and illustrates, for better or worse, a course of action (or a state of being) by drawing imagery drawn from the "depths" of human nature (the collective and

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69 Joseph Campbell: Creative Mythology: Chapter 9

personal unconscious) "...so that the whole Self, heart and mind in unison would be awakened and drawn into this or that represented way of functioning."[70] Myths can educate or deter by illustrating a basic aim or need, and its likely outcome for good or bad, while articulating the interaction between individuals and their society or environment.

This notion of myth as articulating a social norm, and arising *naturally* out of a culture is not without its critics. In the 1950s, Roland Barthes appears to have considered myth essentially as a cynical exercise designed to keep the status quo of bourgeois society unchallenged. He considered myth to be a language, or sign-system, that presented ideas as 'natural' or 'eternal' but which were in reality, constructs, founded in a specific historical moment. His example of this was the Nineteenth Century French bourgeois perception of the Orient, which, although presented as objective truth, was in fact highly coloured by their own sense of European superiority.[71]

There can be no doubt that certain kinds of myth are indeed little more than social propaganda, perpetuated by the ruling hegemony, designed to maintain their ascendancy. However, Barthes' formulation of myth is close in spirit to Lang's suggestion that all myth can somehow be unmasked and outgrown once the duplicity of their nature is understood.[72] The myths of colonial Europe, have indeed been unmasked and outgrown, but there are other kinds of myth which do not fall into this category, myths which are instead expressive of essential (and universal) psychic processes.

This perspective allows the myths of previous ages to be re-evaluated. For instance Marie Louise von Franz has suggested that creation myths ought not to be understood

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70 Richard Chase: The Quest for Myth: p.300ff.

71 Roland Barthes: Mythologies: (1957)

72 See for instance Andrew Lang: Custom & Myth : p.13

as mistaken accounts of the creation of the world or as a kind of 'primitive science'. She argues that, instead, they ought to be understood as parables of the psychic activity surrounding the act of creation itself, or indeed any kind of change. "You find creation myth motifs whenever the unconscious is preparing a basically important progress in consciousness."[73]

Archetypal imagery may be present in any mythic cycle, but at any given historical moment, some myths will have more cultural currency or immediacy than others. It seems that as with Jung's distinction between archetype *an sich* and archetypal image, one might draw a distinction between the function of a myth and its content, between the psychic reality that the myth is expressing and exact form in which it appears.

The function of myth may very well be constant, but its form will change and there is a difference between what might be termed inert and active forms. If the form of a myth is inert (although the term suggests that it could be reactivated) it is one which is deprived of life, fossilised and externalised and no longer possessed of resonance for the deeper life of the psyche: it has lost the power to invoke belief and to kindle the heart. By contrast, myth which is presented in an active or vital form is one which is capable of being socially formative, unifying and emotionally affective. A myth, possessed of active form, can be considered in Jung's terminology as an archetypal image which is culturally contemporary and compensatory.

There are, for instance, not many people at the end of the Twentieth Century, who would be able to fully identify with the Greek heroes Perseus, Theseus or Jason. However, if the function of these stories is to illustrate the trials of a young man leaving home and going out into the world to find himself, one might substitute modern Vietnam war films such as Platoon (1986, Oliver Stone); Full Metal Jacket (1987, Stanley Kubrick) or Casualties of War ( 1989, Brian de Palma) in which a

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73 Marie Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.13

young soldier is inculcated into the realities of war and forced to confront evil. It can be suggested that "psychologically, all heroes... represent man's search for the self."[74]

To keep this liveliness, a myth must be able to change with the times, for once it has become fixed or static it loses its power to move, and instead becomes decadent and obscure. A legend or fairy tale, for instance, is often described as a myth that has lost its immediate significance, and is little more than a relic from a by-gone era, with no task other than that of entertainment. It is likely, for instance, that the Greco-Roman and Norse mythologies (usually considered mythologies *sine dubio*) are to the societies of the Western world at the end of the Twentieth Century little more than legends: the cultural milieux which created these myths have altered to such an extent that they no longer resonate sufficiently to be considered emotionally satisfying.

A myth therefore can change, and indeed must change, in outward appearance to maintain its currency. This idea is of some importance because it brings to the fore the essentially fluid nature and chameleon-like capacities of myth. "The emotional necessity of myth is constant; the forms of myth are not."[75] The Jungian approach would suggest instead that myth exhibits universal psychic themes, dressed to suit the spirit of the age. This parallels the distinction between the archetype *an sich* and the archetypal image.

### The Vampire Myth

For a modern collection of stories to be considered as mythic and of importance to the balance of the conscious and unconscious realms, it ought to prove enduring, yet vital, able to adapt to quickly changing fashions, while containing a constant truth or symbolism of some kind, possessing within it a vast array of meaning. The figure of the vampire in the late Twentieth Century has certainly proved its staying power. As

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74 David Adams Leeming: The Voyage of the Hero: p.184

75 Richard Chase: The Quest for Myth; p.113

has been mentioned, vampire-like figures have a near universal distribution in human culture, but came to especial prominence and definition in the Eastern Europe of the Eighteenth Century. The myth's first inception in literary terms was in the early Nineteenth Century, and ever since it has provided a rich source of entertainment and good box office returns.

The form of the vampire myth has certainly not been immune to change. As will be described more fully below, vampires have gone from ruddy faced peasants in folklore, to pale and ascetic aristocrats in Gothic/Romantic literature and classic Hollywood cinema. More recently they have appeared as redneck cowboys, punks, rock stars and tortured existentialists, all the while maintaining something that renders them eminently recognisable as vampires: all vampires are 'undead' (both dead and not dead) and, particularly after the Romantics, all vampires drink blood.

With regard to the vampire myth, it is Campbell's fourth task of myth that is most interesting - the idea that myth can function in the individual psychological sphere, centring and harmonising the individual within herself and her culture, drawing up meaningful symbols to compensate and instruct the conscious mind. We can, for the purposes of examining the vampire myth, completely discard the Nineteenth Century idea that myth is a falsely attributed account of reality, and instead take due note of the idea that myth contains potentially deeper psychological truths. Its failure to be empirically accurate is irrelevant since it is, by its very nature, a product of imperceptible psychic states and dispositions. It provides a route of discovery into the unconscious, both the personal and the collective.

### *Jung and The Vampire Myth*

The usefulness of Jungian theory in relation to the vampire myth will be explored throughout the thesis, however it will be useful to make some basic proposals at this stage regarding Jung, the vampire myth and film..

Jung's view of the human psyche assumes a tendency towards health rather than towards pathology and allows us to examine the vampire myth in a different way from the Freudian. For example, instead of being simply an expression of repressed desires, it is possible to suggest that the myth contains images of compensation, arising from the collective unconscious, but attired to suit the time in which it appears. This approach therefore, looks to the collective unconscious, as well as the personal unconscious, to explain something of the myth's continuing popularity.

However, the vampire motif cannot be an archetype *an sich*. As explained above, the archetype *an sich* exists only as a set of "possibilities of representation"[76] and cannot be directly apprehended by the conscious mind. An archetypal theme may be said to be universal but the images through which it is expressed will be localised and particular. The vampire could be an archetypal image, a concrete, specific, expression of an archetype. An archetypal image (or primordial image as Jung was still calling it before 1946) "is determined to its content only when it has become conscious and is therefore filled out with the contents of conscious experience. . . In principle it can be named and has an invariable nucleus of meaning, but always in principle, never as regards its concrete manifestation."[77]

The vampire motif does appear to fit the profile of an archetypal image. In its folklore and mythological incarnations the vampire certainly possesses a great breadth of cultural incidence - creatures called vampires have occurred in the mythological and folkloric imagery in many parts of the world and in many ages and it seems likely that one would have very little difficulty in building a case for the vampire of folklore being an archetypal image of the shadow.

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76 C.G. Jung: CW9.i: para 155
77 ibid

However, can the same still be said of vampires after their absorption into Romantic literature? The stories about Arnod Paole and Peter Plogojowitz (notorious Eastern European vampires of the Eighteenth Century) seem representative of the prevailing understanding of vampires, at least in the Eastern Europe of the Eighteenth Century, but the vampire of the Romantics is a suave nobleman, a seducer of ladies, not an indiscriminate peasant. Is this vampire still simply an archetypal image of the shadow?

Moving into the Twentieth Century and the vampire's debut onto celluloid, it is increasingly difficult to generalise about the vampire. The vampire motif in the late Twentieth Century seems to play to many audiences, on many levels of the psyche at once. This is clearly a strength in terms of the flexibility of the motif, but it does make it very hard to generalise about the contemporary vampire. For instance, it is extremely hard to compare Stephen King's Mr Barlow[78] (a creature with a great deal in common with Arnod Paole and Peter Plogojowitz) with Anne Rice's blond rock star, the vampire Lestat[79] or Chelsea Quinn Yabro's cultured nobleman the Comte de Saint Germain.[80]

It is important to tread warily when attributing the vampire to particular or singular archetypal constellation, for, as Gray suggests "the archetypal functions more by manifesting different aspects of a unitary reality than in terms of discrete entities."[81] In a sense, all archetypes are merely a partial expression of the archetype of the Self and as such all archetypes are connected and contaminated by each other. "In studying any archetype deeply enough, dragging up all its connections, you will find that you can pull out the whole collective unconscious."[82]

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78 See Stephen King: Salem's Lot: 1975

79 See Anne Rice: Interview with the Vampire: 1976

80 See Chelsea Quinn Yabro: The Palace: 1978

81 Richard M. Gray: Archetypal Explorations: p.21

82 Marie Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.160

It is a mistake to formulate a connection between the vampire motif and a sole archetypal node and ignore the probability that all archetypes are connected to each other. Therefore, in certain circumstances it may be appropriate to describe the vampire as an archetypal image of the shadow, in others, the anima or animus (later film versions of Dracula) or the wise old man (Count Dracula as described in the novel) or child archetypes (Claudia in Interview With The Vampire or Timmy Valentine in Vampire Junction[83]). "Ultimately everything in creation can become a symbol for the essential traits, qualities and characteristics of man, while man represents parallels to the cosmos."[84]

However, instead of attempting to tie the vampire motif to a single archetype, and hence limit the meanings it may have, it is more fruitful to suggest that the vampire is, instead, a symbol, through which several archetypes may be expressed.

### *Symbols: A Jungian Definition*

Symbols are similar to archetypal images in that a symbol is never entirely abstract, but always in some way incarnated. Symbols present an objective, visible meaning behind which an invisible, profounder meaning is hidden.

A symbol can be a mediator between the incompatibles of the conscious and the unconscious; between the hidden and the manifest, and thus perform a homeostatic/compensatory function for the psyche. Symbols arise from the collaboration between the conscious and the unconscious. They are neither rational nor irrational, but images which can present both simultaneously. They transcend opposites, but some symbols take this further and embrace the totality (these are symbols of the Self). "A view which interprets the symbolic expression as the best

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83 S P Somtow: Vampire Junction: 1984

84 Jolande Jacobi: Complex, Archetype, Symbol: p.91

possible formulation of a relatively unknown thing, which for that reason cannot be more clearly or characteristically represented, is symbolic."[85]

For Freud the symbol was simply the translation of one image into another. They are defensive and meant to disguise the existence of something unconscionable in the psyche e.g. within psychoanalysis a snake will always be regarded as a symbol of the penis and sexuality, whereas in times past and cultures, the snake was associated with healing and eternity. For Jung, however, a symbol is *not* a sign (an expression which stands for a *known* thing). "Symbolic and semiotic meanings are entirely different things."[86] Nor is a symbol simply an allegory or analogy, (which is the *intentional* paraphrase or transmogrification of a known thing).

It is worth quoting extensively directly from Jung on this subject:

"The living symbol formulates an essential unconscious factor, and the more widespread this factor is, the more general is the effect of the symbol, for it touches a corresponding chord in every psyche. Since, for a given epoch, it is the best possible expression for what is still unknown, it must be the product of the most complex and differentiated minds of that age. But in order to have such an effect at all, it must embrace what is most differentiated, the highest attainable, for only a very few attain that or understand it. The common factor must be something that is still so primitive that its ubiquity cannot be doubted. Only when the symbol embraces that and expresses it in the highest possible form is it of general efficacy. Herein lies the potency of the living, social symbol and its redeeming power."[87]

For Jung the meaning of symbols was not fixed, they were metaphors for the eternal in the forms of the transient, thus possessing a teleological aspect i.e. the symbol expresses a conflict in a way that helps resolve it. They are part of the process of

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85 C.G. Jung: CW6: para 815
86 ibid para 814
87 ibid para 820

individuation. Symbols work towards self regulation and on behalf of a natural amplitude of the personality. Central to almost all schools of analytical psychology[88] is the idea that the main question that should be asked of a symbol what is its *meaning*, rather than its derivation or an enquiry into the precise composition of the image.[89]

It appears to be a property of the image that it can be both symbol and sign, for although some symbols will do their work irrespective of conscious attitude, others require a particular attitude before they are perceived and experienced as symbols at all: what is a symbol to one person, might very well be merely a sign to another. However, Jacobi has noted that the more universal the stratum of the psyche from which the symbol derives, the more forcefully it impacts on the individual.[90]

To return to the vampire motif, when it is regarded as a symbol it appears to be able to work on several, not incompatible, levels:

1. The vampire motif can be seen as *a concrete image of the archetypal realm* or the collective unconscious in general. Seen from the conscious side, Jung once described the unconscious as containing blood spirits, swift anger and sensual weakness - any who venture there get into a suffocating atmosphere of ego-centric subjectivity.[91] This fits very well as a description of the milieu in which (the eternal, undead) vampires operate. Speaking very generally, vampires are rapacious, intensely sensual (in one sense they are the ultimate creatures of the flesh), and extremely dangerous. And they (generally) draw their victims out of a daylight world of social adaptation and reason, down into a world of darkness, confusion and

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88 With the exception of James Hillman.

89 Andrew Samuels: Jung & the Post Jungians: p.95 and see C.G. Jung: CW6: paras 818-9

90 Jolande Jacobi: Complex, Archetype, Symbol: p.82

91 C.G. Jung: CW9i: para 42

sensuality. The vampire contains many of the Janus-faced aspects associated with the archetypal field. They are numinous/glamorous *and* dangerous/repulsive.

2. The vampire can be seen as a concrete representation of more specific, *personal* fears and fantasies, representing an image of a complex. A complex is something more personal than collective, "an agglomerate of the action of several archetypal patterns imbued with personal experience and affect..... the blend of archetypal core and human experience."[92] The individual may come across an image of the vampire which resonates with a personal complex. For instance, female vampires are often interpreted as a fear of female sexuality. In this case, the vampire owes more to the personal unconscious than to the collective. Other possibilities include the fantasy of eternal life, an eternal life on earth and of the flesh for which there is a price i.e. thirst for the living. Vampires can also represent an augmentation of the body: modern vampires tend to possess bodies of extraordinary power and beauty. In this sense the vampire could also be seen simply as a sign, or perhaps an allegory (which, to reiterate, is the *intentional* paraphrase or transmogrification of a known thing).

3. The image of the vampire can also be part of the *process of compensation* or individuation. This is where the more dynamic and fluid aspects of the vampire motif play their part. The kaleidoscopic array of vampire imagery is available to draw upon for images of compensation, and these images will change with time and cultural variation. The compensatory function of a symbol will be activated in response to the personal psyche of the individual, but is also collective. Certain aspects of the vampire motif will be played up as an image of a particular archetypal node is required to balance the psyche, or to represent a certain aspect of the unconscious to the conscious mind. The vampire motif here possesses teleological properties and a connection to the process of individuation.

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92 Andrew Samuels: Jung & the Post Jungians: p.47

For instance, many vampires have possessed qualities of anti-social behaviour, they have challenged society's norms. During the 1970s, for instance, this can be linked to the women's movement, where the increasingly sympathetic male vampire can be said to be a lover who exists outside society's strictures, who frees his lover from patriarchy into a mutual partnership. An example of this is Chelsea Quinn Yabro's Count Ragoczy, who rescues a series of spirited heroines from repressive society, to a more liberated existence among the undead. The vampire here could be said to be representing the animus node of the archetypal realm, connecting and mediating between the unconscious and the conscious, and offering alternative ways of being.

Vampires then, in the broadest sense, can represent the unconscious as a whole and the unconscious as represented by the vampire cannot be ignored - it bites back. They act as a counterbalance to the objective and literal that we learn is 'truth', for vampires are totally subjective and unreal. Vampires can also be images of a more personalised complex, or simply signs that have very little importance to the individual. They can also be symbols which strive to display opposites in tension, acting as bridges to and from the unconscious.

This thesis will now go on to explore the vampire motif more fully, attempting to cover a broad spectrum of its occurrence, and suggest possible readings within each context, based upon the suggestions made above.

*Part Two*

# *Encounters with Shadow Vampires*

## 2.0 Encounters with Shadow Vampires

*"Far sunken from the healthy breath of morn..."*[1]

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Part Two will examine the vampire motif where it appears to be connected to the shadow archetype. It will begin with a description of the confusion that has existed between the vampire of folklore and that of fiction, and will go on to give some examples of vampires in folklore and the Eastern European vampire epidemics of the Eighteenth Century. Having established the history and origins of this type of vampire, an analysis of the myth's psychological dimension will be offered. The chapter will conclude with a discussion of the film Nosferatu: A Symphony of Horrors (1922) which, despite being a product of the Twentieth Century, traded very heavily upon folklore traditions and the vampire's shadow associations.

### Folklore & Fiction

The vampire myth consists of a very diverse body of data, and it is important to begin this chapter by establishing a chronology (however loose) for the vampire motif, although it is important to note that searching for clues as to the nature of the vampire in its earliest manifestations will not help when attempting to explain the vampire as it appears in the late Twentieth Century, for the two are the constructs of different eras and have different appearances and concerns. While it would wrong to suggest that the two types were entirely *un*-related, many approaches to the vampire myth have suffered from failing to observe these differences clearly enough, leading to vague generalisations about the vampire and some rather careless explanations of vampire imagery, which has freely mixed the folklore and mythology of Europe with much later literary creations.

The self styled Reverend Montague Summers, whose books The Vampire: His Kith and Kin (1928) and The Vampire in Europe (1929) have been very influential over

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1 John Keats: "Hyperion" in Complete Poems: p.248

the years, appeared to be under the impression that vampires truly existed, and incorporated into his work much lore that was invented purely for the purposes of fiction, delving, as he believed, into a deeper mystery: "That a large number of cases of vampirism must be accounted certain, only the most prejudiced will deny....Yet whether we are justified in supposing that they are less frequent today than in past centuries I am far from certain. One thing is plain: - not that they do not occur but that they are carefully hushed up and stifled."[2] By whom, and for what reason never becomes quite clear. Statements like this make it somewhat difficult to be entirely convinced by the rest of his material, which is drawn from a wide variety of sources, in many cases of rather dubious authenticity and few of which are listed in sufficient detail to allow corroboration.[3]

Ernest Jones, whose Freudian reading of the vampire has been discussed above, seems to have had no qualms in taking examples from myth, superstition, Romantic/Decadent literature and historically documented cases of individuals who exhibited pathological symptoms perhaps reminiscent of vampires. He fails, unfortunately however, to distinguish between these disparate types of evidence or between the vampires' very different *modus operandi*, and he treats the various vampire mythologies from over the centuries as a homogenous phenomenon.

The scientific community has not been immune to this kind of confusion in its attempt to put forward a 'natural' (and sole) explanation for the vampire myth, as indeed men of science and logic have been trying to do since the Eighteenth Century. In 1985, Dr David Dolphin, a professor of chemistry at British Columbia University, put forward the idea that the rare blood disease porphyria could account for the

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2 Montague Summers: The Vampire in Europe: p x-xi.

3 Dudley Wright: Vampires & Vampirism (1914) and Brian Frost: The Monster With A Thousand Faces (1989) follow very closely in Summers' footsteps, using much material drawn from his books, and appear to hold to the "occult" explanation of vampirism.

existence of belief in vampires.[4] He suggested that in less enlightened times, sufferers from this condition drank blood in an attempt to replace the heme in their own deficient blood, but he failed to show that this would in fact have made any difference to the condition, or had even been believed to alleviate it.[5]

Dr Dolphin's paper associated vampirism with Transylvania, and notes changes in appearance wrought by the disease, such as photosensitivity and elongated teeth, thus seeming to suggest that it was the *fictional* vampire he sought to explain away. The folkloric vampire did not always have prominent teeth, or react dramatically to sunlight (even Bram Stoker's Count Dracula, the most famous of fictional vampires, was no stranger to sunlight). Nor did they always, or even often, suck blood, and, as certain observers in the Eighteenth Century noted, they were never caught *in flagrante delicto*, but always found lying quietly in their graves. This did not stop the idea from being repeated, albeit in a more light-hearted fashion, by the BBC's "Big Science" (10th February 1994) as an introduction to a new treatment for skin-cancer.

### The Vampire in Folklore

As mentioned in the introduction, stories involving vampire-like creatures have existed in most parts of the world, and in many different eras. As well as the ancient Mesopotamian demoness already mentioned, the Japanese had a tale of a vampire, in this case a cat, that reputedly sucked the blood out of the victim, buried the body and transformed itself into the likeness of the dead person in order to prey upon his or her loved ones. The Malaysian *langsuir* was a woman who drank the blood of children through a hole in the back of her neck (although if the hole was stopped up she was said to become quite normal). Another Malaysian demon was the *penangglan*, which

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4 See David Dolphin: Werewolves and Vampires: abstract of paper presented at American Association for the Advancement of Science 1985

5 See Paul Barber: Vampires, Burial & Death: p.100

existed simply as a head with entrails hanging down, and which again preferred to dine on children, especially new-born infants.[6]

Many of these demons of the night also ate the flesh of their victims and performed other kinds of devilment, such as stealing horses or fish, or causing plague or nightmares. Some had been human once, such as the *langsuir* (thought to be a woman who had died in childbirth), or the Haitian *loup garou* (often associated with werewolves). Others had always been supernatural. The range in power, victim preference, and appearance was vast but generally it can be said that in some measure they all preyed upon humanity and drew their vitality from their victim's veins and flesh.

Given their much closer geographical links, greater homogeneity might to be expected from Eastern European vampires. However, even the etymology of the word "vampire" is complex. The Southern Slavic languages appear to have had the word *vàmpir*; but the Serbo-Croatian *vukodlak* was more common. *Vukodlak* however was a word that could mean either vampire or werewolf, depending on the exact region in which it occurred. According to Jan Perkowski, although there is a lot of speculation about the origins of the word "vampire" none of it is convincingly documented: the evidence simply does not exist.[7]

Amongst the folklore of Eastern Europe wide diversity is the order of the day. For example, the Bulgarian *ubour* is a creature with only one nostril and a barbed tongue, which causes all kinds of mischief, but drinks blood only when it cannot get food (or dung) and is created when a person meets a sudden and violent death, when a cat jumps over a corpse, or when a spirit refuses to leave its body by sheer force of will.[8]

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6 For citations for these vampires and many more See B.J. Hurnwood: Vampires: Chapter 2 "Cultural Differences Among Vampires"

7 See Jan Perkowski: The Darkling: A Treatise on Slavic Vampirism: 1989

8 Matthew Bunson: Vampire: The Encyclopaedia: p.259

The *nosferatu* (or *nosferat*) is a Roumanian vampire, said to be the illegitimate child of illegitimate parents, who after burial, rises from the grave and engages in lustful orgies with the living, and in drinking blood. The male *nosferatu* can father children, who become *moroii,* or living vampires. It can be shot in the grave or impaled on a stake.[9]

The Serbo-Croatian *vukodlak*, as mentioned above, is associated with werewolves, which in some regions were believed to become vampires after death. In some areas '*vukodlak*' retained its lupine meaning, and stories of werewolves which attacked sheep continued into the Nineteenth Century. In Greece, a similar creature was called the *vrykolakas*, and was created by improper burial, an immoral life, death without baptism or eating the flesh of a sheep killed by wolves. It killed by sitting on and crushing a sleeping victim, and was itself killed by decapitation, impalement on a spike, or exile to an uninhabited island.[10]

The *neuntöter* was a German vampire found especially in Saxony, and traditionally a great carrier of plague, who could be killed by placing a lemon in its mouth. The *nelapsi* of Slovakia was also associated with plague, being able to kill whole villages: people and livestock.[11]

The list of Eastern European vampires is extremely long. How they were made, what bad luck they caused, and how they might be disposed of varied immensely. Staking was popular, but what with was a matter of local preference: it could be wood though, again, the type of wood depended on the region, or it could be a nail driven into the head, a sharp knife or a spade. They could also be cremated (favoured by the

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9 ibid: p.191

10 Matthew Bunson: Vampire: The Encyclopaedia: p.277 Also in Paul Barber: Vampires, Burial & Death

11 Matthew Bunson: Vampire: The Encyclopaedia: p.188 Also in B J Hurnwood: Vampires : p.13

Greeks), or sunk in a large body of water (favoured by the Russians, who believed their vampires caused drought). The Western Slavs favoured decapitation, while others preferred combinations of the above.[12]

These vampires, diverse are they are, might have remained in folkloric obscurity along with many other shadow figures, all of which could be placed under the general heading of 'things that go bump in the night', but for a series of events, during the Eighteenth Century, that seemed to constitute a veritable epidemic of vampires in Eastern Europe and drew the attention of the more 'Enlightened' Western Europeans to the phenomenon of the living dead.

### *Vampire Epidemics?*

In the Eighteenth Century, when Austria annexed Serbia and Wallachia, the Eastern European practise of killing the dead was noticed by the rest of Europe. Paul Barber's book Vampires, Burial & Death (1988) draws particular attention to a number of widely reported stories, which were not unsubstantiated fairy tales, but eyewitness accounts of an apparent vampire epidemic, attested and recorded by officialdom.

The case of Peter Plogojowitz (1725) was a *cause célèbre* across Europe, and Barber has gone as far as to suggest that it was an early media event. The account was written by the Imperial Provisor of the district.[13] Briefly, the story concerns one Peter Plogojowitz who was a peasant of the village of Kisilova. He was held responsible for the deaths of nine people who all fell ill and died ten weeks after his death. The local parish priest and the Provisor were requested to be present at the exhumation to deal with the menace. The Provisor wished to wait until higher authorities in the administration could be consulted, but the people of the village were

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12 See Paul Barber: Vampires, Burial & Death: Chapters 7 & 8 for the many and various Eastern European apotropaics for vampires.

13 Hungarian document translated by Paul Barber: Vampires, Burial & Death: p. 5-9

not in a mood to wait: the grave was opened and the body was found to be perfectly fresh, though not unchanged, with blood in its mouth. The body was staked, then burned.

There were other incidents. In 1755 at Hermersdorf, a village near the Silesian and Moravian border, the corpse of Rosina Polakin (who had been dead a month) was dug up by municipal decision, and was found to be in good condition. It was beheaded and then burnt. Two doctors of the Hapsburg court were sent to investigate, the eventual result of which was a law issued by the Empress Maria Theresa forbidding this sort of custom. The practice of killing vampires opened the door for further 'enlightened' legislation against the prosecution of witches and soothsayers, and forbidding treasure digging.[14]

In a similar affair, also in the earlier part of the Eighteenth century, Arnod Paole, an ex-soldier from Serbia, became the first of a series of vampires in the area that finally attracted the attention of the authorities and led to an official investigation. Although Arnod himself had been exhumed, staked and burned several years before the authorities became involved, his descendants had apparently continued to wreak havoc in the lives of the local people, and after the appropriate examination had been made by the leader of the investigative party, a Regimental Medical Officer, they were decapitated by the local gypsies and thrown in the river.[15] Other stories of outbreaks of vampirism made the rounds, such as in East Prussia in 1750, Wallachia in 1756 and Russia in 1776, but these, and many others, were less well-attested.

It would be wrong to suggest that, even at the time, these events were accepted by everyone as incontrovertible proof of the existence of vampires, except, of course, by the villagers themselves. After all, this was the dawn of the so-called Age of Reason

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14 G. Klaniczay: Decline of Witches & Rise of Vampires: p.167 quoting from F X Linzbauer: Codex sanitario-medicinalis Hungariae (1852-56)

15 German document translated by Paul Barber: Vampires, Burial & Death: p.15-18

and various learned men, though perplexed by the phenomenon, attempted to put forward 'rational' explanations. These will be returned to below.[16] The point worth making at this stage is that the bodies of these supposed vampires were dug up and dealt with by the people of the villages afflicted *as if* they were vampires, to the extent where the authorities were forced to become involved and intervene. It is interesting that while the explanations, the supposed aims and powers of the vampires differ widely, the *appearance* of the revenants as described in the accounts of the time, was remarkably similar: they had not decomposed as they should, they were ruddy in complexion, their hair and nails had grown, their old skin had fallen off and apparently new skin had grown underneath, and they had uncoagulated blood in their mouths. From this Barber deduces that it is the observed phenomena that are consistent, and that in fact, "vampire lore proves to be in large part an elaborate folk-hypothesis designed to account for seemingly inexplicable events associated with death and decomposition."[17] All of these phenomena, as he ably demonstrates, can be accounted for in terms of what is known about forensic pathology.

Probably due to the beginning of the Enlightenment in Europe, the mid-Eighteenth Century seems to have been a period of peculiar cross-over between folklore and recorded history. Phenomena which had previously been taken for granted (such as the existence of witches) were now investigated and attempts made to explain them in 'rational' ways. Barber's explanation of the origins of the vampire epidemics is fine as far as it goes and it certainly explains the pragmatic reasons behind a belief in the existence of vampires, but it does not explain the psychological importance of the vampire myth.

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16 See below Chapter 3.1 *Creation: Origins of the Modern Vampire*

17 Paul Barber: Vampires, Burial & Death: p.3

## The Shadow Archetype

Before going on to relate these stories more closely to the shadow archetype, it is important to define more clearly what is meant by the term.

The shadow is an archetype whose development runs parallel to that of the ego. It is gradually built up from repressed qualities, difficult emotions or inadmissible facets of the personality which are not accepted by the conscious attitude and which are instead repressed. It is "the personification of certain aspects of the unconscious personality, which could be added to the ego complex but which, for various reasons are not."[18] Jung referred to it as the 'other person' in one; one's own dark side; the negative side of the personality; "the thing a person has no wish to be."[19] These unwanted qualities do not lie dormant however. Jung suggested that if they are continually repressed and isolated from consciousness, they never get corrected and are liable to burst forth suddenly in a moment of unawareness, where the conscious attitude is least well adapted.[20]

The shadow is usually considered the easiest archetype to recognise, being made up, as it is, from largely, though not exclusively, personal contents.[21] It has a tendency to be projected outwards upon other people. Projection is a means by which the contents of the inner world are made available to ego-consciousness.[22] It was here that Jung found what was, for him, a convincing explanation of personal hostilities and prejudices. "From the neonatal stages onward, humankind retains the tendency to split off and ascribe to others ....the deficiencies and disappointments that we experience in our own lives. Whatever is wrong, unpleasant or unknown in our own make-up is projected outward onto someone else."[23]

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18 Marie-Louise von Franz: Shadow & Evil in Fairy Tales: p.3

19 C.G. Jung: CW16: para 470

20 C.G. Jung: CW11: para 131

21 The shadow has a great deal in common with Freud's ideas about repressed contents, though as suggested Jung found Freud's approach limited.

22 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis : p.113

23 Richard M. Gray: Archetypal Explorations: p.223

Within the stories related above, there are two elements which will be approached separately. Firstly there is the attitude towards the dead generally, whether they are ghosts, demons, spirits or vampires, though naturally here it is vampires that will be concentrated upon. Secondly there is the phenomenon of the vampire in Eastern Europe specifically, for there is a peculiarity to these stories which demands an explanation: in Eastern Europe, unusually, the corpses of the dead were literally believed to reanimate.

### The Dead

It is probably true to say that the folklore of most cultures contains tales about the dead retaining some ability to influence or interact with the world of the living to whatever degree. It has been said that "interest of the living in the dead, whether in the body or in the spirit, is an inexhaustible theme."[24] The dead seem to have been prime candidates for attracting shadow projections from the living perhaps because, as Marie Louise von Franz suggests, the enormous amount of psychic energy that was invested in maintaining adaptation and relationship with the dead person is turned in inappropriate directions, often towards a scapegoat who is perceived to be to blame for the death.[25]

Vampires in Eastern European folklore were certainly blamed for many kinds of misfortune and the cause of torment to the living, responsible for pestilence and the loss of crops and livestock. For instance, the *nelapsi* was said to be able to kill with one glance, massacring entire villages, while the *vrykolakas* was said to go about after dark, knocking on doors and calling out the name of someone inside. If that person responded they died soon after. A famous *vrykolakas*, the Kithnos Vampire, was said to have wandered about, eating and drinking a great deal, smashing plates and

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24 Ernest Jones: "On the Nightmare" in Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.398

25 Marie-Louise von Franz: Shadow & Evil in Fairy Tales: p.160-61

glasses, and to have climbed the church tower to urinate on passers by.[26] All these figures exhibit anti-social and dangerous traits and can be related to Jung's idea of the shadow archetype.

The shadow, as well as being personal, also has a collective element and consequently manifests itself in both personal and collective forms. "Just as the world of consciousness has its opposite in the psychic realm, there exists a dark underside to large groups. That which is not included in the collective consciousness.... may be said to belong to the group shadow."[27]

Jung and his successors have related the collective action of groups of people (society) to the same psychic structures that govern the individual: as the individual psyche acts as a living system (i.e. it possesses the properties of self-maintenance, dynamic hierarchies and transformation) so larger groups possesses a structure that carries out similar functions. The cultural milieu consists of what "purport to be generally accepted truths...[and]...reasonable generalities."[28] Richard M. Gray looking at this topic suggested that "Just as the ego coalesces out of the early interactions between competing archetypal dominants, so every group coalesces about a certain set of commonly activated archetypal contents which tend to characterise its function, purpose and direction. These contents are represented in the official line of the group whether it is a religion, a corporation, a government or a culture."[29]

The group shadow is likely therefore to contain those elements of human character that go against the prevailing *zeitgeist*. The corresponding projections have different ranges according to whether they arise from personal situations or from more collective ones. "Personal repressions and things of which we are unconscious,

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26 Matthew Bunson: Vampire: The Encyclopaedia: p.145-6
27 Richard M. Gray: Archetypal Explorations: p.218
28 C.G. Jung: CW8: para 424
29 Richard M. Gray: Archetypal Explorations: p.216

manifest themselves in our immediate environment, in our circle of relatives and acquaintances. Collective contents such as religious, philosophical ... select projection carriers of a corresponding kind."[30]

The vampire epidemics of the Eighteenth Century, offer a clear example of collective shadow projection at work. In all the stories mentioned above, the vampires Peter Plogojowitz, Rosina Polakin and Arnod Paole were all associated with spates of deaths. Klaniczay notes an episode dating from 1709 where a Hungarian doctor, narrating the events of the plague in Transylvania, gives a horrified account of "a number of corpses dug out, pierced by a pole or beheaded, because they were blamed for spreading the plague."[31] It is clear that the tradition linking vampirism and outbreaks of the plague was already established. A reason or source for these visitations of misfortune was sought by the people affected, and the cause was perceived to be the first person who died.

Interestingly, this was often someone who was considered to be difficult and aberrant in life: the infamous Shoemaker of Silesia, for instance, was a man who had committed suicide,[32] while de Tournefort describes a vampire on Mykonos as someone who had been "naturally sullen and quarrelsome"[33] in life. These figures appear to have been people who already attracted the negative projections of their neighbours, when bad luck in the form of disease arrived, the group shadow produced a scapegoat upon which to blame their bad luck. According to von Franz's clinical evidence, even in modern times there is still a tendency to attribute mischief making abilities to the dead.

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30 C.G. Jung: CW10: para 610

31 G. Klaniczay: Decline of Witches & Rise of Vampires: p.172

32 From J. Grässe Sagenbuch des preussichen Staats (1868) translation in Paul Barber: Vampires, Burial & Death: p.10

33 From De Tournefort: Relation d'un Voyage du Levant (1717) translation in Paul Barber: Vampires, Burial & Death: p.21

## The Living Dead

The idea that the vampires of Eastern Europe were the result of collective shadow projections upon the dead, and thus blamed for many post-mortem devilries, is simple enough. There was however something different about the dead of Eastern Europe. There are not many folkloric traditions that believe that the corpses of the departed actually reanimate after death, but vampires, even at this stage of their evolution, are the living dead, in fact *living corpses*, who, by whatever exact method, drain the vitality of the living to prolong their own existence. So what was it about Eastern Europe that led to this conclusion?

The answer to this lies in the development of the collective shadow of Europe in general, and the historical and cultural environment of Eastern Europe in particular. The 'inferior traits of character' disassociated from the conscious and projected upon the vampire are directly related to the Christianisation of Europe, for the collective shadow (sometimes called the trickster archetype) tends to be "personified in religious systems by belief in the devil or evil demons."[34] Individual encounters with the shadow are refined through exchanges with other people, and an area of common agreement is reached, which becomes a tradition. The Devil, which can be viewed as the collective shadow of Christian Europe, can be understood simply as the objectification of a hostile force, or forces, external to consciousness, and over which we have no control.[35] So, for example, as celibacy and peaceful accord became part of the *ideal* Christian personality, and consequently part of the collective persona (our 'social mask', the face that we show the world), at the same time, their opposites, sexual libertinism and unrestrained violence, became associated with the Devil. It is worth noting, for instance, that throughout the Middle Ages, one of the most frequent charges to be brought against heretics (from the Cathars to the Templars) was one of

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34 Marie-Louise von Franz: Shadow & Evil in Fairy Tales: p.8

35 See Jeffrey Burton Russell: The Devil: Perceptions of Evil from Antiquity to Primitive Christianity 1977

sexual excess. Eastern Europe was part of this heritage, but its development was not quite the same as the West.

Unfortunately, very little is known about the early pagan beliefs of the Slavs, though they do appear to have been sun worshippers. This sun worship appears to have been influenced by Mithraism, a cult imported by the Romans in the First Century AD, which held certain similarities with Iranian Zoroastrianism, also thought to have held some influence in the region. All these belief systems had something in common - they were all dualist in outlook, i.e. good and evil were balanced forces or principles, perpetually at war with one another, with neither ultimately triumphing. This is in contrast with the orthodox Christian belief that came to predominate in Western Europe, which considered that God/good was always the ultimate victor. In the dualist world view, where the physical world was thought to be the work of the devil, it was impossible to admit the essentially dualistic nature of Christ himself who, in orthodox Christianity, is described as fully divine *and* fully human. But to a dualist, a good God could *not* be incarnate in evil flesh. Instead most of these heresies adhered to the notion that Christ had never, in fact, been incarnated in the flesh and had remained 'purely' spirit.

Sometime during the Ninth and Tenth Centuries, later than the rest of Europe (with the possible exception of Scandinavia), most of Eastern Europe converted to Christianity under the influence of the Byzantine Empire, though the older religions still persisted. Throughout the Middle Ages Eastern Europe was a region particularly prone to heresies, which were again of a dualist nature. In Bulgaria in particular, at the end of the Tenth Century, Bogomilism, a heresy derived from the older Persian Manichaeism, which in turn had links with the even older Zoroastrianism, was a perpetual thorn in the side of the Byzantine Church.

Bogomilism was a dualistic doctrine in which, as described above, the world was perceived to be governed by two principles, Good (God) and Evil (Satanael/the Adversary) - the conflict between the two determining all that happened on the earth. "The whole physical world is the work of Satan and as such is given over to Evil."[36] The Bogomils strove to practise a purely spiritual religion and a strongly ascetic way of life, denying and resisting the flesh, which was considered to be the work of the Adversary. There were similarities with other heresies which gained ground in Western Europe, but given the political instabilities of Eastern Europe, the Byzantine Church was never quite able to eradicate them as thoroughly or as ruthlessly, as the Catholic Church was able to destroy the Cathars (also called the Albigensians) in Southern France, who were persecuted almost to extinction in the early Thirteenth Century.[37]

Jan Perkowski points to some of the following motifs in Bogomilism that he believes particularly had an effect upon the beliefs surrounding vampires in Eastern Europe[38]:

1. The opposition of an evil god hounding man and sapping his strength.
2. Sunrise and sunset as times of transition.
3. The association of light/fire and men's souls with the god of good, while darkness, men's bodies and the material world were associated with the god of evil.
4. The migration of souls.

This association between the flesh and evil, was not just the preserve of Christian heresies. Even the orthodox Christian churches (East and West) had very little good to say about the material world. Faced with the excesses of the later Roman Empire, this is perhaps not unsurprising, but towards the end of the medieval period, the Devil was increasingly victorious and "the power of the Devil was exaggerated to such an extent that demonologists in the Renaissance came close to becoming

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36 George Ostrogorsky: History of the Byzantine State: p.268

37 See Hans Mayer: The Crusades: 1988

38 See Jan Perkowski: The Darkling: A Treatise on Slavic Vampirism: 1989

Manichaeists."[39] Throughout early, medieval and even modern Christianity there has existed a strand of thought which treats the body with reserve and suspicion, while the 'purer' realms of the mind and spirit were considered more acceptable, a strand that seemed to translate itself easily into the mind/body split evident in the Cartesian/Newtonian approach to medicine.

In Eastern Europe, this split was even more marked. When flesh, in and of itself, was considered to be the creation of evil, it should not be surprising that the actual *corpses* of the dead were regarded as objects of dread, far more than their incorporeal spirits. These fleshly bodies no longer contained the guiding light of the mind/soul (the creation of the good God) and the flesh that remained belonged to the Adversary (the evil god). These vampires were almost a kind of blasphemous opposite of the orthodox Christian ideas about resurrection (the resurrection of the body and the life everlasting) but in this case, not in Heaven, but on Earth. "The miracles and the apparitions of the vampires are in a way the negative reflections of the attributes of the saints."[40] The dead of Eastern Europe were thus prime candidates for receiving the shadow projections of the living.

In the phenomenon of the Eastern European vampire, we can see how the archetype is expressed though the archetypal image most suited to the time and place in which it appears. The archetypal image of the collective shadow, was by necessity moulded and shaped by the people who created it, through negotiation between the individual and the collective history and culture of the region. Thus we see these folklore vampires as being libidinous, troublesome and there to harass and drain energy from the living.

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39 Hans Duerr: Dreamtime: p. 173

40 G. Klaniczay: Decline of Witches & Rise of Vampires: p.174

This is the vampire myth at its most basic, an archetypal image of the shadow, multi-faceted and fairly undifferentiated but undeniably associated with the corpses of the dead. It is the *flesh* of the dead which becomes the object of dread, not their spirits, thus setting apart these shadow figures from those more commonly found around the world. It is appropriate now to look for a modern example of the shadow vampire.

### The Shadow Vampire in the Twentieth Century

In the Twentieth Century, vampires have not tended to be associated quite so closely with the shadow archetype. This is no great surprise, given the way that the Romantics so heavily stamped their own concerns on vampire imagery and narratives, so that the vampire, as it was prior to the Nineteenth Century in European folklore, is hardly recognisable to the inhabitants of the late Twentieth Century as a vampire at all. The unreasoning, unstoppable and contagious 'Other' is not unknown in this century, but that kind of shadow imagery is depicted more clearly, for instance, in Carnival of Souls (Dir: Herk Harvey, 1962); Night of the Living Dead (Dir: George Romero, 1968); or Assault on Precinct 13 (Dir: John Carpenter, 1976) which are not vampire films. The vampire image has become commingled with other archetypes.

Film is one of the main media through which stories are told. It has been suggested that the "decline of religion in society has given more and more mythical resonance to popular culture, which provides us with binding and common experiences and satisfies some primitive needs."[41] In the past mythology contained inexplicable, mischievous, destructive and dangerous figures. In the modern era, this kind of figure appears most often in the horror or fantasy genres: "a fantastic mode has always permitted a society to write out its greatest fears as 'demonic' or 'devilish'"[42]

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41 Morris Dickstein: "The Aesthetics of Fright" in Barry Keith (Editor): Planks of Reason: p.70

42 Rosemary Jackson: Fantasy: The Literature of Subversion: p.131

Fantasy and horror are genres which deal openly and frankly with strange subject matter, and do it with a freedom that other genres seem to lack. As such, they are able to mediate between the personal and the collective psyches. The fantastic imagery and symbolism employed in horror and fantasy explores the gap between the individual and their culture, utilising much of the same kind of symbol and code as dreams, myth and fairy tales: chronology is unreliable, landscapes can change in the blink of an eye, seeing is not necessarily believing, and transformation and ambiguity abounds. Fantasy and horror, because they are not 'real', are freer to explore the borderlands between the conscious and the unconscious, between reality and unreality. Nosferatu despite being the product of the Twentieth Century has a fairy tale or legendary feel to it - not everything in the film is fully explained, it just is, and the characters are fairly unelaborated and one-dimensional.

Nosferatu was loosely based upon Stoker's novel Dracula, which will be dealt with more fully below and is approached very differently from Murnau's film. Nosferatu is almost unique in its portrayal of a folkloric vampire: "...from the outset, the film draws our attention to folk superstitions about the existence of vampires rather than following the lead of the novel."[43] And in this context, the analysis of Nosferatu will confine itself to a shadow perspective and interpretation.

***Nosferatu, A Symphony Of Horrors (Dir: F.W. Murnau, 1922)***[44]

Nosferatu, A Symphony of Horrors is unusual in that it does draw upon the folkloric tradition of vampires. There are two other works which also use an image of the vampire drawn from Eastern European folklore - Nosferatu Phantom der Nacht (Dir: Werner Herzog, 1979) and Salem's Lot (Dir: Tobe Hooper, 1979) - but they are

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43 Thomas D. Hyde III: Authorial Vision in the German Films of F W Murnau: p.86

44 The version of the film being used was screened on Channel 4 2nd January 1998. It was restored, by Photoplay Productions, using a new English translation (as direct as possible) of Galeen's original script, and using the best negatives available from the film archives in Europe. This version also restored the original tints (sepia, rose and blue) and must be considered the closest version (in English) to Murnau's original vision. (Telephone calls to production company 29.1.98 & 3.2.98)

largely derived from Murnau's 1922 version. Werner Herzog's Nosferatu is actually a direct remake of the 1922 original, in colour and with sound, although in other ways it stays very close to the aesthetics of silent film. Salem's Lot was originally a made-for-television mini-series, although later two hundred minutes were lopped off and it was turned into a movie, but again Hooper clearly drew upon Murnau's film "for his depiction of the central vampire, Barlow, and the vampire in Salem's Lot is a mute menace who stalks the living without a shred of humanity."[45] These are all vampires which are *sub*-human rather than *super*-human and which are closer to the shadow archetypal images of folklore rather than to the contrasexual archetypal images that the Romantics entangled with the vampire.

All three vampires in these films look similar. They are bald, alien-looking creatures, with pointed ears and pointed teeth, although it is their front teeth that are spiked and not their incisors, as most film versions of the vampire would have it. Their hands are elongated and tipped with very sharp nails. The overall effect is of great animality, with many commentators describing them as rodent-like.

The film tells the story of Hutter (Gustav von Wangenheim), a newly wed young man, an estate agent, who goes on a journey to a peculiar client, Count Orlok (Max Schreck), in order to sell him property in Wisborg, Hutter's home town. Count Orlok is indeed a strange patron: he is the nosferatu of the title and he drinks blood from Hutter on the first night of his stay at the castle. The second night Hutter's wife, Ellen (Greta Schroeder), who is supernaturally sensitive, magically intervenes from their home in Wisborg and drives the vampire off. Count Orlok, drawn by a photograph of Ellen, journeys to Wisborg, hotly pursued by Hutter. Plague and rats follow the vampire to the town, and the people in panic blame Hutter's now mad employer Knock (Alexander Granach) for their misfortune and pursue him as a mob. Ellen, reading the Book of the Vampire that Hutter brought back from his journey, discovers

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45 James Craig Holte: Dracula in the Dark: p.74

that by sacrificing herself to the vampire she can end his power. She keeps Orlok with her until the sun rises and he is destroyed.

It would seem to be the case that Albin Grau who was the designer of Nosferatu and who was also the founder of the production company, Prana Films, was very much aware of the Eastern European vampire stories, for there is an intriguing story told as part of the publicity for Nosferatu and described in an article by Albin Grau. In Serbia, winter 1916, so the story goes, an old peasant was alleged to have told Grau about his father, who died without receiving the sacraments and who haunted the village in the form of vampire. The peasant went on to produce official documents dated 1884 which stated that a man named Morowitch was exhumed and whose body showed no signs of decomposition, but whose teeth were long and sharp. The body was staked and was said to have given a groan and died.[46]

Eisner, who reports this story, appears to be of the opinion that it was pure fabrication intended to whip up interest in the film, and yet the story as told by Grau does bear a striking resemblance to the cases of Peter Plogojowitz, Rosina Polakin and Arnod Paole. These kinds of incidents, however, were not confined to the Eighteenth Century. Jan Perkowski cites a story from a German language geography journal published in 1871 where a family were convicted by a district court for the desecration of a grave: they had opened it and cut off the head of the corpse in order to prevent the dead woman's family, who were ill, from joining her.[47] Jones notes two other stories. The first, from 1899, tells of peasants in Krassowa in Roumania who dug up thirty corpses and tore them to pieces in an effort to stop a diphtheria epidemic. The other is from even later, 1912, and tells of a farmer in Hungary who had suffered from ghostly visitations. In order to prevent this continuing, the farmer

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46 From Bühne und Film (1921) retold in Lotte Eisner: Murnau: p.108-9. Also quoted in the programme for Photoplay's production of the film.

47 See Jan Perkowski: The Darkling: A Treatise on Slavic Vampirism: p.111-112

went to the cemetery and dealt with the corpse using garlic and a stake.[48] The similarities between these and Grau's story are too close for mere coincidence. It seems reasonable to suggest that if Grau, who appears to have provided the title and the idea for Nosferatu, did *not* meet a peasant in the winter of 1916 and *did* entirely fabricate the story, he must still have had some knowledge of the plague vampire stories of folklore.

Nosferatu, however, is not just a simple dramatisation of this kind of story. Far from it, in fact, for the film draws upon Twentieth Century influences as well, particularly Expressionism, and it is important to take this into account when examining the film. Expressionism was an artistic movement which attempted to use a language of symbols and metaphors to get to what lay behind an object or phrase. "The Expressionist artist... seeks, instead of a momentary accidental form, the eternal permanent meaning of facts and objects"[49] where exterior facts were constantly transformed into interior, subjective elements and vice versa. Expressionist films, such as The Cabinet of Dr Caligari (Dir: Robert Wiene, 1919) with their overtones of death, horror and nightmare, seemed to be the reflection of post First World War Germany coming to terms with that conflict. The trenches had been a particularly brutal facet of modern warfare war, containing a relentless, nightmarish savagery that both sides had to confront.

Expressionism was itself influenced by the German Romanticism of the previous century. As Lotte Eisner puts it, in the Expressionist movement, " ..the ghosts which had haunted the German Romantics revived, like the shades of Hades after draughts of blood."[50] Without wishing to pre-empt the subject matter of subsequent chapters, it is worth pointing out that this was *German* Romanticism as distinct from the

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48 Ernest Jones: "On the Nightmare" in Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.413-4

49 Lotte Eisner: The Haunted Screen: p.11

50 ibid: p.9

*English* Romanticism which was responsible for elaborating upon vampire imagery. The Germans themselves had not 'romanticised' the vampire, beyond the unquiet revenants in the ballads such as Goethe's The Bride of Corinth and Bürger's Lenore. This difference is clear in Nosferatu, where, although the vampire is a Count, he is not a dashing aristocrat as he was to become a scant two years later in the stage adaptation of Stoker's novel.

### Count Orlok

Count Orlok, the nosferatu (or vampire) of the title, is a shadow figure who exists in relation to three different characters - Hutter, Ellen and the people of the town (who will be treated as a corporate entity).[51] Orlok is both a personal and a collective shadow figure, and his existence demonstrates how one can affect the other. In appearance, the vampire is suggestive of something "monstrously perverse and unnatural - and decidedly unsocial."[52] Throughout the film his associations with darkness, plague, corruption and death become more and more obvious: Orlok is shown consistently in the company of coffins, and once he arrives in Wisborg, the town where Hutter and his wife Ellen live, Orlok is shown literally carrying death, in the form of a coffin, around with him.

The Count has both a physical presence and an uncanny aspect to his character. He is clearly not a ghost - he inhabits the castle where Hutter first meets him, and he must physically transport himself to Wisborg by coach and ship. At other times, however he is a more etiolated figure (shown in negative film, or as a superimposition that fades) who can move supernaturally fast or who dematerialises and travels through closed doors. Sometimes he appears as a shadow, but retains the power to affect his victims physically. In the attack on Ellen towards the end of the film, for instance, it

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51 Throughout, I shall refer to the characters by the names given in Galeen's original script, and not their Dracula counterparts, as some analysts have done due to the many versions of the film available.

52 Thomas D. Hyde III: Authorial Vision in the German Films of F W Murnau: p.93

is his monstrously distorted shadow that is shown approaching her up the stairs, and it is his shadow hand that clutches at her heart causing her to contort in agony.

As with the folklore vampire, plague is an important part of this story too, but there is a question surrounding the source of the plague that appears to accompany Orlok. The Book of Vampires associates the nosferatu with plague by suggesting that the vampire must rest in coffins filled with earth from the fields of the Black Death, and the unknown diarist whose comments explain the film is sure that the plague that infected Wisborg is related to the presence of the vampire. However in terms of what is actually shown in the film, the connection is not so clear. Although the victims of this plague in Wisborg are said to have bite marks on their neck (leading one to suppose Orlok must be responsible) there is also a scene in which a sailor is bitten by one of the rats which seem to follow the vampire and there is no suggestion that Orlok deliberately brings the rats and the plague to Wisborg. Instead the connection is far more nebulous, perhaps merely that (based on the stories that Grau came across) vampires and the plague simply belong together.

Despite the correspondences, there is also a difference between the folklore vampires and this post-Romantic Orlok. Peter Plogojowitz, Rosina Polakin and Arnod Paole were all locals, they were known to the people of the villages and towns affected by disease. Count Orlok, on the other hand, is a stranger. He is the *ex*ternal cause of disaster, while Peter and his friends were far more closely related to the problem, and it is tempting to suggest that this is because by the beginning of the Twentieth Century, Western Europeans were far more divorced from their shadows than people of previous centuries. According to Erich Neumann, for example, in a culture where ego stability and systematised consciousness is the norm, (i.e. Western culture) as opposed to a culture more open to the unconscious (i.e. a more primitive, tribal culture) the ego will experience irruptions from the unconscious as 'alien' and as an

outside force that 'violates' the integrity of the ego consciousness.[53] Orlok can be characterised as such a force.

Shadow archetypal images do not exist in a vacuum, but are directly related to the relationship between the conscious and the unconscious, and in order to gain a more specific understanding of what Count Orlok represents attention must be turned to the characters with whom he comes into contact.

*Hutter*

Hutter can be regarded as the hero of the film, and Orlok as his shadow double. The opening scenes are ones of the bright sunlit world that Hutter and his new wife Ellen inhabit, full of gardens, kittens and flowers, but there is a suggestion that their idyll is not entirely solid. Hutter picks flowers for Ellen who is upset that he has killed them. Shortly afterward, Hutter is offered a job, by his employer Knock, that will take him away from home for an extended period of time and he agrees to go with an alacrity strange for a newly married man, despite the entreaties of his wife. It is possible to suggest here that Hutter is in fact running away from his newly established domestic arrangement and perhaps running away from the couple's newly achieved sexual experience.

Knock is curious character, and even at the beginning of the film the spectre of madness does not seem far away. He understands the mystical runes and symbols that mark Orlok's letter and he seems to know a lot about the Count and the place that Hutter is going to - "*a little sweat and.. perhaps.. a little blood*"[54] is all he suggests the job might cost Hutter. It is also Knock who suggests that the house opposite Hutter's would be appropriate for His Grace, Count Orlok. Knock is a little too keen

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53 Erich Neumann: Art & the Creative Unconscious: p.152

54 Quotes from all films will be shown in italics.

to send Hutter to Orlok, encouraging him with promises of material wealth and success. "*Go quick, travel safely, my young friend, to the land of ghosts.*"

Knock might be seen as a forewarning of what is in store for Hutter and can be described as someone who is shadow identified. It seems as if Knock has already been where Hutter is going and did not have a successful sojourn, or has had associations or dealings with the Count, dealings that have sent him mad. Knock has met his shadow, but instead of confronting it or integrating it he has been overwhelmed and become identified with it. Knock is a character already under the control of his shadow and he sends Hutter out to face something he himself has failed at.

Hutter, however, sets out with great gusto and is heedless of all warnings or intimations of danger, ignoring his wife's entreaties and those of the peasants he encounters on the way. He travels away from the civilised world he is familiar with to a land of superstitions come to life: even before he reaches Orlok's castle, there is the sight of a werewolf[55] hunting the horses around the inn where Hutter is staying. Hutter is then collected by a strange coachman who drives him at breakneck speed to Orlok's castle.

Once he arrives at the gate, Hutter enters the castle through a series of archways. This is strongly portentous scene, suggesting that Hutter is doing more than simply walking through a door. He is stepping over a threshold "connecting one level of reality with another, having emerged out of the depths of everyday reality itself."[56] There are three archways: the Count steps out from the heavily shadowed, innermost archway to greet his guest, as Hutter passes through the outermost gateway, where the doors close behind him. He moves through the next to meet Orlok in the middle and

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55 As played by a hyena in the film

56 Thomas D. Hyde III: Authorial Vision in the German Films of F W Murnau: p.95

then, at Orlok's invitation, the two of them pass through the third together. Hutter has entered the vampire's domain.

Hutter, however, has not really escaped the things he despises (perhaps his strongly sexual feelings for his wife). Instead he finds them, though he refuses to recognise it, personified in the character of Orlok, who is strongly animalistic in appearance and simple in his appetites. The nature of the vampire is overwhelming desire. When Orlok sees the photograph of Hutter's wife, he expresses a frank interest in Ellen that Hutter does not seem able to.

Hutter is a curiously ineffectual hero, refusing to understand what confronts him. At first he denies that he might have been the victim of a strange attack by Orlok. He rather bizarrely laughs at the marks on his neck and writes in a letter to Ellen saying that they are nothing more than mosquito bites. That night however, he is literally paralysed with terror as he sees Orlok advancing on him. He is unable to defend himself, and it is only Ellen's supernatural interference that saves him. Hutter then rushes back to Wisborg, in an unequal race with Orlok, but once there, he fails to do anything about the vampire. He warns no-one, least of all his wife, and in fact he forbids her to read the book about vampires he has carried back from his travels. He declines to admit that the vampire is in the house opposite, even when the Count appears at the window, and he turns away refusing to look. In the final encounter between Ellen and Orlok, Hutter rushes away to fetch Professor Bulwer (John Gottowt), a learned man to help, but who comes so slowly that it is too late by the time they get there, and Ellen is dead. Hutter's actions are all those of avoidance.

It is possible to suggest that Hutter has a false understanding of himself, particularly vis a vis his wife Ellen. He is unable to confront his shadow and admit that it exists, possibly transfixed by the sight of a shadow that he cannot accept, nor entirely deny. As suggested above, Western society has valued ego stability and consciousness and

has devalued the unconscious, leading to a situation where the ego (the most conscious part of the personality) and the persona (the outermost part of the personality which adapts to society) are perceived to be the totality. This is not the case, but Hutter appears to be an example of a character who had adapted to society too well and his persona is too divorced from the Self, which is the true totality of the personality, including both the conscious *and* unconscious realms. The corresponding images of compensation required to redress this imbalance are therefore experienced as a heavy and overwhelming intrusion.

To Hutter, Orlok is an irresistible force that he is ill-equipped to deal with. Instead of an ego that can accept transforming imagery from the unconscious, Hutter is culturally conditioned to a self-certainty that excludes the unconscious and represses all it finds unpalatable, leading to a fake persona and a disassociation from the shadow. Hutter cannot deal with Orlok because he cannot even bring himself to admit that he exists.

### The Town

As well as the personal shadow narrative within the film, there is also a collective element, for Ellen and Hutter are part of a wider society (the town of Wisborg) and as suggested above Hutter's personal shadow is also the product of society's shadow. The elements of the individual's personality which are deemed unacceptable, are chiefly influenced by what society at large deems acceptable or unacceptable. Hutter's individual problems seem to stem from being the product of a society which promotes a harmful denial of the body, of normal human needs, and denies the reality of death. When the ghost ship drifts into Wisborg harbour, it brings not only Orlok, but the plague with it. It does not just bring a personalised shadow figure, but a generalised miasma of corruption and disease that affects the entire town and surrounding areas, challenging society's perception of itself.

The daylight or conscious world of the town cannot admit the existence of a creature such as the vampire. Orlok, in a generalised way, can be taken as a personification of all that the plague itself threatens to society's persona - mortality, corruption, disease, death. It is the other side of nature, as shown in the scenes where Professor Bulwer, a learned man, lectures his students on the Venus flytrap and the predatory polyp, both of which are part of the natural world. Begging the question, should Orlok himself be seen as *super*natural or simply as a part of nature, an unpalatable part perhaps, but one that is real none the less? It is the side of nature which contains viruses and predators, rather than flowers, and the side that most people would rather avoid than pay a great deal of attention to.

The townspeople do not wish to confront the spectre of plague and mass death. As the ship's log is read out and the fate of the ship's captain and his crew becomes gradually clearer, the townspeople leave in terror, leaving the captain's body lying untended in the town hall. Shortly after this an edict is issued, forbidding people to leave their houses to take the sick to hospital. They shut themselves away from each other, refusing to face their terror, desperate to maintain their world of sunshine and flowers and yet suspicion has replaced community feeling. The collective conscious here is inflexible and prone to stagnation, limiting and fixing what is acceptable and what is not.

Knock, Hutter's now insane employer, who had been locked up, has escaped. Seeking a scapegoat, the townspeople set off in pursuit of the lunatic, rapidly becoming a mob and intent upon violence - they are shown catching up a scarecrow from a field and tossing it about in a way that does not bode well for Knock, should they catch him. "Unable to deal with the return of the 'dark' side of nature whose presence they can no longer deny, these products of civilisation's teachings turn on themselves and one another like wolves."[57]

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57 ibid: p.110

Despite their best efforts, the people of the town fall prey to the collective shadow. A healthy society requires a certain degree of interaction between the conscious and the unconscious elements. A society which does not permit this will become pathological. "Separation from his instinctual nature inevitably plunges civilised man into the conflict between conscious and unconscious.... a split that becomes pathological the moment his consciousness is no longer able to neglect or suppress his instinctual side."[58]

Orlok does not attract any kind of effective opposition from Hutter, nor from the townspeople, who are all too quick to shut themselves away or pursue the wrong person, and it falls to Hutter's wife, Ellen, to undertake the confrontation with the vampire.

*Ellen*

If Hutter seems wilfully blind to his shadow, Ellen seems supernaturally sensitive to it. She was full of misgivings and presages of doom about her husband's trip to the mountains. She sleepwalks while he is away and senses Orlok's attacks upon Hutter, somehow being able to drive him off during the second assault. Ellen is presented as the 'good' to counter Orlok's 'evil' and as the film progresses they draw closer and closer. The dramatisation of this struggle is reminiscent of the Eastern European dualism discussed above, with Orlok representing the corruption of the body and Ellen representing the purity of the spirit.

Ellen who has waited in increasing agitation for Hutter's return, is delighted when he finally does so, although, inexplicably, he does not tell her of his trials at Orlok's castle, nor of the reason for his return. He implores her not to read the Book of Vampires, but Ellen, unable to resist the book's strange attraction, does so,

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58 C.G. Jung: CW10: para 558

discovering the way in which Orlok might be overcome. The book states that if a woman without sin gives her blood of her own free will to the vampire and thus keeps him with her until dawn, the vampire will be destroyed.

The scene that follows this discovery is telling in terms of Hutter's and the townspeoples' attitude to the shadow in their midst. Ellen points to the grim and abandoned house opposite where Orlok is installed, saying "*That's how I see it, every night.*" Hutter goes to the window, glances out, but then turns his back on the sight, shaking his head and denying he sees anything. It is Ellen's acknowledgement of Orlok and her willingness to expose herself that gives her her position of strength. Ellen is willing to confront what others will not, perhaps because she is a woman and women have often been characterised as more in tune with the unconscious. This is not the place for a discussion of the anima archetype, however, which will be covered below.[59] This is not an easy decision for Ellen to make, but as she watches a procession of coffins being carried down the street with a far greater understanding of the situation than anyone else in the town, she knows that something must be done and that it is within her power to end Orlok's reign of terror.

Later that night, she awakes with a start and after considerable agonising, finally flings open the window to the vampire still watching opposite. Hutter turns away, the townspeople close their shutters, but Ellen opens her window to the vampire, inviting him into close proximity, and the intimate surroundings of her bedroom. She is obviously terrified, cowering away, then waiting with dread till the shadow hand of the vampire clutches her heart. None the less she recognises the vampire and embraces it, keeping it with her until the cock crows and the vampire is destroyed by the rising sun.[60]

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59 See Chapter 3.2 *Evolution: Dracula, the Novel*

60 Certainly the first vampire on film, and possibly the first vampire ever, to be destroyed by sunlight.

However Ellen has capitulated to the shadow utterly, saving the collective psyche at the expense of her own. She destroys the vampire by taking it all to herself and thus destroys herself in the process. Although it appears that Knock has been the town's scapegoat, in reality it is Ellen who has shouldered the burden of society's ills, its unwillingness to face its own shadow. She leaves them with their illusion. Indeed it could be suggested that both the Orlok and Ellen are victims of the larger governing cultural hegemony of attitude. The shot of Ellen and Orlok together (the only act of vampirism actually shown in the film) is so extremely static that it suggests that the two should really be seen as parts of a whole. The evil that Orlok represents can be regarded as the evil that society has constructed for itself. Orlok is a great evil, thus necessarily the conscious attitude of Ellen is that of a great good, or indeed vice versa. Ellen "is all *giving*, Other-oriented , and [Orlok] is all *taking*, all aggrandising."[61] As Orlok's desire is too extreme, so Ellen's purity is too extreme. The society that Hutter and Ellen inhabit denies the reality of the darker world of nature, and associated sexuality with that world, leaving the young couple with few defences against an incursion like Orlok's.

Nosferatu is unusual for the way in which the shadow figure of the vampire is presented. Orlok and the plague are inexorable presences that must be confronted and dealt with personally and directly, though it is doubtful that Jung would have applauded the sacrifice of an individual in order to maintain collective values. It is possible that in the immediate aftermath of the First World War, there was a greater awareness of the reality of the 'dark' side of human nature, the shadow side, that had materially manifested itself during the conflict. This was *civilised, enlightened* Europe that had engaged in the worst carnage ever in human history (at least up until that point). It was the animal side of human nature that had been exposed in the trenches. Perhaps that is why Orlok is treated as a figure that must be dealt with and

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61 Thomas D. Hyde III: Authorial Vision in the German Films of F W Murnau: p.119

accepted in order to be overcome. It was no longer any good simply to deny that he existed.

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The associations between the vampire and the shadow archetype will be returned to throughout this thesis, but this chapter has sought to explore some examples of the vampire where it appears to be most clearly expressing the shadow archetypal image, attracting the projections of both individuals and society, created by negative elements excluded from consciousness.

The vampire of folklore can be understood in terms of the observable phenomena of undecayed corpses, who appeared to have some kind of life after death, although their existence was always open to doubt in the minds of educated people. The notion of the 'hungry' or 'jealous' dead, able to drain the vitality of the living is an ancient one, but in Eastern Europe, perhaps because of the old dualist heresies which considered the flesh to be the work of the Adversary or Devil, it seems to have become allied to the physical evidence of undecomposed bodies. Once such a connection was made, the vampire became a convenient figure upon which to blame a multitude of sins. The film Nosferatu is a more sophisticated working out of a shadow narrative, but is, none the less, clearly associated with the vampires of folklore.

Once established on the supernatural horizon of Eighteenth Century Europe, vampire imagery made its way into the literature of the Nineteenth Century, becoming more complex and appealing and the monster of folklore gradually turned into a strange kind of hero. "The vampire's bite got gradually transformed into a deadly kiss."[62] Part Three, *Encounters with Animus Vampires,* will look at the vampire's gradual evolution into a fresh archetypal image which is more complex than a simple manifestation of the shadow archetype. The modern form of the vampire myth owes

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62 G. Klaniczay: Decline of Witches and Rise of Vampires: p.175

far more to the Enlightenment and its dark underbelly, Romanticism, than it does to folklore beliefs in Eastern Europe.

## Part Three

# Encounters with Animus Vampires

## 3.0 Encounters with Animus Vampires

*"From a place I came, That was never in time."*[1]

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This chapter will look at a vampire that is different from the shadowy undead of Part Two. The Romantics' interest in the vampire appears to have begun a change, moving the vampire from an archetypal image of the shadow, into a representation of the contrasexual archetype.

This part of the thesis is divided into three areas. Firstly there will be an examination of the origins of the modern vampire, attempting to answer the question, how did Peter Plogojowitz turn into Count Dracula? Secondly, there will be an analysis of the novel Dracula by Bram Stoker, which has been such an important part of the vampire mythos, and despite appearing to be a throwback to a pre-Romantic vampire, yet containing the rudiments out of which the contrasexual vampire might continue to develop. The final chapter will examine Dracula on film, looking at how the image of the contrasexual vampire has continued to evolve and define itself in relation to the society in which it is found.

All three chapters concentrate mainly upon the animus (women's contrasexual archetype), rather than the anima (men's contrasexual archetype), largely because female vampires are less common than male vampires (usually playing supporting roles) and tend to be associated with the shadow elements of the collective unconscious. Female vampires are more likely to be portrayed as monstrous sirens, luring men to their doom. Male vampires are increasingly sympathetic and are inclined to be portrayed as lovers, who wish to rescue their mortal mistresses from the patriarchal order.

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1 Kathleen Raine: "Two Invocations of Death" p.37 Selected Poems Ipswich: Golgonooza Press: 1988

## 3.1 Creation: Origins Of The Modern Vampire

*"A life of pain, an age of crime.."*[2]

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This chapter will attempt to trace how the vampire moved out of the folklore of Eastern Europe into the literary culture of Western Europe, for although the origins of the vampire in folklore are shrouded in the mists of time, the modern version of the story can successfully be traced to its inception in Romantic literature.

The modern vampire, perhaps strangely, was the creation of a society that was apparently moving beyond such superstitions, but it was the very availability of treatises and articles trying to explain the Eastern European vampire in a 'scientific' way that made it possible for the monster to move beyond its Eastern European homeland and formed rich food for thought in the *literary* circles of Western Europe.

To generalise, the vampire of folklore had usually been a Slavic peasant (like Peter Plogojowitz or Arnod Paole) with long fingernails and a ruddy complexion, who was as likely to suffocate his victims as drain them of blood. He had no high aspirations, but served, more often than not, as a scapegoat for otherwise inexplicable phenomena (weather, plague, barrenness etc.) In contrast the vampire of fiction became a tall, thin and pale creature, handsome, and usually of aristocratic origins, who resides in a castle, and *always* drinks blood, existing for hundreds of years, until finally destroyed by a knowledgeable incomer (usually from Western 'civilised' Europe). Gradually the vampire became a more complex creature who, instead of being merely a rather two-dimensional background character, develops into the focus of the story, acquiring a conscience, and a history.

The modern vampire of fiction also acquired far greater powers than the vampire of folklore ever aspired to. Some of these powers, such as shape-changing, were part of

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2 Byron: line 755ff in "The Giaour": Lord Byron: The Complete Poetical Works, Volume 3: p.48

the early stories, but the Eastern vampire had far closer connections with wolves and dogs, and hardly any with bats. Wolves and dogs were associated with the dead probably because if bodies were not buried properly they were apt to be dug up and consumed by them. The connection between the vampire and bats appears to have been the work of Bram Stoker, though his vampire was also able to change into mist and rats. The modern vampire has strength far in excess of his mortal victims, is often able to read human thoughts, and possesses great intelligence.

It is suggested therefore that the modern, fictional figure contains within it *different* psychological factors than its shadow cousin of Eastern European folklore. This change occurred at the beginning of the Nineteenth century, when writers associated with the Romantic movement gave the myth new power and fascination. The Romantics did draw some of their inspiration from folklore, but they also took from the classics, their own imagination and the spirit of their age.

The Vampyre by Dr John Polidori was published in 1819 and was the first appearance in prose of a fictional figure that was *explicitly* vampiric. The novel was responsible for the start of a craze which has lasted into the late Twentieth Century. Polidori's new kind of vampire did not, however, spring fully formed from his imagination like Athena from the head of Zeus, indeed, quite the contrary. There were many influences that led up to that moment, and perhaps The Vampyre should be seen as much as the product of its time, as the work of a single man. That the vampire myth made such a crossing from the world of superstition and legend to the realms of literary metaphor was a result of the blending of many things - the general mood or atmosphere that formed a challenge to the Age of Reason; a change in literary fashions and concerns; an awareness of the Eastern European vampire epidemics; and in the final genesis of The Vampyre itself, the personalities involved.

Before going on to explore a Jungian perspective of The Vampyre it is important to investigate the cultural matrix which gave rise to the modern vampire in order to understand how culture and the individual interact to produce fresh archetypal images resonant for the age.

## *Challenges to the Cartesian/Newtonian Paradigm*

The Enlightenment of the Eighteenth Century was a time when the religious understanding of the world was giving way to a scientific one which prized empiricism and objectivity, although it would be a mistake to assume that this was a straightforward shift from one way of thinking to another. It would also be a mistake to assume that it was a change that went completely unchallenged, or one which excised the irrational from society altogether.

The Eighteenth Century has been called the Age of Revolution as well as the Age of Reason as talk of change translated itself into action.[3] In 1781 the American War of Independence came to an end; in 1789 the storming of the Bastille heralded the start of revolution in France; in 1793 Louis XVI was executed and France declared a Republic. During the 1790s it seemed that the old established world order was passing away, and nothing was dreamt of but the regeneration of the human race. Man regenerate in a world made new was the theme of a score of poems, plays, songs and romances in the early 1790s.[4]

This was also a period where 'scientific' explanations for the vampire abounded. In 1718 the Peace of Passarowitz[5] ceded Wallachia and Serbia to Austria and the local customs of killing the dead were for the first time recorded by educated outsiders. In late 1731 the case of Arnod Paole had caused such serious panic in the Austrian-

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3 See for instance Northrop Frye (Editor) Romanticism Reconsidered: 1963

4 M H Abrams: "English Romanticism: The Spirit of the Age" in Northrop Frye (Editor) Romanticism Reconsidered.

5 Paul Barber: Vampires, Burial & Death p5

Serbian village of Medvegia that an imperial investigation was launched, becoming in the process something of an early media event. Accounts of this affair were subsequently circulated throughout Europe, including England where between March and May 1732 a number of periodicals (The London Journal, the Gentleman's Magazine and The Craftsman for instance) published various translations and adaptations of the report.[6]

Interest in this phenomenon, however, was not just confined to the fashionable journals - attention of a more intellectual nature was given to these peasant superstitions by the philosophers and thinkers of the Age of Reason, who liked to examine these primitive legends and impart some 'reasonable' explanation for them. "The report of 1732 directly stimulated at least twelve treatises and four dissertations."[7] Some were happy with a supernatural or diabolic interpretation, while others sought a more prosaic, medical explanation. These ranged from food poisoning to the effects of opium and other drugs. An ingenious idea to account for the presence of fresh blood in the mouths and ears of the corpses uncovered, was put forward by the Marquis d'Argens in 1738. He suggested that what was found was merely something resembling blood, but *not* actually blood itself, and he thoughtfully included a recipe for creating just such a blood-like liquid.[8] Others put forward the opinion that it was the result of premature burial, or suggested that such unnaturally preserved corpses were due to rabies or plague. Gerard van Swieten (1700-1772) court doctor to the Empress Maria Theresa Hapsburg, advanced scientific and medical suggestions such as chemical factors and lack of air to account for the preserved corpses, and considered that incidents (like those surrounding Rosina Polakin) were a case of "ignorance and lack of education."[9]

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6 Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.22

7 ibid p.23

8 Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.24 and G. Klaniczay: Decline of Witches and the Rise of Vampires: p 175

9 G. Klaniczay: Decline of Witches and the Rise of Vampires: p 169

The second half of the Eighteenth Century was a time of great change which was meant to lead to a better future. In France, a democratic Republic was meant to replace the corrupt aristocracy, but this optimism proved unfounded. Instead a period of intense political instability followed with the army gradually attaining ascendancy till in 1800 General Napoleon was named First Consul in Paris. In 1804 he declared France a hereditary Empire, and by 1815, after his defeat at Waterloo and having dragged most of the rest of Europe into armed conflict, the general was disgraced and exiled. It now seemed that political change for the better and a new egalitarian order based on Reason, was not something that could be easily established. This shift from revolutionary exaltation to disillusionment and despair was mirrored in the literature and culture of the time.

Beginning in the 1740s, there had been a revolt against the tradition of civilised and urbane verse, controlled by good sense and judgement. A new way was sought using spontaneity and invention; and an enthusiastic and creative imagination and in reference to revolutionary events and expectations, metaphors such as the earthquake, the volcano, the purging fire, the emerging sun, and awakening earth were used. However, this hope wrought by change was often followed by its destruction and it is not mere coincidence that many of the seemingly apolitical poems of the later Romantic period turn on the theme of hope and joy, and the temptation to abandon all hope and fall into dejection and despair. The Romantics "had seen the breaking of nations, and the tumbling down of kings and thrones...After Napoleon, kings had lost their prestige, and sovereignty had descended to the peoples of Europe."[10]

By the end of the Eighteenth Century the emphasis was no longer on Reason at all, but on experience and emotion, subjectivity rather than objectivity. "The Romantics did not want to describe an ideal world or the abstract existence of God in their

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10 Jaques Barzun: Classic, Modern & Romantic: p.35

poems"[11] but instead wished to express their own experiences and concerns. Conformism in a large social pattern of conduct or thought shifted to a radical individualism; common sense and the proper study of mankind gave way to a thirst to know and experience all things; acquiescence before God and the social order was replaced by heroism and hubris, as the Romantics sought to explore the borders between sanity and madness.

The Romantics were challenging the status quo and going against the cultural canon of reason, order and social conformity. The dominant culture governed by rationalism was one based upon ego stability and systematised consciousness, where the individual was subservient to the ascendant collective values. The difficulty with this conscious attitude was that it sought to fix the boundaries of consciousness and exclude the unpredictable and dangerous elements of a less differentiated consciousness. The advance of specialisation and differentiation had divorced the unconscious from the realms of what was acceptable. The Romantics challenged this by asserting the importance of emotion, subjectivity and chaos.

Thus towards the end of the Eighteenth Century the Age of Reason was questioned by a new fashion, and the zenith of the neo-Classical age was disordered by the artistic expression of emotion. This manifested itself in a new interest in "popular ballads, in Gothic architecture, in natural scenery, in sentimental stories, in informal gardens, in tales of horror and mystery...all having in common a pleasing irregularity."[12]

This was the time that the vampire myth first made its presence felt in the *imagination* of Western Europe, as new sensibility began to affect the reporting of the vampiric outbreaks. By the 1780s, the sense of Enlightenment superiority over the credulous peasants of Eastern Europe gave way to a different perspective. As a member of a

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11 René Welleck: "Romanticism Re-examined": p.122 in Northrop Frye (Editor) Romanticism Reconsidered.

12 Jaques Barzun: Classic, Modern & Romantic: p.53-4

mesmerist lodge in Paris put it "The reign of Voltaire and of the Encylopédists is collapsing. One finally gets tired of cold reasoning. We must have something livelier, more delicious delights. Some of the sublime, the incomprehensible, the supernatural."[13] The mood was for something less rational, less moderate and less intellectually serious, and an explanation for the vampire myth gradually became less interesting than the internal psychological landscapes it could be used to explore in a fictional setting.

### *Literary Antecedents 1: The Ballad Tradition*

As already suggested, Polidori's gentleman vampire Lord Ruthven, did not suddenly spring fully formed from his imagination. In her book Demon Lovers and their Victims in British Fiction (1988) Toni Reed includes among the influences upon the vampire myth, the Demon Lover motif as extant in the late Seventeenth Century ballads of Scotland and England. These were ballads that continued to be published throughout the Eighteenth Century, including a version by Sir Walter Scott 1802-3. "Historically, concerns with vampirism in Europe at the end of the seventeenth century and at the beginning of the eighteenth coincides perfectly with the dissemination of the "The Demon Lover" in Scotland and England."[14] It would be unwise to overstate the case, but it is interesting that these ballads were being collected and printed at the same time as interest in the vampire became more artistic than academic.

Although it is not expressly vampiric, the demon lover motif is interesting because it does contain within it many of the elements that work themselves out in the animus strand of the vampire myth. The ballads tell the story of a woman tempted from her husband and children by the return of an old love, whose promises of riches turn out to be false and whose very appearance is illusion. He destroys her. The demon lover

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13 Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.35

14 Toni Reed: Demon Lovers & Their Victims in British Fiction: p.60 She discusses the dissemination of these ballads more fully in Chapter 2.

is attractive, but mysterious, supernatural and lethal, very much like the vampire as it was to evolve. We shall return to the demon lover motif later.

The theme of the returning lover was taken up during the mid-Eighteenth Century by a few German poets, and connected to the vampire, rather than directly to the demon lover ballads. As early as 1748 Heinrich Ossenfelder wrote The Vampire, a mere two years after one of the more famous treatises on the vampire was published. More importantly, in 1773, Gottfried August Bürger wrote Lenore, a poem which was an instant sensation in Germany. In 1796 Lenore was translated into English, (in four different renderings), with Sir Walter Scott himself writing two imitations.[15] Lenore concerned the story of a girl awaiting the return of her soldier sweetheart from the wars. At last, at night, he comes and demands that she ride off with him. This she does, as he asks her if she is afraid of the dead. He takes her to a grave yard and is there transformed into a skeleton and the two are joined in death.

Bürger's poem is of considerable interest because he was drawing on a populist ballad tradition, and some have suggested that he in fact established a new kind of ballad, one which used the traditions of the market place singer (of the kind most popular at executions), but he also brought to it a seriousness of tone and purpose that was unprecedented.[16] He drew inspiration from popular forms and themes and reproduced them for a different audience. Lenore was a huge success and indicates the beginning of an interest in German language and literature in England that influenced the likes of Sir Walter Scott, Matthew 'Monk' Lewis and Byron.

Goethe's The Bride of Corinth, (1797) is a tale told in a similar style to that of Bürger's (the two had corresponded for some years before a disagreement about money parted their ways). But in addition to the ballad tradition, Goethe also drew

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15 Louis I Bredvold: The Natural History of Sensibility: p.92

16 See Wm A Little: Gottfried August Bürger: 1974

inspiration from an classical source: a tale told by Phlegon of Tralles, a freedman of the Emperor Hadrian, in which a girl who has been dead six months returns from the dead to visit a young man staying in the house of her parents. In Goethe's version she died of grief because her parents forbade her to marry the man she loved, but returned "*Still to love the bridegroom I have lost/ And the lifeblood of his heart to drink.*"[17] The Bride of Corinth however, is still in the tradition of the ballads which spoke of the unquiet dead and revenants who returned to haunt the living either for love or for revenge, but it is more explicitly vampiric than Bürger's poem of 1773 which despite its moments of horror is not specifically vampiric.

During this period, poems of the unquiet dead seem to have regularly crossed between England and Germany. As early as 1724 David Mallet popularised a version of the English ballad Fair Margaret and Sweet William.[18] In the version he adopted, the ghost of Margaret comes from her grave to visit the faithless lover, whose betrayal caused her death. Matthew Lewis,[19] who had spent time in Weimar, was heavily influenced by the German school of *Schauerromanze*, and followed the same outline as Bürger when he wrote Alonzo the Brave and the Fair Imogene, an outline which incidentally shadows that of a variant of the Fair Margaret and Sweet William ballads called Sweet William's Ghost in which the situation is reversed, and William claims his bride to join him in death.

In the same year as Goethe wrote The Bride of Corinth, Robert Southey produced Thalaba the Destroyer, a long work in which there was only one vampire section. In Southey's story the hero descends to the tomb of his one-time bride Oneiza, who beckons him to follow her beyond the grave. The hero however has a knowledgeable friend with him who is able to save the day, and Thalaba is off on another adventure.

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17 Translation in Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.43

18 Louis I Bredvold: The Natural History of Sensibility: p.90

19 Matthew Lewis who was to go on to write The Monk a gothic tale which in turn influenced Lord Byron.

Southey, perhaps aware that all this had happened rather quickly (in two stanzas), thought it important or interesting enough to include a five page gloss with the publication explaining the vampire myth, making use of extracts from the story of Arnod Paole and de Tournefort's experiences on the island of Mycanos.[20]

## *Literary Antecedents 2: The Gothic Fashion*

At the same time as these ballads of the undead were being written and read, shades of the vampire myth were also being drawn into the world of prose fiction. Toni Reed has suggested that the demon lover ballads were distilled versions of Gothic romance, and that the novels merely worked up the themes already present in ballads. Although The Castle of Otranto by Horace Walpole can be said to have set the style in 1764, the 1790s have been described as the decade of Gothic fiction,[21] seeing the publication of two of Anne Radcliffe's most famous novels, The Mysteries of Udolpho (1794) and The Italian (1797), as well as The Monk (1796) by Matthew Lewis. In terms of the development of the vampire myth, the importance of the Gothic novels is *not* that they were specifically vampire stories, but that they created a literary atmosphere in which the vampire would not be out of place. A world of superstitions come to life.

Gothic had originally been a pejorative term, relating to a medieval past which was not part of the new sensibility of order, rationality and cultivation. It meant 'wild', 'ignorant', 'superstitious', 'barbarous' even, but the Gothic writers were among the first novelists to attempt an exploration of themes that dealt with emotional and imaginative awareness, that had hitherto been the province solely of poets and balladeers, using the past as their backdrop. It has been suggested that "Gothic fiction is a literature full of curiosity, doubt and anxiety, and at this distance we can see

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20 See Paul Barber: Vampires, Burial & Death for translations of "Visum et Repertum" and de Tournefort.

21 Fred Botting: Gothic: p.62

working through it the same subversive forces that produced the French Revolution, the Marquis de Sade and the Romantic poets."[22]

Novelists had previously seen their task to be a truthful description of reality. The Gothic writers, however, were more interested in excess, and they wrote about the underside of the enlightenment and its humanist values. The themes covered were very close to the ballads in terms of their emotional content and dynamics, such as obsessive love and hate, or sexual violence and victimisation, but the novelists were able to create a more sustained mood and atmosphere. The predecessor of the Gothic novel had been the Sentimental novel, which did seek to arouse the emotions, but only those of pity, self pity and sympathy. The Gothic novels dealt far more with the darker side of the psyche: melancholy, anxiety-ridden love and horror: "it is a shadowy world of ruins and twilight scenery lit up from time to time by lurid flashes of passion and violence."[23]

The Gothic novelists deliberately sought to cause emotional responses in their readers by creating "through their landscapes and props objective correlatives for the human passions: dark damp castles; ruined abbeys; locked cellars and dungeons; secret passageways; creaking doors; rattling keys."[24] The emotions typically experienced by the heroes and heroines of Gothic fiction, and hence its readers, were terror, pain and sexual excitement. The plots included pain, torture, sadism and masochism, ruins, decay and death in dark sinister landscapes. The psychological dynamics were of powerlessness and power, aggression and victimisation, all representing one's nightmares come true.

Aside from the general atmosphere of the Gothic novel, one can also see an interesting precursor to the modern vampire in the Gothic Villain, a figure which

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22 Coral Ann Howells: Love, Mystery & Feeling p.6
23 ibid: p.3
24 Toni Reed: Demon Lovers & Their Victims in British Fiction: p.56

gradually changed in character as the vampire later did. The Gothic Villain began life as an outlaw and moral renegade by choice, and though there were some correlations with the figure of the Noble Outlaw (e.g. *Robin Hood*, or the glamorous Highwayman) but the Gothic Villain, was rarely sympathetic, given as he was to gratuitous acts of cruelty or sadism. This is in direct contrast to the Noble Outlaw's rebellion, which was always given a plausible motive, though it might be cloaked in an air of mystery.

Peter Thorslev describes the Gothic Villain as follows: in appearance they were always striking and frequently handsome; of about middle age or younger; with dark hair and brows frequently set off by a pale ascetic complexion, but it was their eyes that were most noticeable, piercing and melancholy. By birth they were always aristocratic, partly for the sense of power, and partly for the sense of the fallen angel. An air of enigma was essential, an aura of past secret sins, coupled with great strength of will. They were forceful and ingenious, and misogynistic.[25] The figure of the Gothic Villain was not a fixed character, however. As literary explorations into the nature of human evil continued, the villains became more complex, and their evil was no longer seen as a demonic or unrelenting force but as deriving from the conflict within themselves. It was at this time that the Romantics, who were familiar with the customs and routines of the Gothic novel, appear to have adopted the conventions of the Gothic Villain. Perversely, however, it was in order to apply them to their heroes, or at any rate to a specific type of Romantic hero of the kind most popularised by Lord Byron.

The Romantics sought a hero in the grand tradition, but what they produced was a hybrid caught some way between hero and anti-hero. He was the hero in the technical sense as the chief protagonist, in fact overshadowing almost to the point of exclusion the other characters. Like the Gothic Villain, he had a handsome

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25 See Peter Thorslev: The Byronic Hero: Types & Prototypes: 1962

appearance; he was a gentleman, a member of the leisured class, and he existed "on a lofty mountain top high above everyday reality."[26] Manfred (one of Byron's heroes), for instance, seems to exists only on mountain tops and towers and appears more likely to hold conversations with incorporeal sprits and other supernatural entities, than with mere mortals. Manfred's spirit "walked not with the souls of men, Nor looked upon the earth with human eyes."[27]

Such 'heroism' had a sinister side, for his dominance does not stem from his activity (like that of the Gothic Villain), but from his egocentric contemplation of his own psyche, an incessant brooding upon his state, as Charles Maturin's self-obsessed and agonised hero Melmoth the Wanderer (1820) fully displays. Childe Harold, another of Byron's creations, declares "I have thought too long and darkly, till my brain became, in its own eddy boiling and o'erwrought."[28] Lilian Furst suggests that it is no coincidence that so many poems of this period simply bear the name of their main character as their title - Byron's poems and dramas in particular, such as Lara, Manfred, and Don Juan, to name but three.[29] For the Romantic, the artist, and hence his creations, were solitary and superior, heroes and leaders above the common herd.

These men were moral outcasts, wanderers and rebels against society, or even God himself. Childe Harold commenced upon his long journey after a youth spent on debauchery, embarking on a self-imposed exile for he "Had sighed to many, but loved but one, And that loved one, alas! could ne'er be his."[30] Manfred cries that "I loved her, and destroy'd her."[31] and seeks only oblivion; Conrad, the hero of The Corsair (1814) was "linked with one virtue, and a thousand crimes"[32], while Melmoth seeks another soul to take his place in Hell. This was a far cry indeed from the hero's

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26 Lilian Furst: The Contours of European Romanticism: p.42
27 Byron: Act 2, Scene 2 "Manfred" in Poems, Volume 2: p.322
28 Byron: Canto 1II:vii "Childe Harold's Pilgrimage" in Poems, Volume 2
29 Lilian Furst: The Contours of European Romanticism: p.42
30 Byron: Canto 1:v "Childe Harold's Pilgrimage" in Poems, Volume 2
31 Byron: Act 2, Scene 2 "Manfred" in Poems, Volume 2: p.324
32 Byron: line 696"The Corsair" : Lord Byron: The Complete Poetical Works Volume 3: p.214

traditional commitment to a cause outside himself, but it was a change that can be regarded as part of the Romantic cult of the 'exceptional individual' who could be exceptional in a negative as well as a positive sense.

### *Literary Antecedents 3: George Gordon, Lord Byron*

With regard to the genesis of Polidori's Lord Ruthven in particular and the development of the animus vampire in general, the poet Byron was just such an 'exceptional individual'. Contrary to expectation perhaps Byron hardly mentions the vampire at all in his own writings. In his 1813 poem The Giaour, Byron mentions a vampire (in a curse)[33], and three years later at the Villa Diodati under the influence of some German ghost stories, he wrote a fragment of a novel which, in the opinion of some, indisputably became the basis of Polidori's The Vampyre.

Byron's heroes were the epitome of the Romantic hero. Like the Gothic Villain, the Byronic Hero had a dark secret (possibly incest). Destiny and a tragic fate awaited him, and adjustment to society was impossible. His antagonism against the values of society led to no active opposition, only to a withdrawal into a realm of his own; and though he may initially have followed a quest seeking salvation, disillusionment all too quickly filled him with a sense of futility. At the nadir of the Byronic hero's life came that point of utter negativity that represented the inversion of the Romantic quest and the bankruptcy of idealism.

Despite all this however, the Byronic Hero is still sympathetic, for despite the fact that he "bears a strong physical resemblance to the Gothic Villain, he has been ensouled and humanised, and this is the crucial difference."[34] The villains created by Mrs Radcliffe (the most successful of the Gothic novelists) such as Montoni from The Mysteries of Udolpho (1794) or Schedoni in The Italian (1797), are

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33 Byron: Lord Byron: The Complete Poetical Works Volume 3: p.64

34 Peter Thorslev: The Byronic Hero: Types & Prototypes p.8

personifications of evil, somewhat two-dimensional characters, functioning only as the darkness in which the light of the virtuous heroine may shine. The Gothic tales are *not* about the villains but about the 'good' hero and heroine. Byron's poems *are* about the tortured protagonist - the 'good' are there merely to suffer (accidentally or deliberately) at his hands. From Childe Harold of 1812, which launched his literary career, till his death in 1824, Byron's heroes all displayed the zeitgeist or Weltschmerz of the period (world-sorrow; pessimism and a sympathy with misery), though perhaps with an increasing cynicism.[35]

Mario Praz in his book The Romantic Agony (1933) famously suggested that Byron was almost single-handedly responsible for the figure of the Nineteenth Century vampire. Praz characterises Byron's heroes by the following traits - the pale face furrowed by an ancient grief; the rare Satanic smile; the traces of obscured nobility worthy of a better fate; the qualities of a fallen angel; ennui; love of solitude; a secret that gnaws the heart; voluntary exile. And he further considers that such a character is almost entirely derived from Mrs Radcliffe's Gothic Villain Schedoni in The Italian and the fatal and cruel lover of the Marquis de Sade.

It is likely that Byron was influenced by the Gothic novelists. He himself acknowledged that his drama Werner (1822) was a dramatisation of a Gothic novel by Harriet Lee,[36] and given the popularity of the Gothic novel, it is very likely that Byron was familiar with the genre. It is known, for instance, that Shelley (fellow poet and friend of Byron) had read The Monk (1796) by Matthew Lewis at the tender age of twelve[37] and had, in his youth, written two gothic novels himself. Thorslev quite rightly, however, notes, as Praz fails to, that Mrs Radcliffe's villains were *villains* and Byron's heroes were *heroes*. Montoni and Schedoni never have any real sense of guilt

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35 Indeed Byron was considered so much the embodiment of the spirit of the age that he was used as the model for Euphorion by Goethe when he came to write the second part of Faust.- Needler: Goethe and Scott. (1950)

36 Louis I Bredvold: The Natural History of Sensibility: p.97

37 John Buxton: Byron & Shelley: p.35

or of repentance, and the suffering they cause is not the result of their inner turmoil. Byron's heroes, on the other hand, are bursting with 'impenitent remorse'[38] and often the misery they cause *is* the result of their tortured psychic state.

The connections that Praz makes between Byron and the Marquis de Sade are more difficult to prove, for Byron's typical hero is a man of courtesy towards women, inadvertently rather than intentionally cruel, and he is not even, in any very significant sense, 'fatal to his women', except in that he is often a star-crossed lover, but then so was Shakespeare's Romeo and a host of others. For the most part, the Byronic Hero was a typical Romantic lover, and nowhere at all is he referred to either literally or figuratively as a vampire.

### The Legend of Byron

It would be a mistake to concur with Praz wholeheartedly in his assertions regarding Byron and the vampire myth. As mentioned above, Byron did not write about the vampire in any significant way, but Byron is important to the modern vampire. His importance lies in the confluence that existed between his work and his life. "Praz's study seems...to illustrate very well the typical difficulties which a critic encounters who does not distinguish between Byron, his heroes, and Byronism in legend and literary history"[39] but in terms of the development of the vampire myth, it is precisely the legend of Byron that is important.

The image that Byron chose to project was of himself cast in the role of his heroes, to such an extent that it became hard to distinguish between the two. As Frye has said "It is hardly possible to discuss Byron's poetry without telling the story of his life in some detail."[40] Being an extrovert who wanted a life of sensation rather than of thoughts, his personal experience conformed to a literary pattern and his life imitated

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38 Byron: line 331"The Corsair " in Lord Byron: The Complete Poetical Works, Volume 3: p.182

39 Peter Thorslev: The Byronic Hero: Types & Prototypes: p.9

40 Northrop Frye: Fables of Identity: p 168

his literature. That The Vampyre was such an instant success owed a great deal to the fact that Byron's name was attached to it, a fact of which Polidori's publishers were, with very little doubt, fully aware.

Childe Harold had launched his literary career and popularised Byron in the role of his own hero: he was a dark, melancholy looking aristocrat, with a reputation for wickedness and free thought, and in 1816 his self-imposed exile forced him even further into the role he had created for his heroes. He seemed to prefer the Continent to England and took a detached view of middle-class, and even Christian morality; he was handsome but often pale and thin through ferocious dieting and he had a physical imperfection in his lame foot. The prince of darkness was a gentleman and so was Byron, and as if to confirm the role into which he cast himself, there was the suggestion that his affection for his half-sister Augusta Leigh transgressed the acceptable boundaries of fraternal love. Just how far his passion for his half sister transgressed social acceptability has never been satisfactorily resolved.[41]

Even his contemporaries had a difficult time separating the author from his hero, "..it is really impossible to distinguish them. Not only do the author and his hero ravel and reflect together - but, in truth, we scarcely ever have any notice to which of them the sentiments so energetically expressed are to be ascribed; and in those which are unequivocally given as those of the Noble author himself, there is the same tone of misanthropy, sadness and scorn, which we were formerly willing to regard as part of the assumed costume of the Childe."[42]

It seems as if Byron were the demon lover of the ballads and the fatal lover of his own romances. He was alleged to be cruel (his treatment of his wife was certainly not entirely kind); obsessive (his relationship with Augusta); he was powerful (he was

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41 ibid: p 177-8

42 Edinburgh Review XXVII December 1816 quoted in Andrew Rutherford: Byron: A Critical Study: p.50

certainly socially charismatic but he was also a Regency aristocrat); and had an aura of the supernatural/demonic about him. All this was carefully cultivated, but Byron trod a difficult line between craving fame and despising the society that gave it to him.

### *Byron & Dr Polidori*

John Polidori was a young doctor who joined Byron during one of the most difficult periods of the poet's life. The vampire of Polidori's novel, Lord Ruthven (the name was probably coined from Lady Caroline Lamb's protagonist in Glenarvon, Lord Clarence de Ruthven) was closely modelled on Byron. And the young Aubrey, the hero of the novel, who proceeds from a fascinated interest in the glamorous Ruthven, to disillusionment and horror, seems to have more than a passing affinity with Polidori himself.

The year that Dr Polidori went to work for the English lord had been a turbulent one for Byron. His marriage to Annabella Milbanke, which had lasted only a year, had broken up amid rumours of Byron's attachment to his half sister. In addition to his troubled domestic situation, and, given that the Napoleonic Wars had just ended, his rather perverse pro-French political views had contrived to make life in England somewhat unpleasant for him, though perhaps the social disapproval was not quite as intense as he imagined or pretended. Whatever the truth of the situation, in April 1816 Byron left England and set out for the Continent, with the young Polidori accompanying him as physician and, perhaps, clandestine diarist since he had also been offered £500 by Byron's publisher to keep an account of Byron's travels and exploits. As they travelled on their Grand Tour, the relationship between the two men became a rather uncomfortable one, and by the time they came to rest on the shores of Lake Geneva they were not on the best of terms.

Their sojourn at the Villa Diodati, where they were joined by Percy Shelley, Mary Godwin and Claire Clairemont, has become something of a legend in its own right, with Stephen King for instance describing it as "one of the maddest British tea parties of all time."[43] Some time after they had taken up residence there, they spent a number of evenings reading German ghost stories (in a French translation), and the volatile company decided to create some ghostly tales of their own. Claire's contribution (if any) was not recorded; Shelley began an autobiographical story based on an experience from his youth; Mary of course, was seized by the inspiration for Frankenstein, while Byron outlined the plot of his story, which did bear some relationship to Polidori's vampire story. Byron however only got as far as writing out the introductory paragraphs, which were later published with his poem Mazeppa (June 1819). But Polidori, in contrast to Mary's much later version of events, did not tell some story about "a skull-headed lady, who was so punished for peeping through a key hole.."[44] but is more likely to have told a version of what later became his novel Ernestus Berchtold.

Polidori and Byron parted ways sometime later that summer, certainly before Byron left Diodati. Byron was not one to suffer fools gladly, and he seems to have been irritated once too often by the young doctor, who was extremely careful of his dignity and wont to over-react to real or imagined slights. On one occasion for instance, not long after they met up with the Shelley party at Lake Geneva, Shelley had beaten the doctor in a sailing match, and Polidori, affecting a histrionic attitude which annoyed Byron greatly, sent Shelley a challenge, to which Byron replied that while Shelley might have had scruples about duelling, he did not and would be happy to take his place at any time.[45] In June Byron wrote to John Hobhouse, mentioning that "..Childish Dr Pollydolly..."[46] although that November when they met again in Milan,

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43 Stephen King: Danse Macabre: p.77

44 Mary Shelley's introduction to 3rd Edition of Frankenstein (1831) reprinted in Peter Fairclough (Editor): Three Gothic Novels: p.261

45 John Buxton: Byron & Shelley: p.9

46 Leslie A Marchand: Byron's Letters & Journals Volume 5: p.81

Byron helped get the impulsive doctor out of a potentially dangerous situation with the authorities.

In January 1817 Byron wrote to John Murray requesting some help for Polidori to secure letters of recommendation. "...he [Polidori] understands his profession well - and has no want of general talents - his faults are the faults of a pardonable vanity and youth - his remaining with me was out of the question - I have enough to do to manage my own scrapes - and as precepts without example are not the most gracious homilies - I thought it better to give him his congé - but I know no great harm of him - and some good...."[47] By June that year he suggested that Polidori "is improved and improvable " though in the same letter he says that he "was never so disgusted with any human production - than with the eternal nonsense.....- and emptiness - and ill humour, - and vanity of that young person..."[48] Polidori for his part seems to have been initially impressed by the aristocrat, then envious and challenging, and when it appeared that they were not going to become bosom companions, sulky and ill-tempered.

### The Vampyre

Polidori wrote the story in two or three mornings in 1816 not long after he parted ways with Byron. The socially upwardly mobile doctor had spent some time visiting around the Lake and many of his visits had been with the "Countess Breuss"[49] who regularly played hostess to the neighbouring families for evenings of light entertainment in which Polidori had joined.

Polidori had not been the first to put some of his frustrations regarding the English lord into a work of prose, though it is not clear if Polidori had ever actually intended

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47 ibid: p.163

48 ibid: p.240

49 Thought to be the Countess Catherine Bruce see Henry R Viets: The London Editions of Polidori's *The Vampyre:* p.88

for The Vampyre to be published. Shortly after Byron had left England in 1816 Lady Caroline Lamb had published Glenarvon, as revenge for their love affair which had ended badly, if not disastrously. In the novel she describes Clarence de Ruthven, Lord Glenarvon in terms that associated him with Byron, and Byron with the villains of Gothic tradition. It seems likely that the final draft of The Vampyre was written at the Countess's home, and Polidori left the manuscript with her when he departed Switzerland for Italy, and apparently thought no more about it.

Polidori's story concerns the (mis)deeds of a Lord Ruthven, a nobleman who first appeared in society "in the midst of the dissipations attendant upon a London winter"[50] causing something of a stir. At the same time Aubrey, a young man of wealthy means, though of a romantic disposition, likewise made his society debut. After a short acquaintance, Aubrey contrives to have himself invited to join Lord Ruthven, who had whetted his curiosity and imagination, as he embarks upon his Grand Tour. After a warning from his guardians however, Aubrey grew suspicious of his companion, and they went their separate ways. Later in Greece, after hearing the tale of a peasant girl, Aubrey began to suspect that Lord Ruthven might be a vampire. The peasant girl is later found with her throat torn open and Aubrey falls ill with a violent fever. Lord Ruthven hearing of the illness joins him and attends him through his convalescence. On an excursion Lord Ruthven is, apparently, fatally wounded by robbers, but extracts a promise from the young Englishman not to tell of his demise. The robbers convey the body to a nearby mountain top, but when Aubrey goes to recover it, it is gone.

On his return to England, Aubrey finds that Lord Ruthven has preceded him, but constrained by his oath, he is unable to reveal what he knows. Aubrey, in increasing agitation and confusion, becomes consumed by the subject of the diabolic Lord Ruthven. At last a marriage is announced for his sister to the Earl of Marsden, but

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50 "The Vampyre" in Adèle O .Gladwell (Editor): Blood & Roses: p.29

who should that be, but Lord Ruthven. Such is the weakness of his condition however, that Aubrey is confined to his rooms and despite a valiant attempt to reach his sister, he fails and the marriage takes place. Aubrey goes into a final decline but manages to tell what he knows before he dies. Sadly however, it is too late to save his sister who has "glutted the thirst of a VAMPYRE!"[51]

This evolutionary stage of the vampire myth is different from folklore because there are now particular personalities involved: The Vampyre is the deliberate creation of one man. It is not a story that has arisen anonymously out of the mists of time, so the question must be asked, is it possible to talk about the archetypal in relation to something which is so clearly a conscious creation?

Jung suggested that the "whole world of myth and fable is an outgrowth of unconscious fantasy, just like the dream"[52] but he also suggested that the creative process consists of the "unconscious activation of an archetypal image, and in elaborating and shaping the image into the finished work. By giving it shape the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life.."[53] The artist's secret, the reason why he or she is able to move audiences lies within "his creative activity and choice of themes, the artist draws very largely on the depths of his unconscious; with his creations he in turn stirs the unconscious of his audience."[54]

Jung postulated that mythic figures correspond to inner psychic experiences, which originally formed them. Such figures are products of a psychic storehouse of images that are projected onto the external world in order that interior landscapes may be more clearly understood. The collective unconscious "a common psychic substrate of

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51 ibid: p.43
52 C.G. Jung: CW16: para 17
53 C.G. Jung: CW15: para 130
54 Jolande Jacobi: The Psychology of C G Jung: p.110

a suprapersonal nature"[55] which is present in everyone, contains archetypes - archaic or primordial forms which surface in the conscious mind as meaningful images resonant with significance. Their appearance in dreams, myth, folklore and literature is part of a drive towards achieving psychic wholeness and the integration of certain aspects of the psyche which we choose not to own, but project onto others around us.

Annis V. Pratt and Toni Reed, amongst others, identify recurrent patterns in literature as archetypal images - literary forms that derive from unconscious origins. They recognise that fluidity is a basic characteristic of such images and a single archetype can be subject to a variety of perceptions, both cultural and personal. "The body of literature for any period reflects, in part, the fears, conflicts and ethical concerns inherent in the culture which produces its novelists and poets."[56] As suggested, myth and folklore, like dreams and fantasy, contain archetypal images that arise spontaneously from the collective unconscious, but von Franz suggested that in fairy tales, for instance, there is less specifically conscious material, than in myths or legends. Even so, we still "get the basic patterns of the human psyche through an overlay of cultural material."[57]

Archetypal images will assume different forms according to the personal and social history of the person engaged in the act of creation. The writer of a novel, for instance, will imbue such images with far more individual detail than is required of a dream or a folkloric ballad, possibly altering or at least obscuring the original clarity of the image. In fairy tales or dreams, for instance, characters do not always have a name. They can simply be 'a young man"' or 'the princess', whereas in more consciously articulated stories they become 'this particular young man', and the princess gains a personal history.

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55 C.G. Jung: CW9i: para 3

56 Toni Reed: Demon Lovers & Their Victims in British Fiction: p.1

57 Marie Louise von Franz: An Introduction to the Psychology of Fairy Tales: p.1

Despite the cultural overlay, images in stories are stirring because it is possible to recognise within them a psychic truth. These archetypal images or figures arise whenever creative fantasy is freely expressed. The artist or writer brings to life an archetypal image, often one which is suppressed by the society in which they are writing. By bringing forth such images the artist can be said to be attempting to restore a psychic balance. Jung described the artist as a "collective man" as both vehicle and moulder of the unconscious psychic life of mankind.[58]

Erich Neumann also gives artists an important place in the psychic life of a society, suggesting that archetypes "become visible as art. . . their form changes according to the time, the place and the psychological constellation of the individual in whom they are manifested."[59] He goes on to say that there is a dynamic between the collective unconscious, the cultural canon (the collective consciousness of those values which have become dogma) and creative individuals within the group. As well as simply reflecting the current status quo, individuals can act in compensation to the cultural canon, i.e. oppose it. They can transform and overturn it as well as simply represent it. As has been suggested, this is what the Romantics found themselves doing, going against the dominant ideology of the Age of Reason, and offering an alternative to the prevailing culture.

It has been suggested that Romanticism was "the revolt of the European mind against a static-mechanical concept of the world."[60] In a culture increasingly dominated by the reasoning intellect, it would be true to say that as fast as witchcraft, theology, hagiography and superstition were discredited as part of the ignorant past, just as quickly the Gothic novel, critically unacclaimed but perennially popular, explored the absence of Reason and lack of rationality, and Romantics responded with their tales

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58 C.G. Jung: CW15: para 157

59 Erich Neumann: Art & The Creative Unconscious: p.82

60 Robert Hume: "Exuberant Gloom, Existential Agony & Heroic Despair" in G.R.Thompson (Editor): The Gothic Imagination: p.109

of the monstrous dead, of tombs, of incest and decay, of delirium and visions. Romanticism was emotional, grotesque, child-like, savage and excessive: everything the men of Reason feared and distrusted.

In the work of the Romantics, we can see the literature of the age compensating for the increasingly dominant conscious attitude of the Cartesian/Newtonian paradigm. As Jung said "What is of particular importance for the study of literature..... is that the manifestations of the collective unconscious are compensatory to the conscious attitudes, so that they have the effect of bringing a one-sided, unadapted, or dangerous state of consciousness back into equilibrium."[61]

The origin of the modern vampire myth lies in the Romantic backlash to the Age of Reason and the Enlightenment. The Jungian concept of compensation makes this 'bite back' from the unconscious almost inevitable. It is now relevant to return to The Vampyre in more detail

The Vampyre registers the inception of the animus vampire. Although its central figure is an archetypal image still close to the shadow end of the spectrum, it is beginning to take on characteristics of the contrasexual archetype. The latter will be discussed more fully below in relation to Dracula.

With regard to Polidori's personal psychology, the most likely explanation for Lord Ruthven is to suggest that he was a shadow figure for Polidori, as Byron himself probably attracted Polidori's shadow projections. The vampire is socially successful, careless of social propriety, cruel, particularly towards the innocent, and the ultimate victor. All these are qualities or behavioural traits that Polidori might have felt Byron possessed. However, as Jung suggests, compensatory images can work either for the

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61 C.G. Jung: CW15: para 152

individual or for the epoch[62] and there is more to Lord Ruthven than Polidori's particular grievances *vis à vis* Byron. The way in which Byron was perceived by the wider public, particularly his female public, meant that Lord Ruthven *and* Byron became the nucleus around which a new archetypal image formed.

## Byron & The Success Of The Vampyre

In the later part of 1818, it seems that the manuscript of The Vampyre, along with other documents from Diodati (including the outlines of the stories by Lord Byron and Mary Shelley[63]), found their way from Geneva to London. Frankenstein had already been published, but Henry Colburn (who had also published Lady Caroline Lamb's Glenarvon), published The Vampyre in the New Monthly Magazine as "A tale by Lord Byron" without seeking further explanation of the origins of the text.

The appearance of the story in print took Polidori by surprise and he took steps to set the record straight. The editor made some moves to clear up the 'misunderstanding' but having agreed to insert a short statement to the effect that Polidori was the author, he then cancelled the page on the day prior to publication. The sub-editor was so inflamed by this blatant dishonesty that he resigned. In 1821 he wrote to a fellow publisher in Edinburgh that the act of cancelling that first page was a "foolish and malignant attempt on the part of that paltry person [Colburn] to excuse his own unprincipled quackery by implicating me in his miserable system of deception and chicanery."[64] One of the other editors was even more forthright and said that the whole affair was contrived purely for the sake of profit and since Byron was not in the country at the time there was little chance of a formal exposure of fraud until after the entire issue of the magazine had been sold.

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62 See C.G. Jung: CW15: para 133ff

63 Henry R Viets: The London Editions of Polidori's *The Vampyre*; p.89

64 ibid p.91

Byron was by no means the best poet of his generation, but he did possess an unbeatable combination of qualities: "Snobbery, sexual attraction, an appetite for scandal (the offences actual or alleged ranging from incest to using a skull as a drinking cup) and the appeal of exoticism were all ingredients in the Byron craze."[65] Although he had left England three years previously, Byron was still the most widely acclaimed author in the British Empire and as his publisher pointed out to him in March 1819 "Believe me, there is no Character talked of in this Country as yours is; it is the constant theme of all classes, and your portrait is engraved, and painted, and sold in every town throughout the Kingdom."[66]

As a marketing strategy, the publishing of the story under Byron's name was a stroke of genius. Upon publication, the story was embraced by the public and became an instant best-seller. Although five editions of the work were quickly published in London, they did not exhaust the demand for further printing. On the Continent the book was first published in English, then quickly translated into French, German, Italian, Spanish and from the German it was translated into Swedish (1827). Subsequent denials of Byron's authorship from John Murray, Byron's usual publisher, Polidori and Byron himself seemed to have fallen on deaf ears and had very little effect upon the popular assumption that Byron had written the work. In this respect Twitchell is right when he says: "In the history of popular culture it often makes no difference who actually does what; if a media hero is perceived to be connected with some new development in taste, let no reality intrude."[67]

Polidori's story of the diabolic rake, Lord Ruthven, dovetailed so happily with the image that the boulevard gossips had created for Byron (in Paris they were spreading the rumour that the English aristocrat had murdered his mistress and enjoyed drinking

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65 Norman Page: Byron: Interviews & Recollections: pxi

66 Henry R Viets: The London Editions of Polidori's *The Vampyre*: p83 quoting a letter from John Murray to Lord Byron March 19th 1819.

67 James Twitchell: Dreadful Pleasures: p.116

her blood from a cup made of her cranium)[68] that it was just too good an opportunity for scandal to ignore. Byron did not help matters by commenting on 27th April 1819, to the editor of *Galignani's Messenger* which had printed The Vampyre under Byron's name, that he had "..a personal dislike to "Vampires" and the little acquaintance I have with them would by no means induce me to divulge their secrets."[69] This was no doubt written out of a certain exasperation and with a certain sense of humour but it did not help.

Goethe, the German poet, thought that The Vampyre was Byron's finest work, and is reported to have suggested that 'there were probably one or two dead bodies in that man's past'.[70] Everyone wished to believe that Byron was the author of the work, the coincidences were just too thrilling to ignore. They thought that Lord Ruthven *was* Byron. To paraphrase von Franz, as long as the results seemed to converge in the same direction, as long as the object (in this case Byron) really seems to behave in accordance with the mental model people had of him, there was no reason to withdraw the projection.[71] Byron's persona was in confluence with the public's perception of him and he was in no great hurry to disabuse them of the idea they had of him. It sold books.

Given Byron's past indiscretions, the connection with Ruthven who was a rake and a lady killer, literally as well as metaphorically, was indeed but a short step to take. Polidori managed to convey this vampire as a handsome and striking demon lover to the ladies, thus associating the vampire specifically with sexual crimes, which had been part of the folklore of the vampire in certain locales, (such as the nosferatu in Roumania) but this innovation perhaps has closer connections to the conventions of the Gothic novel, where, in keeping with the sensibility of the time, sexual passion

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68 See Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.7

69 Leslie A Marchand: Byron's Letters & Journals Volume 6: p.119

70 Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.7

71 Marie Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.9

was regarded as dangerous and to give in to it was to risk emotional anarchy within. In Gothic fiction, consequently, its only expression was rape, murder, incest, death and damnation. In the Gothic milieu death, and not life, was the usual consummation of passion, and this left the door wide open for Polidori's vampire-villain whose crimes were of an almost exclusively sexual nature. Ruthven, for instance, does not, like many of the vampires of folklore, confine himself to his nearest and dearest. In fact he is presented as having no family, and ranges freely amongst innocent society ladies whom he corrupts and ruins with glee.

What Polidori introduced into the literary culture of Europe was a character who possessed "irresistible powers of seduction"[72] or a Romantic demon lover. Lord Ruthven's humanity is illusion yet he is handsome and sought after. People, particularly women, are attracted and terrified of him at the same time. The women who particularly attract his attention are young, vulnerable and easily destroyed.

In Jungian terms, demon lovers can be described as animus (or anima) figures contaminated with the shadow archetype.[73] They can also represent the part of the personality most ruthlessly repressed and forgotten. The demon lover represents everything that is unfinished, unwhole and unbalanced in a person's psyche, and because of this they attract unhealthy obsession and mania. This motif was explored as part of the ballad tradition of the Eighteenth Century where the demon lover tempts a woman from her husband and children with promises of love and riches, but his promises are false and usually after discovering her lover's cloven hooves, the unlucky woman comes to a bad end, often by drowning. This was a society in which men had power over women, and used it. It is possible to suggest that Byron's female admirers projected onto Byron, what they could not own about their own sexuality and their own desire to be sexually powerful. Lord Ruthven too, is a figure who

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72 "The Vampyre" in Adèle O Gladwell (Editor): Blood & Roses: p.32

73 A fuller discussion of the anima/animus follows in Chapter 3.2 *Evolution: Dracula The Novel*

stood in direct opposition to what women were allowed to be in their own society. Women who gave in to such things, however, could not be allowed to survive and were thus dealt with harshly: Ruthven kills all his maidens, as the woman is killed in the ballads.

The success of the story was not confined to the novel, and in fact it was probably upon the stage that The Vampyre had its greatest success. In 1820, the play translated by Charles Nodier took Paris by storm, its publication proving as popular as the novel and at least six other versions of the novel were soon showing in other Paris theatres.[74] Nor was London was exempt from this new fashion. James Planché made a loose translation of Nodier's play and called it The Vampire; or, the Bride of the Isles which was put on at the English Opera House in August, the programme complete with explanatory notes.[75] 1820 also saw versions on the stage in America. A Parisian revival of Nodier's play in 1823 proved equally popular, and 1851 saw another revival, this time by Alexander Dumas, who attempted to synthesise all the previous treatments of the Lord Ruthven theme.[76] In 1828 The Vampyre was made into an opera based upon Nodier's version, libretto by Wohlbrück and the music by Marschner,[77] and again Planché translated it into English and put on the opera in London. In general terms, The Vampyre in whatever form, was good box office until the late 1840s when the figure of the aristocratic vampire began a new career in the pulp working class fiction of Varney the Vampire and eventually led to the greatest of the patrician vampires, Count Draçula.

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Towards the end of the Age of Reason, the literary atmosphere encouraged the Gothic novelists to give expression to their unconscious preoccupations. The scholarly

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74 Henry R Viets: The London Editions of Polidori's *The Vampyre*: p.99

75 See James Twitchell: Dreadful Pleasures: p.116

76 For other versions see Henry R Viets: The London Editions of Polidori's *The Vampyre*: p.100

77 Revived in a glossy six part production by the BBC in 1992, with an updated libretto, set in contemporary London.

discussions of the vampire epidemics dating from the mid-Eighteenth Century, had ensured that those more 'civilised' Western regions of Europe heard of this peculiar folk monster from the East. The Germans with their *Schauerromanze* and ballad tradition intersected with the English Gothic and gave it a darker and more pessimistic tone, as seen in Matthew Lewis's novel The Monk and Charles Maturin's Melmoth the Wanderer (published in 1820, a year after Polidori's story). Both of which contained many elements that were later the province of the vampire. Melmoth, for instance, is also cursed to wander the earth (like the Wandering Jew, Cain or Satan), has a dual nature of both man and demon, but retains a desire for human sympathy. He knows he is damned and has the qualities of fatality, fallen angels, and diabolism - all the elements that came through the Romantics to the figure of the vampire. Finally into this odd mixture of ideas and influences came the personage of Lord Byron, whose public image was predisposed to becoming entangled in the Gothic tradition, striving as he did to project the image of a tragic figure, fallen from grace, melancholic, anguished and full of defiant pride.

The vampire as written by Polidori - male, aristocratic, mesmeric, sexually attractive and irresistible - had a great deal in common with the Gothic Villain and Byronic Hero, but in more recent times other elements of this Romantic hero type (as filtered through the Victorians) have also become incorporated into the legend of the vampire. Contemporary vampires are, by and large, rebels and wanderers; they experience feelings of futility and disillusionment; they are superior to the average human, yet they suffer loneliness, a loneliness of epic proportions. They frequently appear as strangers in the narrative, strangers with a dark secret, though in contrast to the Romantics' favourite crime of incest, it is their desire for blood and their murderous nature, that sets them apart.

These elements can all be seen in many of the vampires, particularly the male ones, that haunt the world of fiction today. The scenery and the mise-en-scene of the

Gothic novel have for instance, became staples of the myth, exploited in many, if not most, vampire films. The Byronic hero is the antecedent of all of Anne Rice's creations.[78] Louis, the main protagonist from Interview with the Vampire (1976) broods upon his state like Manfred, who is, "a man of extraordinary magical powers, yet who cannot extricate himself from the chains of memory."[79] Lestat, another of Rice's vampires, is a rebel outside of society's morals, bursting with impenitent remorse for when he is given the choice to renounce his vampirism, he chooses instead to renounce his humanity.[80] In appearance, Christopher Lee's Count Dracula personified the aristocratic arrogance of the Romantic heroes, tall, pale, darkly handsome with piercing eyes, powerful and sexually attractive.[81] Gary Oldman's 1992 interpretation of Dracula was one who moped around his castle in the Carpathians, sublime in his isolation and cruelty, much like Byron's Manfred.[82] In this version, he was driven to his state by the tragic suicide of his wife, again much as Manfred was driven by a disastrous love affair and the death of his lover. So too, Alex the solitary blood drinker from Shimako Sato's Tale of a Vampire (1992), is haunted by guilt as he harbours tragic memories of the dead love for whose death he was in some way responsible.

However, we are moving ahead of ourselves. By the end of the Nineteenth Century, the Age of Revolutions was over and the Victorian era loomed large, an era more repressed than almost any other and the era which produced Stoker and the most famous of fictional vampires.

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78 See below Chapter 4.2 *Dwelling in the Underworld.*
79 James Twitchell: Dreadful Pleasures: p.117
80 See Anne Rice: Tale of the Body Thief: 1992
81 Dracula: 1958, Dir: Terence Fisher
82 Bram Stoker's Dracula: 1992, Dir: Francis Ford Coppola

## 3.2 Evolution: Dracula - The Novel

*"...complex, contradictory & confounding..."*[1]



The literary figure of the vampire remained 'good box office' throughout the Nineteenth Century, though latterly in the more 'popular' forms such as the stage productions or penny dreadfuls.[2] Varney the Vampire, or The Feast of Blood was one of a number of successful penny dreadfuls published serially in the 1840s. Varney was composed for mass market appeal, and was uneven and inconsistent in style and content, but it is interesting because it "established the vampire solidly in the culture of the most common reader."[3] Along with J. Sheridan Le Fanu's Carmilla (1871), it paved the way for Bram Stoker's Dracula. With hindsight, Dracula can be regarded as the next big literary event in the world of the undead.

By the end of the Nineteenth Century the Romantic backlash to the Age of Reason had passed away, and, where the Romantic poets sought to explore unreason, the emotions, irrational passions, sexual excess and transgression, the Victorian milieu was one where it was thought that the universe could in some logical, scientific sense be understood and known. There was a "quest for security and synthesis"[4] and the champions of progress seemed to hold the field, but it was also a time of extreme morality and subservience to social conventions. Victorian England, in the second half of the Nineteenth Century, was a society in which all that strayed from decorum and established values was concealed and ruthlessly repressed to maintain the idea of civilisation's progress.

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1 David Skal: Hollywood Gothic: p.4

2 See Christopher Frayling and J.B.Twitchell for a useful list of vampire events during the later Nineteenth Century, including the short stories of the Decadent writers.

3 J.B.Twitchell: The Living Dead A Study of the Vampire in Romantic Literature: p.124

4 James Clark (Editor): Encyclopaedia of Modern History: p.162

It was during this "age of repression"[5] that English vampire literature is usually thought to have reached its zenith with Bram Stoker's Dracula, published in 1897. "For almost a century it has served as a source for subsequent literary endeavours....The themes and motifs clustering around Stoker's archfiend .... are well known even to those who have never seen the novel"[6] It is indeed no mean feat for an icon of popular culture, a notoriously transitory thing, to have lasted a century. Some critics have suggested that Dracula is the best known of the Nineteenth Century literary 'archetypal' figures, with the possible exception of Sherlock Holmes, and Jan Perkowski has gone so far as to suggest that in the folklore of late Twentieth Century America, Santa Claus is the embodiment of good, while Count Dracula represents evil.

Until recently, Dracula has been largely ignored by academia. It suffered partly from being part of 'the culture of the most common reader' and partly from the novel's status as something of a gothic non-sequitur. Most critics, including contemporaries of Stoker,[7] appear to have agreed that if it had been written in 1797 instead of 1897, it would then be possible to hail it as a wonderful Romantic novel, instead of an anachronistic piece of second-rate prose. Since the 1960s however, critical efforts have concentrated on examining its 'deeper' themes, whatever these are perceived to be by the critic with pen in hand. These efforts have included among other matters, a comparison between J.R.R. Tolkein's character Sauron from The Lord of the Rings and the Count.[8]

By far the largest number of critical approaches to the novel however, have been based upon psychological readings of the text, particularly Freudian ones.[9] As Rosemary Jackson has noted, fantasy in literature deals so blatantly and repeatedly with

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5 C. G.Jung: CW15: para 46

6 Jan Perkowski: The Darkling: A Treatise on Slavic Vampirism: p.133

7 See Dracula. A Norton Critical Edition: p.363ff.

8 See Gwyneth Hood: "Sauron and Dracula" in Margaret L.Carter: Dracula: The Vampire & the Critics

9 For an excellent survey of Dracula criticism up to 1988 see Margaret L.Carter's Dracula: The Vampire & the Critics.

unconscious material that it seems rather absurd to try to understand its significance without some reference to psychoanalysis and psychoanalytic readings of texts.[10]

It is quite impossible to avoid looking more closely at Dracula in an effort to search out the secret of its success, for it is a failure by any usual artistic or literary standards. It is cumbersomely plotted, dull in many places, and the attempts at dialects are clumsily handled. The tale may be unusual and fantastic, but so tediously is it conveyed with its detail of railway timetables and typewriters that it is easy to miss the brief moments that escape this kind of precise control. A psychological perspective seems the only means available to begin elucidating the underlying themes, and separating the latent meanings from the surface awkwardness. But is Freudian methodology really the most appropriate critical tool, or will the novel yield up greater complexities if another kind of language is used?

It is certainly a tempting scenario to suggest that as both Freud and Stoker were men very much steeped in the culture of the late Victorian era, it is indeed appropriate that the tools and language that Freud created should prove a useful and productive way of approaching the novel Dracula. A Freudian reading of Dracula will certainly give an insight into Stoker's personal unconscious, and perhaps a glimpse into the cultural unconscious of the Victorian era in which it was written. What it cannot do, however, is explain why a novel that is so clearly a product of the late Victorian age, and a second-rate one at that, should continue to be so popular a hundred years later.

The first critic to look specifically at Dracula in overtly psychoanalytic terms (as opposed to the vampire myth more generally as Ernest Jones had done) was Maurice Richardson in 1959.[11] He approached the novel specifically in terms of Freud's 'Totem and Taboo' hypothesis. This was an ancillary theory to the Oedipus complex

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10 See Rosemary Jackson: Fantasy & The Literature of Subversion: 1981

11 Maurice Richardson: The Psychoanalysis of Ghost Stories: Twentieth Century 166, December 1956

where Freud postulated, with reference to Darwin's primal horde "a violent and jealous father who keeps all the females for himself and drives away his sons as they grow up."[12] The brothers then band together to kill and devour their father. "United, they had the courage to do what would have been impossible for them individually."[13] The sons first feel exultation and then remorse for their crime, because as well as hating their father, they loved and admired him too.

Richardson considered that the final section of the novel covering the pursuit and destruction of the Count fitted this framework very well, particularly as the Count is wont to say such things as "*Your girls that you all love are mine already*"[14] which are brimming with Freudian suggestion. It is certainly the Freudian interpretation of the novel which has been taken up most widely and is now generally considered to be the standard one. "The theme of alternate paternities is, in short, simple, evident and unavoidable."[15]

What is 'simple, evident and unavoidable' is the fact that Dracula is an incoherent text - the novel is not what people remember. The story that is actually there, is not what people think Dracula is about. For many people 'Dracula' is simply synonymous with 'vampire'. It is a story with a great deal of potential that is not realised nor does it achieve a consistent theme. It is unformed and yet suggestive of so much, that those intrigued by it want to 'fix' it, make it better, make it into the novel (they think) it should be. For instance, in the novel, after the first four chapters, the Count himself is hardly on centre stage, therefore the absence of the titular character must be redressed. He must be explained. As Skal has put it, Dracula is almost like an optical illusion, only partially drawn, which requires completion in the mind of the beholder.[16]

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12 Sigmund Freud: Totem & Taboo and Other Works: p.141

13 ibid

14 Bram Stoker: Dracula: p.273 Subsequent quotes from the novel are from the Wordsworth Edition (1993) and will be referred to parenthetically in the text.

15 Christopher Craft: "Kiss Me With Those Red Lips: Gender & Inversion in Bram Stoker's Dracula": p.177 in Margaret L.Carter: Dracula: The Vampire & the Critics

16 David Skal: Hollywood Gothic: p.27

As has been suggested above, Freud explained very well the tenor of the Victorian psyche, and began work on the personal unconscious, but Jung went beyond this and produced a system that attempted to move beyond historical moment and the specificity of an age, to a collective part of the human psyche common to all. Looking beyond a Freudian reading of Dracula, means looking through the personal unconscious of Stoker to the collective, archetypal imagery of the novel. Thus we move away from Dracula as the Freudian fable par excellence, to a reading of it as a Jungian allegory of individuation.

Dracula is different from Stoker's other work, which, if possible, was even more turgid than his vampire novel. Somehow in Dracula, by delving a little deeper than his personal unconscious, Stoker was able to tap into a deeper vein of symbolism and myth. There is a tantalising story that the novel was inspired by a dream, or a nightmare,[17] but as even a cursory glance at Stoker's working notes clearly indicates, he did not produce the novel in a single flash of inspiration, then proceed to write it in a white heat of creative genius, but in fact almost the opposite. He worked upon the novel for six years, collecting material and researching the background to his story fairly thoroughly.[18]

Dracula was certainly a product of Bram Stoker's environment, as The Vampyre had been a product of Polidori's time and culture, and as Lord Byron had been a strong influence on Polidori, the actor Henry Irving appears to have had a profound influence upon Bram Stoker, who was his manager.[19] However, while considerable attention has been paid to those elements of the novel that are specific to the Victorian milieu, and indeed to Stoker's own personal history and psychic make-up, considerably less

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17 See Christopher Frayling: Vampyres: Lord Byron to Count Dracula: p.301

18 See Joseph Bierman: "The Genesis and Dating of Dracula from Bram Stoker's Working Notes" in Margaret L.Carter: Dracula: The Vampire & the Critics

19 See, for instance, McNally & Florescu: In Search of Dracula: p.141

attention has been paid to the underlying, collective resonance of the story. The influence of his unconscious, however, was not absent, nor in Jungian terms, could it be, for "the creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping the image into the finished work."[20] It is possible therefore to say that certain themes in fiction transcend the cultural matrix which produced them, and to view Dracula away from its outwardly very Victorian setting and begin to look at the themes contained within it that go beyond mere historical moment.

As discussed above, myth and folklore, like dreams and fantasy, contain archetypal images that arise spontaneously from the collective unconscious, but these archetypal images will assume different forms according to the personal and social history of the person who creates them. So although Stoker consciously shaped the novel as a work of literature, it is also the product of his unconscious and thus to an extent the self portrayal of psychic processes. The story explores the dynamic between representative parts of the human psyche, parts that appear to be in conflict. The forms expressed in Dracula are not the spontaneous upwellings of pure archetypal images (since archetypes *an sich* can never be truly conscious) but are coloured by and filtered through Stoker's personal unconscious and his conscious mind. However, despite this cultural and personal overlay, Stoker seems to have created a story with an abundance of images or symbols, replete with a richness of implication suggestive of their archetypal roots.

Firstly it is important to determine the archetypal roots from which the vampires in this novel spring, before going on to examine in more detail the central theme of the novel, the interactions between the vampires and the humans in the story. This is a story of bewitchment, of a threat from the underworld, a threat not just to life and limb, but to the entire conscious world.

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20 C.G. Jung: CW15: para 130

## Count Dracula & The Vampire Brides

Dracula is the story of an encounter between an aristocratic vampire from Transylvania, and three young Victorians. Jonathan Harker is an estate agent, sent to Count Dracula's castle in the Carpathian mountains to sell the Count properties in London. Whilst there, Jonathan is imprisoned by Dracula and then attacked by three of his vampire brides. Eventually Jonathan escapes. In the meantime, Dracula arrives in England and attacks Lucy Westenra, a friend of Jonathan's fiancée, Mina Murray. Lucy dies and becomes a vampire, but is then killed by her fiancé. Dracula then turns his attentions to Mina, but her new husband Jonathan, and his friends, including Doctor Van Helsing, conspire to prevent Mina becoming a vampire, and finally, after a long pursuit which takes them back to Dracula's castle, they kill the vampire.

It is tempting, and many have given in to such temptation, to place the figure of the Count at the centre of such an analysis, almost to the exclusion of the other characters. This is understandable, as he is the catalyst for the story, even if he is largely absent from the action. The Count is important of course, but the main theme in Dracula is really how three mortal characters react to this 'supernatural' threat. Stoker gives a very long description of the Count's appearance, but the character and motivations of the Count are extremely vague.

These absences, however, are probably one of the novel's great strengths. It is one of the big 'spaces' that has allowed the various decades and fashions of the Twentieth Century to wedge (or crowbar in some cases) their own concerns into the story. It is one of the areas where Stoker did not dot the 'i's and cross the 't's of his artistic vision, and where perhaps the original archetypal image, vague and nebulous as it arose from the collective unconscious, is able to attract the projection of others. As Auerbach has

put it "...he [Count Dracula himself] is so suggestively amorphous in Stoker's novel that he is free to shift his shape with each new Twentieth Century trend."[21]

Most obviously perhaps, and in a sense least problematically, the eponymous Count of the novel embodies the shadow archetype. In Dracula, Stoker both harked back to the vampire's folkloric origins and moved beyond them, adapting and inventing freely as he went along. Dracula's powers, for instance, derive from folklore, but his aims do not. His plan to dominate England is not something that Peter Plogojowitz or Arnod Paole would have entertained as a goal in the hereafter, but they would have been familiar with his lupine qualities and bad breath. In reintroducing these physical qualities, Stoker also distanced the character of the vampire from the more sophisticated Romantic or Byronic hero, although it should be noted that the aristocratic, subtle and suave seducer of the Romantics had come to be regarded as integral to the vampire's character. So although the Count in Stoker's novel is less than devastatingly handsome, all subsequent renderings of the story (with the exception of Murnau's 1922 Nosferatu) put back the civilised and erotic aspects of the vampire.

As discussed, the shadow is a negative set of attributes, destructive and instinctive. It personifies everything that one refuses to acknowledge, and yet cannot be ignored or eradicated for this part of the psyche will always make itself known. The individual, having been brought up to deny anger, greed, envy, sexual desire and so on, then incorporates these into the shadow. The shadow is easier to recognise than other archetypes because it is primarily composed of factors from the personal unconsciousness rather than the collective, although it does contain elements of both. It is therefore considered closer to consciousness and easier to know.

Stoker appears to have put the "evil" (as he conceived it) from his conscious into the person of the Count. Although Dracula remains an ill-defined and strangely

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21 Nina Auerbach: Our Vampires, Ourselves: p.83

impalpable presence throughout the novel, he has many of the qualities considered unacceptable to the late Nineteenth Century Victorians, while being 'safely' foreign i.e. not too close to home (the domesticity that the Victorians held sacred) or to consciousness. Dracula was the product of another time and another country. He has bestial associations with wolves, rats, he is hairy in the wrong places for a human and possessed "*peculiarly sharp, white teeth,*"[22] He also has an affinity with the elements, the natural world, in the form of power over the wind and storms, and he is unfavourably contrasted with the arrayed ranks of Victorian society's finest manhood - a husband, a professor, a psychiatrist/doctor, an aristocrat and a colonial man of action. The idea that the Count is the personification of Stoker's shadow accounts for the Count's mutability of forms, associations with the underworld and night/darkness, and general slipperiness in the text.

In this kind of drama, where several inner psychic roles (such as the shadow) which would in life be found in one person, are separated into several different characters, the resolution of the conflict is very important, illustrating as it does the various possibilities for creative growth, maintenance of the status quo or outright disintegration and disaster. The pursuit and total destruction of the shadow, in this case Dracula, is not what Jung would recommend as an appropriate end for the shadow image. Recognition and integration of the shadow are the first steps on the individuation process, but one can never be 'done' with the shadow or the unconscious as a whole. Simply denying the existence of the shadow does not cut off its power, (just the opposite in fact) but by acknowledging the existence of what the ego conceives of as "evil", the shadow can be prevented from operating as an autonomous sub-personality. If the shadow were completely evil, to seek to eradicate it would not be a problem, "But the shadow is merely somewhat inferior, primitive, unadapted, and awkward; not wholly bad. It even contains childish or primitive qualities which

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22 Bram Stoker: Dracula: p.23

would in a way vitalise and embellish human existence."[23] The shadow is an element of the Self[24] and as such can never be fully removed. Any attempt to do so only increases its power, and once more limits the whole personality.

The final two thirds of Dracula are dominated by the relationship between the Count and the two main female characters, Lucy Westenra and Mina Murray (Harker). In these sections Dracula is even less present than he was in the opening chapters during his encounter with Jonathan. However, from his arrival in England onwards, Dracula takes on transformative powers with regard to Lucy and Mina, leading to the suspicion that this vampire now contains aspects of the animus archetype.

At this stage in the cultural evolution of the animus vampire as it developed, such transformations are not regarded in a positive light and there is still a great deal of the shadow about Dracula. This particular aspect of the Count is more fully developed, and indeed foregrounded, in later (Twentieth Century) versions of the novel on stage and screen. Dracula as a *positive* animus figure will be dealt with below, but in the present consideration of the novel, regard will be given only to the elements of a *negative* animus that infuse the Count. The animus is part of a pair of archetypes, the other being the anima, and before going on to a longer discussion of the animus and anima archetypes, it is appropriate to bring into the discussion the female vampires in the novel.

If the Count is a strangely absent and vague figure in the novel, far more well-defined are the dangers Stoker chooses to embody in his female vampires. The brides who inhabit the Transylvanian castle and Lucy Westenra, Dracula's first victim in England, seem to be regarded as far more dangerous and intolerable than the Count. Dracula plans to come to England and make an army of vampires, but since we never actually

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23 Jolande Jacobi: The Psychology of C G Jung: p.113

24 Self: "the potential for integration of the total personality." It functions as the container for all disparate elements of the psyche. Andrew Samuels: Jung & the Post-Jungians: p.91.

discover him 'turning' men (despite the occasional vague hint that perhaps he might) it must be assumed that it is only women he plans to transform. The Count's main power lay in his ability to transform his female victims, arising from his position as negative animus figure, but his Transylvanian brides and Lucy have a far greater power to *bedazzle* and *enchant* their victims, which must arise from the vampire women's entanglement with a negative anima image.

That there is a greater clarity when writing of the women vampires is hardly to be wondered at given that the novel was written by a man. In the later Twentieth Century, when the vampire novel has been largely dominated by women, the male vampires (such as the Comte de Saint Germain in Chelsea Quinn Yabro's cycle of novels, or Anne Rice's Louis and Lestat), have all the glamour and allure that are the sole domain of Stoker's female vampires. In terms of sexual magnetism, appeal and elegance, the vampire women have it all and quite overshadow the Count. Harker is far more terrified of the Transylvanian brides than of their master, more terrified perhaps because he is more susceptible to their ravishment. They enchant and seduce. In the novel, Dracula does not. He confuses and overpowers, tricks and threatens, but never beguiles or persuades.

### *Anima & Animus: The Contrasexual Archetype*

The key to understanding the anima and animus archetypes is that, unlike the contents of the shadow which are largely defined by the personal unconscious, the anima and the animus are both personal *and* collective. They are constructed in part on experience of the opposite sex, especially in early life, as well as drawing their power from a deeper source. Jung in fact suggests three sources for the anima and animus - personal experience; an innate contrasexuality in each person; and a collective inherited image of the opposite sex.

Jung defines the anima and the animus as mediators between the conscious and the unconscious, between ego and Self. They represent that aspect of a person which is somehow different to how they function consciously. They represent 'otherness' and alternative possibilities. They carry options and suggestions from the Self (the totality of the psyche) to the ego (the conscious, most coherent part of the personality). In this sense they are a bridge or a pathway from the Self to the Ego and carry a compensatory, balancing function to the conscious attitude.

The reason why this pair of archetypes have been regarded as a difficult and a possibly unrealistic formulation, especially as it pertains to women, resides in the way these other possibilities are imagined. The anima and the animus are called contrasexual archetypes because, it has been argued, the easiest way to imagine this otherness and difference is in terms of the anatomy one does not have. Samuels says sexuality, in this context, is a metaphor,[25] and likewise Ann and Barry Ulanov, "Sexuality functions as a metaphor for otherness..."[26] The images that arise from the unconscious represent the opposite to our conscious (gender) identity and can act as guides or sources of wisdom, connecting the person (ego) to what they may become (Self).

Jung perceived a fundamental dichotomy in the human psyche, which he characterised as 'Logos' and 'Eros', Logos meaning or implying rationality, logic, intellectual penetration; Eros meaning or implying relatedness, love, intimacy. His writings suggest that these two principles are equally valuable ('it is the function of Eros to unite what Logos has sundered'[27]); they are complementary, and available to both men and women. These essentially symbolic ideas unfortunately, became attached to culturally defined notions of masculinity and femininity, and thus assigned to the contrasexual archetypes. As Samuels points out, customary usages have a way of

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25 Andrew Samuels: Jung & the Post Jungians: p.212

26 Ann & Barry Ulanov: Transforming Sexuality: p.13

27 C.G. Jung: CW10: para 275

becoming definitions and Jung's defining of the anima and the animus as contrasexual images, invited gender stereotyping.[28]

As is the case with regard to the definition of all archetypes, it is important not to ascribe to them fixed definitions or to approach them with preconceptions. This is especially true of the animus and the anima which are particularly prone to a listing of qualities. For instance, the animus may be considered to contain distance, objectivity, intellect and activity, while the anima may be said to contain subjectivity, identification and intuition. "As the anima gives relationship and relatedness to a man's consciousness, the animus gives to woman's consciousness a capacity for reflection, deliberation and self knowledge."[29] However, this has tended to be presented as a definition of the archetype rather than a description of its possible contents. All archetypes, it must be remembered, are simply a structure or a space, a potentiality in the psyche, which culture and experience fills with particular images.

According to Jung, and based very much on his own experience, the anima is defined as a psychic entity that leads men into the unconscious - she seduces, lures, attracts and imperils, leading into unexplored depths of feeling, relationship and sensitivity. The animus functions along the same lines but instead provides a guiding light, an ability to focus, a clarity of thought, exactness and logical ability for women. However Jung's knowledge of the animus was a derivative one - i.e. it did not arise directly out of women's experience. This is all very well as far as it goes, but there is inherent in his description much that is culturally loaded and it is clear that his conception of the anima was far more clearly worked out than the idea of the animus.

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28 Andrew Samuels: Jung & the Post Jungians: p.211

29 C.G. Jung: CW9ii: para 33

More recently, feminist revisionists of Jung have questioned whether there can be a positive and inspiring aspect of the animus for women, or indeed whether the animus in fact exists for women at all, at least as Jung conceived of it.

According to Demaris Wehr, the animus provides a guiding light, an ability to focus, a clarity of thought, precision and analytical ability for a woman. The integrated animus leads a woman into the world of the spirit, erudition and the power of the word.[30] However, Jung's insistence on the model of psychic contrasexuality and his allegiance to potential balance as a main factor in the model of contrasexuality leads to significant distortions when it comes to the animus.[31] The main problem with Jung's approach is that he does not appear to take into account the effects of *cultural* bias upon individual psyches, especially that exerted by patriarchy. Jacobi, writing in 1972, seemed quite happy simply to note that "Although there is not an absolute, scientific definition of what constitutes a 'masculine' or 'feminine' trait, we do possess generally accepted ideas on the subject, based on our cultural tradition...."[32] but these 'generally accepted ideas' have been open to negotiation and change, especially as the Twentieth Century has progressed. They are not absolutes.

The male dominance of public life and thought systems has been, and is, pervasive throughout Western society. This has the effect of awarding what are designated as male characteristics higher value than others i.e. intellectual or thinking attributes, which are far more highly valued than the emotional or feeling attributes which tend to be associated with female character traits. Thus while men have been able to come to terms with their anima as an inspirational source of creativity, women have had a less positive association with the animus. It has tended to take the form of a negative attribute, apportioning blame for transgressions in society, and, reinforced by the

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30 See Lauter & Rupprecht: Feminist Archetypal Theory: Inter-disciplinary Re-Visions of Jungian Thought: 1985

31 ibid: p.117

32 Jolande Jacobi: The Psychology of C G Jung: p.115

misogyny of Western culture, internalised as a self-hater - a voice which always says 'try harder', 'do more', 'not good enough'.[33]

Feminist approaches to the anima and animus have tended to focus upon the social context in determining social behaviours, while Jungians have relied upon biological and ontological explanation for social behaviour, but as Demaris Wehr points out, society and psyche are in a continuing conversation: "..as Jungians hold, psychological forces (pre-rational images, mythic themes, fears, needs) do indeed shape society. At the same time, social structures already in existence at the time of each individual's coming into the world exert a great influence in shaping the individual personality."[34]

Much of the debate surrounding anima/animus theory revolves around the question of what is innate in gender and what is the result of cultural influences, a debate which must surely continue well into the next millennium. In light of the objections raised by feminists' questioning of gender stereotyping, one question now being asked is, should the anima and the animus be regarded as two separate archetypes at all? If the function of the anima and animus is the portrayal of alternatives, usually in the guise of contrasexual images, does this necessitate the drawing up of differences across gender lines, differences that are fundamentally due to the sex of the individual and not due to personal experience and situation, or cultural moment?

Samuels has suggested that Jung's formulation of Logos and Eros can be stripped of their connections to sex *and* gender for Jung did seem to be speaking in symbolic terms of Logos & Eros, i.e. not anatomically, and considered that both modes of functioning are available to both sexes. If the contrasexual archetype is compensatory to the conscious attitude, in the portrayal of alternatives, then as cultural and social attitudes change, it would be reasonable to see some changes in the contrasexual

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33 Ann & Barry Ulanov: Transforming Sexuality: p.197

34 Demaris Wehr: Jung & Feminism: Liberating Archetypes: p.18

archetypal images experienced. For instance, Ulanov cites the example of a professional woman, trained beyond the doctorate level, whose animus figures appear as big, silent men, utterly non-verbal who 'earthed' her.[35] This is an image which might be said to have a good deal in common with the traditional image of the anima, as inarticulate, and associated with feeling and nature.

This definition of the anima/animus archetype as one which offers an alternative to the conscious attitude in the guise of contrasexual images, has the advantage of remaining consistent with Jung's assumption of the psyche as self-regulating, and the archetypes as providing a compensatory balancing function, while removing the more obvious blunders of gender stereotyping.

How does the idea of the animus apply to the image of Dracula and his brides? In one sense they do appear to fall into the category of animus and anima, offering an image of 'otherness', but, in Stoker's novel at least, these are hardly portrayed as positive images of possibility. It should be remembered however as suggested above, that archetypes do not exist as discrete entities. As Marie Louise Von Franz notes "In studying any archetype deeply enough, dragging up all its connections, you will find that you can pull out the whole collective unconscious!"[36] All archetypes are contaminated by one another. For instance, dark aspects of the personality, those divorced from the persona as unacceptable in the social world, can also be part of anima/animus archetype. When the shadow remains undifferentiated it can be projected via the anima or animus, and everything that is feared and despised is experienced in a person of the opposite sex. These vampires are animus/anima images contaminated by the shadow and are similar to Polidori's Lord Ruthven.

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35 Ann & Barry Ulanov: Transforming Sexuality: p.19

36 Marie Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.160

The vampire brides seem to present an anima image of predatory sexuality, something which the good Jonathan, model of late Victorian propriety, could hardly countenance in himself. The Count however is slightly more complex as, in the course of the novel, he relates to two different women with different outcomes, but in both cases he presents alternatives to their current conscious attitude, alternatives which cannot be endured either by them or by their society.

Having briefly examined the archetypal sources of the threats personified by the Count and his female cohorts, we should now turn our attention more closely on how they interact and affect the characters with whom they come into contact, where we might begin to see this parable of the unconscious beginning to unfold.

The essential theme of Dracula, and one which is copied by many later vampire stories (such as Nosferatu, where Orlock is shown in relation to Hutter, Ellen and the town), is how the mortal and human protagonists deal with an intrusion from the unconscious in the shape of an immortal and inhuman vampire. Jonathan, Lucy and Mina are all subjected to attacks from creatures who come from Transylvania, the land beyond the forest, and whose specific menace is that they present a threat to the conscious, socially adapted personas[37] of the three main characters. Fascination, bewitchment, 'loss of soul', possession and so on, are all phenomena of the disassociation and suppression of consciousness caused by unconscious contents and qualities that the vampires possess or engender in their victims.

Stoker's novel is really the same basic story told three times, though with different end results. Firstly Jonathan endures and survives his ordeal at Castle Dracula (where he is imprisoned by the Count and attacked by the vampire brides). Then Lucy fails to resist the Count once he has come to England and is destroyed for her failure, and

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37 Persona - the mask a person puts on to confront the world. As the anima/animus is the mediator between the ego and the internal world, the persona is the mediator between the ego and the external world.

finally Mina, Jonathan's wife, is attacked but survives and is the person who seems to deal most successfully with the incursion.

## Jonathan and The Vampire Brides

Stoker attempted to make the novel as contemporaneous to 1896 as possible. It makes mention of the latest mechanical inventions, for instance, as well as the fashionable theories of Charcot and Lombroso (theories of hypnotism and criminality, respectively). Despite all this, however, there is still a very strong aura of the mythic about the novel. In this first section of a mere fifty pages or so, the novel combines a fairy tale beginning where a young hero is sent on a quest, with elements of the Gothic style popular at the end of the previous century i.e. travel away from the known 'civilised' world, to the unknown 'uncivilised'; intimations of disaster to come, a lonely, gloomy castle and so on.

Jonathan, the young hero, is sent on a journey to a remote castle in "*one of the wildest, least known portions of Europe.*"[p.9] It is an area where something out of the ordinary is almost certain to happen. Jonathan writes of the area that "*every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some imaginative whirlpool.*" [p.9] Here the 'king' or in this case the Count, as in many fairy tales, is in need of some form of renewal. It appears as if Dracula has drained the life out of the surrounding region and therefore is forced to move on to fresher pastures. Later stage and film versions elaborate upon the possible reasons for this decline in fortune and desire to move, but even in this original version, Harker is the bearer of new possibilities to a moribund castle, the intrusion of the modern world into a medieval past. It is a past, however, that still retains power "*..And yet unless my senses deceive me, the old centuries had and have, powers of their own which mere "modernity" cannot kill.*"[p.39] In this region the conscious adaptations to the modern world must acknowledge the power of something deeper and much older.

From the very start of the novel Jonathan is uneasy, as if something had been troubling him long before he enters the land beyond the forest. There is something of the adolescent about Jonathan, and he is on a quest journey to ready himself for the adult life that awaits his return - he is engaged to be married, he has just passed his final exam to qualify fully for his profession and he carries with him the expectations of Mr Hawkins his employer whom he later refers to as his "*second father*". [p.48] It is noticeable that after his escape from Castle Dracula, Jonathan suffers a relapse of brain fever just after Mr Hawkins dies, leaving Jonathan the business, and responsibility looms large once more. It is possible to suggest Jonathan is identified with his shadow - a form of negative inflation which manifests itself in such symptoms as self-depreciation, lack of self confidence, fear of success.

As suggested, this opening section appears very much like a classic hero myth in which the hero goes out to seek his fortune and must overcome difficulties and kill dragons, in order to become his own person i.e. differentiate from the unconscious. In Jungian terms, Jonathan is required to formulate his own ego in order that he can win back a new feminine relationship - win his anima complement. Unfortunately, it does not work out that way for Jonathan, for the anima that comes to meet him is not a damsel in distress but a trio of murderous vampire women who wish to drain the life out of him.

Once Jonathan has reached the East events do not conspire to reassure him. He does not sleep well, and the locals' strange behaviour upon hearing of his destination does not help. This uneasiness and feeling of unreality is further compounded once he is a passenger in the Count's coach. He is unnerved by the approach of midnight, and the howling of dogs and wolves. His state of consciousness becomes further confused as time goes on and he doubts his own senses. "*I think I must have fallen asleep and kept*

*dreaming of the incident...and now looking back it is like a sort of awful nightmare."* [p.19] He is descending into the underworld in order to face his demons.

Once in the Count's castle things do not improve. The place maintains the impression of another realm. There are signs of wealth but there are odd deficiencies in the running of the castle. There are no servants, in fact there appears to be no one else in the castle at all, and the Count serves Jonathan himself; the Count's reflection does not appear in Jonathan's shaving mirror and finally the solicitor discovers that he is not free to leave, he has been imprisoned by the increasingly strange Count. As time goes on in this castle of the unconscious, Jonathan's state of mind continues to decline. *"I am beginning to feel this nocturnal existence is telling on me. . . I start at my own shadow and am full of all sorts of horrible imagining."* [p.37]

Perhaps oddly, it is not really the vampire Count who threatens Jonathan in all this. Quite the contrary in fact, he seems in some bizarre way to be his protector. The threat the Count poses is of a far more conventional type, although with gothic and supernatural trappings, for despite opportunity, if not provocation (as in the scene where Jonathan has cut himself shaving) the Count never attacks Jonathan with intention to drink his blood. In fact after his encounter with Dracula's lady companions in the castle, Jonathan is moved to write *"Of all the foul things that lurk in this hateful place, the Count is the least dreadful to me."* [p.39]

The Count is really Jonathan's guardian, in some respects making the solicitor an echo of the gothic heroine at the mercy of a wicked guardian or relative who coldly protects her from more prosaic dangers for some other nefarious purpose. In this case Dracula wishes to learn all he can of England and prevent Jonathan from returning to blow the whistle on him. Dracula has no personal designs upon the young man. At this stage, the Count seems to stand between Jonathan and worse upwellings from the unconscious. The vampire anima brides, with their seductive sexuality, are of far

greater threat to Jonathan than Dracula , for Jonathan is unable assimilate that kind of predatory anima.

As suggested above, in these first chapters Dracula is a far more concrete character than he later becomes. There are two extremely detailed descriptions of the Count, the first not long after Jonathan arrives when Dracula is still old, and later when he has replenished himself, ready to embark upon his journey to England. He behaves in a very logical and precise manner in arranging his affairs and plans, to the extent that despite his misgivings the young solicitor is moved to note his client's foresight and business acumen with something approaching admiration.

Here is an image of a mature person - one who already has all the skills and abilities that Jonathan requires if he is to succeed in his chosen profession. Organisational skills, precision and forethought, clarity of purpose and detachment. It is almost as if, at this moment, Dracula is related to the Wise Old Man archetype, rather than the shadow. The Wise Old Man is often found in quest narratives as the personification of wisdom and knowledge, who helps the hero. Jonathan is certainly, initially, welcomed and protected in the castle. The Count can also be seen in a less particular way as a Logos figure in relation to Jonathan, who saves him from the rapacious Eros of the vampire women. However there is another dynamic at work in this relationship, for the Count is also lord of this realm and Jonathan is a potential usurper, so he must also be denied and destroyed.

The real threat to Jonathan, however, does not come from the Count but from his vampire women. It is interesting that the passage where the young hero encounters them is possibly the most vivid and lurid in the novel, replete with erotic imagery as Jonathan awaits his seduction at the hands of these voluptuous apparitions. These women behave with all the predatory sexuality that later versions, particularly film versions, attribute to the Count himself. Jonathan is allowed far less latitude with his

negative anima than Mina is with the Count (her negative animus). In this narrative, the vampire women must be resolutely resisted and finally destroyed. As later on in the novel Arthur is protected by Van Helsing, so Jonathan is protected by Dracula. The Count briefly attracts Mina's sympathy, but the vampire brides and Lucy, by contrast, provoke no pity from the men and are simply destroyed.

A shadow projection can be assimilated at least to an extent because it is made up from largely personal contents. The anima, however, belongs to a deeper region of the psyche and as such is much more difficult to deal with. In Dracula Jonathan does not try to come to terms with his voracious anima figures. He simply resists giving in to them and escapes. Later, the vampire brides are killed by Van Helsing, another Wise Old Man figure. Dracula is not a great threat to Jonathan because he does not possess the overwhelming Eros that the bewitching vampire women portray. Dracula is a shadow figure, who possesses some of the qualities that Jonathan needs to get on in the Victorian, patriarchal society to which he belongs, and which, consciously, Jonathan does not yet own.

### *Lucy and Count Dracula*

Of the three versions of the story Lucy's ordeal is the strangest, for she is in the peculiar situation of being the only character in the novel to fully experience both the human and the vampire realm. Lucy is almost as changeable a figure as the Count, though it is not so much her physical form that changes, but her mental state which is extremely variable - she is girlishly excited and restless; she can entertain the erotic possibility of three husbands; she suffers from altered states of consciousness - trances, sleepwalking and dreams, all of which predate the Count's attacks. Lucy is not a character at peace with herself, even at the start of her story, suggesting that she is already anticipating or requiring some kind of important change.

Lucy enters the story on the day she receives three marriage proposals, and it is extremely tempting, and not entirely inappropriate, to think back to the Count's three companions in Castle Dracula. Lucy is flattered by all this masculine attention, and declares *"Why can't they let a girl marry three men, or as many as want her, and save me this trouble?"* though she immediately disclaims such a notion *"But this is heresy, and I must not say it."* [p.59] Right from the very beginning, Lucy is introduced to the reader as a far more dangerously sexualised woman than Mina. Mina is firmly engaged before the novel begins and her desires are strictly conventional. Stoker assigns the erotic function of the anima only to fallen women, who might then be safely excised from society.

Soon after these proposals Lucy is unsettled by something and the prospect of impending marriage appears to be the most likely candidate. The result of this unease is that she takes up her childhood habit of sleepwalking once more. Lucy is increasingly split between two characters - a daylight face of maidenly gaiety and purity, and a night time persona of restlessness and prowling. As Jung suggests, "the overwhelming of the conscious mind by the unconscious - is far more likely to ensue when the unconscious is excluded from life by being repressed, falsely interpreted and depreciated."[38]

Jung also points out "the anxious division of the day-time and the night-time sides of the psyche"[39] which certainly seems to pertain to Lucy, whose daytime, socially adapted persona is one of conventional Victorian goodness. Lucy, far more than Mina, has to disassociate her sexual feelings from her conscious mind, but the wish to accept three husbands, though expressed with reservations, betrays that she has other less orthodox desires. That Lucy has an erotic side, a 'night-time' side to her psyche

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38 C.G. Jung: CW16: para 329
39 ibid

that cannot be ignored. The very fact that the possibility of three husbands could enter her mind would be indication enough that she was corruptible.

In her diary she says "*Somehow Arthur feels very, very close to me. I seem to feel his presence warm about me...I know where my thoughts are. If only Arthur knew! My dear, your ears must tingle as you sleep as mine do waking.*" [p.116] The conscious Lucy can only obliquely consider such things, but the unconscious, the vampirised Lucy can act them out. "*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!*" [p.190] Dracula is not a simple animus bridge, which in a Victorian context might have been expected to bring 'traditional' animus qualities of logic and reason to Lucy's conscious psyche. Instead he is heavily contaminated by Lucy's shadow self and so instead he represents sensuality and feelings which good Victorian women were not supposed to have.

Lucy seems to oscillate wildly from one extreme to another and suffers from an Ego/Persona imbalance between genuine identity and social role. This division is graphically presented when the dying Lucy alternates between her day and night faces, between her conscious and unconscious self, indicated when her breathing becomes heavy and her teeth are more pronounced. Ultimately it is her sexualised vampire self who triumphs, and in fact her wish for more than one husband is fulfilled, at least in the terms of her fiancé Arthur. At Lucy's funeral he suggested that as his blood had flowed into her veins "*...he felt since then as if they two had been really married and that she was his wife in the sight of God.*" [p.157] If this were true of course, it would mean that she had indeed married all three of her suitors, *and* Van Helsing.

Lucy seems to have been revitalised in death, even before her vampire self rises. "*Death had given back part of her beauty.*" [p.147] Later the appalled Dr Seward

describes the vampire Lucy in the graveyard. *"Lucy Westenra, but yet how changed. The sweetness was turned to adamantine, heartless cruelty, and the purity to voluptuous wantonness...we could see that the lips were crimson with fresh blood"* [p.189] Her beauty in death is almost greater than in life and despite Dr Seward's professed revulsion, there is some recognition of the essential transformation she has undergone. *"..the bloodstained, voluptuous mouth - which it made one shudder to see - the whole carnal and unspiritual appearance, seeming like a devilish mockery of Lucy's sweet purity."*[p.192] Lucy has become a creature of the flesh, of the underworld and the night. Eros and the realms of the body have won.

Dracula represents an erotic function to Lucy. He is not precisely a seducer (in the same way as the vampire brides were to Jonathan) for we are never really shown him in relation to Lucy. She has no memory of him in any of his forms, though what the others most often saw was a bat. He is simply the catalyst or the bridge over which Lucy's unconscious may send compensatory images for her daytime persona of propriety. Her conscious threshold is lowered and she suffers from trances, sleepwalking and bad dreams. Her emotions are mixed, the "desire with loathing strangely mix'd" that the Romantics recognised and were so taken with - she feels "*something very sweet and very bitter all around me at once.*" [p.92] Her conscious self, or ego is afraid of change. She has learnt to fear sleep - sleep becomes a "*presage of horror*" [p.115] and she recognises at least that "*All this weakness comes to me in sleep.*" [p.115]

Lucy is in a weakened state of consciousness. Her ego was on shaky ground to begin with and seems always to have been prone to being swamped by unconscious contents: *"Lucy is so sweet and sensitive that she feels influences more acutely than other people do."* [p.83] Even in childhood she had a habit of trances and vivid dreams. These have now returned to her and she is less firmly fixed in the conscious world than Mina, who will be discussed more fully below. Lucy receives no help

from the men who surround her, in fact they probably only serve to make the situation more complicated by representing further Eros to her, so it is hardly surprising that she does not manage to integrate her shadow self which comes rushing over the bridge the vampire has made into her conscious mind.

Compensation may, in the first instance, appear in the negative guise of symptoms and to deal with these is not easy. Psychic balance is not effortlessly attained. Lucy has a weak ego and her core personality is ill-equipped, and far from strong enough, to understand or assimilate the unconscious contents that assail her. As time goes on, her consciousness is increasingly flooded and eventually submerged by the unconscious materials. As Jung says, the unconscious only becomes "dangerous when our conscious attitude to it is hopelessly wrong."[40]

Lucy is overwhelmed by this eruption from the unconscious because an ego which lacks any critical approach to the unconscious is easily overpowered and becomes identical with the contents that have been assimilated.[41] Dracula is the mirror in which she is caught, the monster from the unconscious which overwhelms her conscious mind. She becomes her shadow self, and since the voluptuous, wanton woman that she becomes in death could not be tolerated by the Victorians with their rather fixed views as to what constituted the acceptable face of womanhood, Lucy's life after death is terminated also.

Lucy does not have any weapons or positive animus figures with which to counter the erotic animus of Dracula, who seems to represent the negative animus which draws women away from life. "He has to do with ghostlands and the land of death. Indeed, he may appear as the personification of death."[42] In fairy stories, characters such as brothers can often be identified as positive animus figures who are very close to

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40 ibid

41 C.G. Jung: CW9ii: para 43

42 Marie Louise von Franz: The Psychology of Fairy Tales: p.125

consciousness, and as such appear as energetic comrades who represent resolute action. Lucy however has no male family members and all her protectors are, to one extent or another, interested in her sexually. She is surrounded by Eros. Even Van Helsing, who perhaps represents the wise old man archetypal image, and who ought to be a representation of the spiritual, giving help and advice against the primitive 'perils of the soul' that Dracula represents, is subverted from this role by dint of his giving his blood to her. His attempts to save her certainly prove to be extremely ineffectual.

There is no-one, save perhaps Mina ("*I must imitate Mina, and keep writing things down.*" [p.102]) who represents Logos (reason, judgement, discrimination) to Lucy. Only Mina seems to have asked Lucy directly about her dreams in an attempt to analyse and seek the source of Lucy's malady, but Mina is called away to tend to Jonathan, leaving Lucy with no objectivity, no escape from the mirrors of her unconscious Eros. Lucy has no armoury of weapons at her disposal against this ferocious beast from the psychic underworld. She has no-one to help her, to act as a bulwark against the attacks of her unconscious that Dracula represents. As Jung expressed it, "the unconscious from the conscious side seems to contain blood-spirits, swift anger and sensual weakness and any who venture there get into a suffocating atmosphere of ego-centric subjectivity and in this blind alley are exposed to the attack of all the ferocious beasts which the caverns of the unconscious are supposed to harbour. What we see is our face unmasked by the persona we show the world."[43] Lucy becomes her suppressed self, the selfish, sensual, sexual creature that Victorian convention could not and would not allow.

Lucy had tried to repress her shadow side, though the elements that her shadow contains, eroticism and selfishness, for instance, are very much the result of her cultural situation. Perhaps the unconscious contents that Dracula represented to Lucy

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43 C.G. Jung: CW9i: para 42

would have been helpful in a smaller dose, but because Lucy was already a divided character, with a weak ego, it was more than her conscious mind could contend with. Lucy succumbed and abdicated conscious control, allowing the vampire/unconscious/shadow self to dominate. Her ego was challenged beyond what it could bear and instead of the ego assimilating and growing closer to the Self, it was shattered and destroyed.

### *Mina and Count Dracula*

Mina's encounter with the Count is the third and final variant of Stoker's tale of the unconscious. Mina is the most successful of the three, at least in so far as the social conventions of the time would allow. One would not, for instance, in a Victorian context where feminism was still in embryonic form, expect her to divorce her husband and embark upon a solo career of her own. While Lucy's story appears to be that of an already weak ego struggling between persona and genuine identity, being pushed too far to recover, Mina's story is of a psyche in balance which, though threatened, is able to compensate and reintegrate the unconscious contents represented by the vampire's attack.

Mina is Lucy's friend, but they are not alike. Lucy appears to have a split personality, manifesting two aspects in destructive competition. Mina seems to be a far more integrated character, her outward sense of self is well-developed and she is well adapted to collective reality. She is much more firmly rooted in society than Lucy who seems to almost exist within a vacuum.

Mina is socially outgoing: she is engaged before the novel begins, and has a job teaching. In keeping with the convention of the time she will give up her job upon marrying Jonathan, but she has gained skills in order to help with her husband's work. She has, for example, learnt shorthand and typing and has a penchant for learning railway timetables off by heart (and thus is has such information at her fingertips

should her husband require it). These skills are designed to allow her to maintain an active role. It seems, that given the contemporary social milieu within which Stoker was placing his characters, Mina was to be as much an equal to Jonathan as possible. At their first meeting Van Helsing contrasts the two women by describing Mina as "*you so clever woman*" and Lucy as "*that poor lily girl*". [p.165]

Mina is far from the weak and supine victim that Lucy was, and it is not until she is required to act against character that the Count begins his assault upon her. Lucy, by way of contrast, was already in trouble before the Count arrived. Mina is intensely practical, active and brave. She copes with much that is emotionally distressing, (her fiancé's illness and subsequent delicacy of mental state) with admirable fortitude. When Jonathan's equilibrium is threatened once more by his possible sighting of the Count in London, she quietly seeks to understand and cure his problem, if possible without his knowledge, by reading the journal of his sojourn in Transylvania. She is as concerned for his mental condition now, as he is (however mistakenly) for her nerves later.

When Mina meets Van Helsing, to discuss the tragedy of what happened to Lucy, she intuitively makes the connection with Jonathan's Transylvanian experiences. With this in mind she comes to London and transcribes Dr Seward's phonograph diaries and later with Jonathan's help puts all the diaries and papers in order. Upon reading Dr Seward's diary she herself is glad that "*Fortunately I am not of a fainting disposition..*" [p.200] and thus is able to cope with the terrible story of Lucy's demise. Dr Seward notes that she manifests great "*courage and resolution in her bearing*"[p.200] and Van Helsing describes her as "*that wonderful Madam Mina! She has a man's brain ... and a woman's heart.*" [p.210] A person in whom Logos and Eros are creatively balanced. Mina's character is one which already seems to have begun upon the path of individuation.

It is at this point however that this balance is disturbed. In his wisdom Van Helsing decides that Mina is not to continue to help them as an equal - "*...up to now fortune has made that woman of help to us, after tonight she must not have to do with this terrible affair. It is not good that she run a risk so great.*" [p.210] One is of course tempted to ask, not good for whom? Since she had completed the difficult task of collating all the accounts of events up to this point, she is permitted to attend one last meeting at which Van Helsing explains something about the nature of the foe they face. Mina is still far more concerned that such talk will unbalance the mind of her husband, than worried about her own state of mind. "*I feared, oh so much, that the appalling nature of our danger was overcoming him [Jonathan]...*" [p.212] and later when they make their pledges to one another to overcome this monster or die trying, Mina says that "*My heart was icy cold, but it did not even occur to me to draw back.*" [p.213] Mina's conscious attitude allows her to acknowledge her fear, but remain focused upon her purpose.

Van Helsing and the other men however are adamant that Mina must stand aside in order to free them for action. She is told "*You are too precious to us to have such risk. When we part tonight, you no more must question. We shall tell you all in good time....*" [p.216] Mina, as befits a dutiful wife of the Victorian era, attempts to comply with their wishes. She is not entirely content with the state of affairs for she notes in her diary that "*though it was a bitter pill for me to swallow, I could say nothing, save accept their chivalrous care of me.*" [p.217]

So having done most of the synthesising work - as her husband wrote "*that it is due to her energy and brains and foresight that the whole story is put together...*" [p.227] - Mina is forced to stand aside to allow the men the room they think they need to manoeuvre. The effect of this, however, is not to take Mina out of the arena of danger. Instead it leaves her wide open to attack from the Count. She has been left in ignorance, attempting to switch off her reasoning faculties, her natural curiosity and

intellect. To repeat Jung's statement, the unconscious only becomes "dangerous when our conscious attitude to it is hopelessly wrong."[44] Under these circumstances, it is of very little surprise that the creature from the unconscious is so easily able to assault her ego, while the men constantly reassure one another that they are doing the right thing in keeping her ignorant. The balance of her functioning is upset, and in trying to suppress one part of her psyche another part rises. By trying to be perfect in the definition of the period she is regressing, in fact *calling up* her shadow.

Mina does not adapt easily to this new passive state. While Lucy was content to simply be taken care of and protected when events got to be too strange and frightening, Mina finds such enforced inaction difficult, though she attempts to reconcile herself to it. *"It is strange to be kept in the dark...And now I am crying like a silly fool"*[p.229] She is "*sad and low spirited today.*" [p.229] and later she records that she has now been "*crying twice in one morning - I, who never cried on my own account...*" [p.230] She is keenly aware of this new emotional state, and wary of its consequences, but the truth of the matter is that the Count has already struck against her.

Much has been made of the scene of Dracula's second attack on Mina - it is after all the only explicit act of vampirism in the novel. Again in contrast to Lucy, Mina is conscious throughout, though perhaps in a hypnotised state. Dracula actually speaks to her, and he subdues her as much through spoken threats as through physical restraint. In addition to drinking her blood, he forces Mina to partake of his as a symbol of his dominance. The Count is a symbol of a negative animus, hostile and disparaging to her ego. Her conscious volition must be subsumed as a punishment for daring to play her brains against his. Once he has gained dominance, Mina's will, her objectivity or 'man's brain' will no longer be in control of her unconscious, that instinctual and the undifferentiated part of her psyche. Repression of certain parts of

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44 ibid

the psyche will always have repercussions elsewhere. All parts of the Self must be valued equally. Mina, however never really sinks into the depths of the unconscious realms in the way that Lucy did. Mina had a tougher ego, she starts from a stronger place and is able to project Logos functions onto the men around her.

Once the damage to Mina has already been done, Van Helsing steps forward once more stating "*We want no more concealments. Our hope is in knowing all.*" [p.254] which echoes remarkably what Mina said before the whole truth about Dracula was discovered. "*We need have no more secrets amongst us; working together and with absolute trust, we can surely be stronger than if some of us were in the dark.*" [p.200] indicating that Mina is in many ways wiser than the putative savant.

Now the task of hunting down the errant Count begins in earnest. As his influence grows Mina becomes less articulate and prone to long hours of heavy sleep, while in contrast the men become more active. The men are more truly like brothers to the safely married Mina than they could be to the erotic loose cannon that was Lucy. In fact Arthur articulates it directly when he says "*You will let me be like a brother will you not...*" [p.205]

Mina, despite her weakened position, is still the source of their plans when they come to a dead end. Mina comes up with the idea of having Van Helsing hypnotise her to find out where Dracula is, and later when they miss the Count at the port of Varna, she *very* logically works out how and where the Count is travelling, using information that had been freely available to all of them. Thus by continuing to deliberately exercise her conscious reasoning abilities, she is able to outwit and control unconscious instinct. The men simply carry out her suggestions. In the later parts of the novel in fact it is proper to view Mina as the central co-ordinating force and the men as the embodiments of the qualities she requires to survive at each stage. Mina is in effect

surrounded by aspects of her animus. The negative effect of the Count, in Mina's case, is by far outnumbered by positive animus characters.

Jonathan is initially vulnerable, requiring her care and attention, but having suffered a similar fate to his wife, he is able to provide companionship, outrage on her behalf and sorrowing empathy. He is her connection to the real world - he earths her. He possesses positive Eros to counteract that of the Count's negative Eros.

Quincey Morris, the fresh-faced Texan "*is all man*" [p.291]. He is the first to leap into action and act as guardian to Mina. He is always roaming around, gun and knife at the ready, to take on whatever the Count chooses to throw at them. He physically stands between Mina and the ferocious beasts from the psychic underworld. He represents action and interaction with the physical world. Quincey is the only human character who dies at the end, perhaps as he represents the psychic aspect that Mina has the least use for once the threat has passed.

At first it seems most likely that Van Helsing belongs under the umbrella of the Wise Old Man archetypal image, the personification of wisdom and knowledge, but in fact he is little more than a repository of knowledge. He possesses a great deal of information, but he rarely puts it to any great use or knows how to implement it effectively. He certainly failed to achieve very much on Lucy's behalf. In fact, it is Mina who finds new directions for them at every dead end, and dispenses advice and wisdom. Dr Seward appears to be a younger version of Van Helsing, but he is also the objective observer, able to detach himself from events to analyse and accurately record, qualities associated with the traditional conception of the animus. Along with Mina he is the main diarist.

Arthur, Lord Godalming is perhaps the most difficult to place in Mina's pantheon of animus figures as he seems to be there simply to provide material wealth and social

clout, but then, as a Victorian woman, even a married one, Mina would have been unable to provide either on her own account. Arthur perhaps provides a persona of successful social adaptation, rich in worldly terms (money and position), a provider of necessities and a protector of a different kind to Quincey.

These five "good, brave men" together are more than a match for Dracula's increasingly weakening stature. His 'child-brain' and instinctual reactions cannot in the end save him, and given such energetic help from her positive animus figures, the Count alone could hardly prevail.

The final threat to Mina, however, comes not from the Count himself, but from his female companions. The last sting comes on the night before Dracula's final destruction. Van Helsing and Mina camp and the vampire women form out of the air, calling to Mina "*Come, sister, Come to us.*" [p.325] Van Helsing recognises immediately their "*swaying round forms, the bright hard eyes, the white teeth, the ruddy colour, the voluptuous lips.*" [p.325] Van Helsing tries to protect Mina, but she knows better. "*Why fear for me? None safer in all the world from them than I am.*" [p.325] She recognises her kinship to them, but she is not quite one of them yet, and she is both repulsed and terrified by these erotic figures. Van Helsing solves the problem by laying them to rest permanently the following day, and it seems likely that such wildly erotic figures could not be integrated by Mina, but are ruthlessly repressed. The story of what happens should such female sexuality be awakened fully has already been illustrated by Lucy's fate. Mina will not go the same way. She has enough psychic energy to balance them out, or at least energy to spare in repressing them. They are a part of her shadow which cannot be tolerated, for the shadow in its entirety can never be fully integrated.

Mina's connection with the Count is not quite so antagonistic, though she is of course far from happy with his attentions. Later film versions not withstanding, her

relationship with the Count is less physical and more mental. It was not Mina's body that betrayed her in weakness, but her mind, but he was only able to attack once she was already, perhaps like Lucy, in a frailer mental state than usual. Before he rose up against her, she has no sympathy for what he represents. "*I suppose one ought to pity anything so hunted as the Count..*" but the story of Lucy's death *"is enough to dry up the springs of pity in one's heart.*" [p.204-5] However, once she has been subjected to his dominance she can see him as "*that poor soul...[he] is the saddest case of all...You must be pitiful to him too, though it may not hold your hands from his destruction.*" [p.274] And she is pleased to note the look of peace that crosses his face at the moment of his death .

Mina understands the Count as both Jonathan and Lucy would not. Jonathan was always at far less risk from him than he was from the vampire women, and Lucy was simply overwhelmed and obliterated by him. Mina, starting from a greater position of strength than Lucy, resists Dracula and is able to maintain her own ego identity. Mina never lays specific claim to kinship with the Count, enough to make it possible to state categorically that she recognises and integrates her shadow, but it is perhaps a little unlikely to expect such an articulation given the social and historical context of the novel. She does at least confront her shadow recognising that the vampire's venom flows in her veins, this realisation helping her pity Dracula even as she works to destroy him.

Thus Mina succeeds in her individuation quest, at least in Stoker's terms and within the Victorian milieu. She finds her psychic complement in Jonathan (who has confronted his shadow anima and contained it, or at least temporarily escaped it). She recovers from her own encounter with a shadow animus and settles down to a conventional happy ending. The final words of the novel pertain to Mina, recognising her as "*brave and gallant.*" [p.335]

The novel has been read as an individuation narrative, a story of the relationship between the individual ego complex and the archetype of the Self. But the only character able to successfully hold together a sense of unique individuality as well as maintaining a connection to the larger experience of the psyche, was Mina. Jonathan largely refused the challenge, Lucy was destroyed, while Mina managed to struggle for balance and was restored.

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Dracula sets the format for most succeeding generations of vampire stories. The important point is that unlike the almost vampire-like tortured heroes of the Romantics, the Count in Dracula is not the subject of the story. Despite the title, the book is not about the vampire, instead it is about the human victims and their brief encounters with their unconscious. The Count's mutable nature is thus explainable in that he is an archetypal image of the shadow figure, absorbing those aspects of the psyche that the characters each choose to disown. However, there is a difference between Dracula and Lord Ruthven. Lord Ruthven did not transform any of his female victims - he simply killed them. Dracula still wants to kill them - he is the negative animus, he is not a positive animus figure yet - but he does wreak transformations upon his women. He is beginning to represent otherness, but these are ways of being not permitted by society. It is not until much later in the Twentieth Century that the male vampire can be regarded as wholly attractive, and a positive animus figure.

Fairy tales, as well as myths, can be regarded as expressions of the collective unconscious and it seems that Stoker, inadvertently perhaps, created or gave form to a fairy tale for the Twentieth Century.

## 3.3 Elaboration: Dracula - The Movies

*"What seems inevitable now as the century ends is that there will always be a Dracula spreading his shadow on the silver screen."*[1]

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Just as Polidori's The Vampyre had been the link between folklore and literature, Stoker's Dracula was the link between literature and the emerging medium of film. For many in the late Twentieth Century, the name Dracula is still synonymous with 'vampire'. The name of the original Count Dracula had been kept alive by the invention of the printing press which had been used to publish the hugely popular horror pamphlets that detailed Vlad Dracul's bloody crimes.[2] Stoker's novel has been kept alive into the late Twentieth Century in a very similar way by the invention of cinema.

Stoker's novel was written just as moving pictures were becoming technically possible and the possibilities of the medium were becoming clear. In 1897 George Melies was already experimenting with the fantastic, and sometimes frightening, possibilities of mise en scene - tricks that could only be achieved with the camera. The cinema was to bring to the name Dracula a notoriety that it would never have achieved in novel form. It "sold steadily, but did not make Stoker a wealthy man".[3] The Vampyre, by way of contrast, linked as it had been to Byron's name, was a runaway best- seller.

There was a price paid for this immortality however. Stoker's novel on the screen has been rewritten many, many times, in some cases, almost to the point of unrecognisability. The novel is a pedestrian and often tedious book which manages to undermine the innate drama of its narrative, so that those adapting it for stage and screen felt almost obliged to 'fix it'. The work may have been flawed, but these flaws

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1 Leonard Wolf: "Happy Birthday, Dracula!" in The Ultimate Dracula: Byron Preiss (Editor)

2 See McNally & Florescu: In Search of Dracula: p.83

3 David Skal: Hollywood Gothic: p.7

or gaps are what made it so flexible, and as such it proved readily adaptable to other media and the visions of other writers. As David Skal put it ". . . Dracula is certainly one of the most obsessional texts of all time, a black hole of the imagination."[4]

All the versions of Stoker's novel on film, as well as being based, however loosely, on the same text, have a similarity of theme which gradually develops over the sixty years they span and this sets them apart from other types of vampire film. Progressively the pattern begins to change as the emphasis shifts from the human victims, to flesh out more fully upon the figure of the vampire. The vampire begins to contain very specific qualities that are less and less dependent upon the human attacked, and becomes a proactive rather than a reactive character and Count Dracula, as he appears on the screen, relates back to the Romantic vampires of a hundred years before, as well as to the decade in which each particular the film was made.

These Draculas tend increasingly towards the animus node of the archetypal realm. For this reason, the following chapter will not, for instance, be discussing in any great detail Nosferatu (1922), which was discussed in relation to the shadow archetype. Count Orlok was a shadowy creature, with none of the suave sophistication and civilised exterior of the vampires that the Romantics invented, but while Murnau may have gone back to folklore for the inspiration for Count Orlok, the makers of later films went to the Romantics, looking for the predator of the Western European drawing room, rather than the predator of the Eastern European village.

The Dracula films explore animus (and to a much less subtle degree, anima) archetypal images. The animus and anima are images which act as mediators between the conscious and the unconscious, the ego and the Self. They represent otherness and alternative possibilities, bringing suggestions from the unconscious to the most conscious and coherent part of the personality. In the Dracula films, the

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4 ibid: p.38

character of the vampire becomes less and less a simple shadow figure, and increasingly complex, as the female desire for certain attributes not permitted by societal norms becomes stronger.

There is a useful parallel to be drawn here between the Dracula genre and the Gothic writers of the late Eighteenth Century.[5] As the Gothic genre developed, the villains of the piece, initially seen as characters of unrelenting, even demonic evil, became more complex and conflicted characters, until Byron re-introduced them as his own peculiar brand of hero. As suggested above, Mrs Radcliffe's Gothic villains were the quintessence of evil, somewhat two-dimensional characters, functioning only as a back drop of darkness against which her heroines and heroes might glow with virtue. Byron's heroes were more complicated and convoluted: attractive but sinister, a kind of *homme fatal* perhaps; almost invariably gentlemen, but somehow excluded from the normal world of society as the perpetrators of some terrible crime. Byron's creations were still somehow sympathetic, for as mentioned above, despite the fact that he "bears a strong physical resemblance to the Gothic Villain, he has been ensouled and humanised, and this is the crucial difference."[6]

This same development can be seen taking place within the character of Dracula. In the novel he is an almost inexplicable force of nature - he is given little personal history and there is no attempt to 'explain' him away. As the cycle of Dracula films develop, however, his personality is elaborated upon and he becomes a more complex and involved character. This culminates in Coppola's 1992 version, where, in a prologue, the entire *raison d'être* of Count Dracula is laid bare He is not simply representing an otherness which is evil and undesirable.

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5 Indeed, cinema can be said to have sustained the Gothic genre in the Twentieth Century by constantly filming classic Gothic novels - the 1930s saw major versions of Frankenstein, Jekyll & Hyde and Dracula being produced by Hollywood studios. Even Psycho (1960) usually regarded as one of the first modern horror films, makes great use of Gothic paraphernalia - the decaying house haunted by its past, the 'ghost' of Norman's mother etc.

6 Peter Thorslev: The Byronic Hero: Types & Prototypes: p.8

Through this humanisation and explanation of Dracula (a gentleman, an ancient warrior, a doomed lover) the Count begins to exhibit an otherness which becomes desirable, at least to his female victims. The character of Dracula begins to offer alternative ways of being to his female brides that are in growing conflict with the patriarchal culture in which they are portrayed as living. The degree of 'goodness' and sympathy that the vampire is represented as possessing begins to relate very closely to prevailing social mores and concerns e.g. how correct or right patriarchal culture is perceived to be; how 'inhuman' is humanity, considering the atrocities of the First and Second World Wars, and Vietnam, to name but three of the more brutal wars of the Twentieth Century.

In this way, it can be seen that since "Dracula has always been a lightning rod for prevailing social anxieties"[7] it must follow that as society changes, so the nature of the vampire, an archetypal image (i.e. not an archetype *an sich)* and thus prone to influence from the personal and cultural unconscious, changes. As the outward, conscious, socially adapted face of humanity changes, there are corresponding changes in the compensatory (animus/anima) images thrown up. The regular remakes of the Dracula text make this a particularly suitable example of the development of a theme within the genre.[8]

There are a great many Stoker *inspired* films - Blacula (Dir: William Crain, 1972); Zoltan, Hound of Dracula (Dir: Albert Band, 1977); Dracula Rising (Dir: Fred Gallo, 1993) to name but a disparate three. In order to keep this chapter within manageable bounds, only the most mainstream of Dracula films have been chosen and those which stayed closest to Stoker's novel.[9] Made for television versions have not been

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7 David Skal: Hollywood Gothic: p.142

8 There is a vampire film of some description made every year, and it seems to be the case that a Dracula film has been made about every decade.

9 This cannot be an attempt to exhaustively list all Dracula related films. Useful vampire filmographies can be found in Silver & Ursini and McNally & Florescu.

included either, the most notable omissions being the MGM television film from 1974 with Jack Palance in the leading role, and the BBC's 1978 three part version starring Louis Jourdan as Dracula.

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## *Dracula* (Dir: Tod Browning, 1931)

"..*creepy, cruel and crazed.*" New York Daily News

Tod Browning's film was the first 'official' film version of the novel.[10] Murnau's 1922 Nosferatu had been an unauthorised version and Bram Stoker's widow, Florence, had pursued her rights through the courts and won an order for the film to be destroyed. Consequently, when Universal became interested in the novel, the studio was careful to solicit appropriate authority to proceed, although the irony was that Dracula had never actually been copyrighted in the United States and in fact the studio would have been completely free to do whatever it liked with the novel.[11]

Between Murnau and Browning's films, there had been a number of stage productions, most important of which was Hamilton Deane and John Balderston's Broadway version which opened in 1927. Hamilton Deane had adapted Stoker's novel into a drawing room melodrama, and put the Count into evening dress, while at a later date, John Balderston rescued some of the tortured dialogue into more comprehensible English. The reviews had been generally hostile, but the audiences were large.

Universal's Dracula drew upon stage *and* cinematic conventions, it was not just a filmed version of the play, but it was certainly closer to Balderston and Deane's stage version than it was to Murnau's more daring adaptation that had so disgusted Stoker's widow. Browning's film was, however, the first sound version of Dracula, and

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10 Many of the characters have been swapped around in the various film versions of the novel: a chart has been provided to help avoid confusion. See Appendix 1.

11 For the full story see David Skal: Hollywood Gothic.

some use was made of sound to create off-screen space, using it to supplement what could not be shown on screen. Set contemporaneously (as the novel had been), the film suffers from long dialogue scenes, staged in medium shots, and extremely static camera (bar the opening scenes). Throughout most of the exciting events are reported rather than shown, a device which can work in a novel, but, in a film, can hardly be said to be exploiting the visual potential of the cinema.

There are also some continuity problems. For instance, Lucy (Frances Dade) is vampirised and though shown as the 'bloofer lady' is seemingly never disposed of, and a maid attacked by Renfield (Dwight Frye) reappears later apparently none the worse for wear. David Skal's book Hollywood Gothic recounts fully the production history of the film and the difficulties encountered, not least of which was the supposed alcoholism of the director and the boredom of the cinematographer.

What Browning's Dracula did bring to the screen was the first sexually attractive vampire. Murnau's Count Orlok had been almost rat-like in appearance and was certainly not attractive, but with Bela Lugosi, the charming and sinister, aristocratic and elegant Lord Ruthven of Polidori's The Vampyre was unleashed on the cinema-going public. "The actor's Eastern European background and sinister aura were ideal. He had no fangs, was well dressed and courteously formal. Women on two continents had been fascinated by his stage appearances."[12] Adaptations of the novel for the stage had, perforce, already adapted the Count for the drawing room, and Lugosi only added yet more glamour and a certain Eastern European exoticism.

The women in the film also differed from the novel. "The women of Browning's Dracula are convincing as victims, but not as real women. The times dictated a distanced idealised approach."[13] The vampire brides have mere moments on screen, and although they do manage to portray a suitably predatory menace when

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12 David J Hogan: Dark Romance: Sexuality in the Horror Film; p.140

13 ibid: p.147

approaching Jonathan, they are never allowed to get near him. Lucy's role is also much reduced (introduced at the opera and five minutes later already dead); and although Mina lasts longer, she is a vastly truncated personality in comparison to the 'New Woman' of the novel. It is quite impossible in this version to suggest, as one can in the novel, that Mina is the central character or the organising force in the story. Indeed Skal suggests that the actress Helen Chandler was an actress with a fragile, wistful quality and that the character as it was now written was "a complete milksop."[14] In 1932 Helen Chandler herself described Mina as "one of those bewildered little girls who go around pale, hollow-eyed and anguished, wondering about things."[15]

By 1931, the Count has reacquired some of the characteristics of Byron's heroes - the glamour, the allure and the danger, but the diminished and attenuated position of the women within the film makes it very difficult meaningfully to suggest any kind of a animus relationship between them and the Count, making him far more of a generalised shadow archetypal image. There are moments of daring, as when, upon meeting the Count, Lucy attracts his attention by quoting a rather Gothic (and ironic) toast. "*Lofty timbers, the walls around are bare, echoing to our laughter as though the dead were there.*" She responds to Mina's teasing with "*Laugh all you like. I think he's fascinating.*" Whether it is the Count himself, or his castle and title, that she finds fascinating, however, is not clearly signalled. Mina however prefers someone "*a little more normal.*" It is the usual juxtaposition between the woman who dies, who is portrayed as a little more daring (Lucy has been described as a 'jazz baby' and certainly has the more in vogue hairstyle), and the more conventional woman who survives, protected by her men. There is very little sense of a voyage of self discovery for Mina, and Browning's Dracula appears to be merely a tale of the shadow repressed and beaten off in a rather perfunctory manner.

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14 David Skal: Hollywood Gothic.: p.126

15 ibid p.126

## *Dracula* (Dir: Terence Fisher, 1958)

"...*emphatic and overt...*" Silver & Ursini

By 1948, with Abbot & Costello Meet Frankenstein, the Universal cycle of horror movies had run its course. The Lugosi style of vampire had been parodied almost to extinction and the full dinner-dress, the slicked down hair and thick accent could no longer be taken seriously, or viewed as 'horrific'. Indeed, after Dracula's Daughter (1936), Universal increasingly seemed to use Dracula as little more than a guest turn to spice up rather bland plots, such as Son of Dracula (1943) or House of Dracula (1945).

By the late Fifties, however, the Count returned home to Britain and a new style of vampire evolved.[16] Hammer, a studio which had its initial success with science fiction films, turned its attention to Mary Shelley's Gothic science fiction novel, Frankenstein. Curse of Frankenstein "had the courage of its penny dreadful convictions"[17] and included a great deal of Gothic thrills in the way of severed limbs, detached eyeballs and brains. This was the first colour version of Frankenstein and the first British foray into the realms of such vivid and realistic horror.

Hammer followed up the success of Curse of Frankenstein (1957), with Dracula.[18] It was their second foray into the world of Nineteenth Century Gothic and one which did better at the box office than Curse of Frankenstein. Horror of Dracula was released in the US by Universal-International "costing less than $200,000 it grossed more than $10,000 in 5 days at a single theatre."[19] Many of the elements that

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16 There are many books on the evolution of Hammer studios, which is still the most successful British studio of all time. Howard Maxford's Hammer, House of Horror provides a useful overview and on vampire films in particular David Pirie's The Vampire Film.

17 Howard Maxford: Hammer, House of Horror: p.36

18 Or Horror of Dracula as it was known in the United States.

19 David J Hogan: Dark Romance: Sexuality in the Horror Film: p.147

Universal had been forced to dilute or leave implicit, in Hammer's version were explicitly revealed in full technicoloured glory. "The reaction that greeted Hammer's adaptations of English Gothic, can interestingly be compared line by line, if not word for word with the shocked critical reaction that had once greeted the earliest Gothic novelists."[20]

Hammer's version of Dracula was a much brisker and slimmed down affair than Universal's 1931 film. Ignoring Balderston & Deane's by this time rather well-worn, play Jimmy Sangster went back to the novel and began from there. Eschewing the contemporary setting that Universal had chosen, Sangster chose to put the story back into the Victorian era which had spawned it in the first place. He also played up the central European element, setting the whole story there. Both the repressed, yet corrupt, Victorian milieu and the central European background were components that would become hallmarks of the Hammer oeuvre.

Other changes were also made. The story itself was condensed, the locations compressed and the number of characters cut down. There is, for instance, only one bride in Castle Dracula (Valerie Gaunt) and this Dracula is much less of a team sport than the novel had been. Instead of three suitors for Lucy (Carol Marsh), there is only her fiancé Jonathan (John Van Eyssen). Instead of five men chasing around Europe hunting the Count (Christopher Lee) and protecting Mina (Melissa Stribling), there is only husband, Arthur (Michael Gough), and Dr. Van Helsing (Peter Cushing). It is a version with a very tight plot, all action and movement in a glamorous and colourful setting, editing out most of the more ambiguous parts of the novel and turning it into a boy's own adventure. The plot has been tidied up and straightened out, and there are fewer hiatuses, fewer pauses or recounting of the action. Instead it frisks along hardly pausing to draw breath, though perhaps it has lost a little of its rambling *joie de vivre* on the way. Strangely, by making certain elements more overt (i.e. the vampirism

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20 David Pirie: The Vampire Cinema: p.170

itself) the Hammer version seems to have excised the covert and subversive elements of the novel, and many of the ambiguities of the novel are missing, or 'tidied' up.

Despite the return to the Nineteenth Century however, this is a 'modern' version of the story. It seems to have lost the pseudo-mystical and quasi-scientific maunderings of the novel's Van Helsing.[21] Instead, Peter Cushing is the most dashing of Van Helsings and Jonathan Harker is not an estate agent, but an associate of Van Helsing. Together, it seems, they have been making a study of vampires and apparently dedicating themselves to seeking out and destroying the wicked breed. This Van Helsing is a true scientific man of the world, not a rather clumsy fool. In the novel, despite the fact that van Helsing has the role of savant (a puzzled Dr Seward calls on his old teacher to come and help with Lucy's malaise), he is useless at implementing his knowledge. Cushing is a man of action as the physical set-to at the end of the film indicates, and an equal adversary for Dracula. Given the conflation of characters in this version, it is as if Van Helsing is a mixture of himself and the 'fresh' and very active Quincey P. Morris. The only exegesis of vampire lore comes when Van Helsing is listening to a crisp summary of his researches so far on a phonogram and briefly discusses Dracula's history with Arthur. Here it is set out very clearly that vampire apotropaics are garlic, the crucifix and sunlight.

Despite the fact that this Dracula was not set in the contemporary period, there is also an element of 'realism' in the design of the 1958 version that the Expressionist influenced 1931and 1922 versions did not have - within the decade, Hammer's Nineteenth Century realism had become a genre in its own right. This Castle Dracula is richly decorated - there is not a cobweb in sight and everything is clean and well ordered. When Jonathan arrives, the place is well lit, with a cheerful fire

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21 It is probably worth bearing in mind that although the Victorians were very much of the Cartesian/Newtonian paradigm, there were also significant numbers interested in spiritualism and seances. See Elaine Showalter's Sexual Anarchy: Gender & Culture at the Fin de Siècle; and Woman & the Demon: the Life of a Victorian Myth and Private Theatricals: the Lives of the Victorians both by Nina Auerbach.

burning in the grate and even the silver is well polished. There are, for instance, no eccentricly placed armadillos, as in Browning's version. (Armadillos, in Transylvania?) This does not appear to be a shadowy realm and even Lucy's crypt is an orderly place.

This smart and organised environment is the home of Christopher Lee's Dracula, whose elements are "modernity, speed and above all colour."[22] This is a Dracula who does not wish to move to London to experience the 'whirl and rush of humanity' but wants his library classified. Despite this, however, according to many, the difference that Lee brought to the figure Dracula was a new sexiness. Lee was a "tall and virile demon"[23] with a rather clipped English, upper-class accent. He spoke quickly and crisply, not affecting the rather tortured tones that Lugosi, a Hungarian, who reputedly learnt his lines phonetically, brought to the role. After the extent of the parodies of the Lugosi character, this was probably the only way to make the story believable and unexpected.

Dracula does not suffer from the same ennui as other vampires. Lugosi's Dracula said "*To die, to be really dead, that must be glorious.*" but Lee's Dracula says no such thing. There is little to suggest that he is tired of life, and certainly not tired of Transylvania. He is energetic - he swiftly descends the staircase in Castle Dracula to meet Jonathan Harker for the first time - and he is strong and physically dominant in a way that Lugosi never was. After leaping across a table, he literally hurls his vampire bride across the room from Jonathan, subdues Jonathan with one hand and carries the bride off to the vaults. It is hard to imagine the Lugosi Dracula managing to rouse himself to so much movement and physical exertion.

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22 Nina Auerbach: Our Vampires, Ourselves: p.120

23 Alain Silver & James Ursini: The Vampire Film: p.123

Lee's Dracula is motivated for his attacks on Lucy and Mina by revenge, after Jonathan stakes his bride in the castle crypt. Jonathan Harker and Van Helsing are the vampire hunting team who start the fight, and Arthur and Van Helsing are the team which finish it. Again, this version of Dracula, as the 1931 version did, sidelines the women, who are subjugated to the action-led plot, there to do little more than be protected or victimised.

There are still a few moments of unease or subversion, however, despite the pared-down nature of the plot and the emphasis upon masculine action, and it is possible to suggest that this reflects the time in which the film was made. It was the period when the Cold War was at its height, and threats from the East were particularly resonant, but it was also a period when women were still very much in the home, but increasingly being freed from domestic toil by new labour saving devices (washing machines, Hoovers etc.) The beginnings of real equality and liberation for women was just around the corner, but there was still a diffidence about female sexuality. In what was to become one of Hammer's trademarks, at the centre of the film is the idea of family life disrupted by an outsider, or outside force of nature. "Lucy & Mina are under the control of a slew of interchangeable paternalistic men - until Dracula comes."[24] Lee's Dracula by way of contrast "is an emanation of the anger, pride, and sexuality that lie dormant in the women themselves."[25]

The women are mostly there as foils between Dracula and Jonathan and Van Helsing, but they are not entirely trustworthy. As far as we know, this Lucy is not the flighty creature of the novel. The 1958 Lucy is firmly engaged to Jonathan and not considering the marriage proposals of three different men, nor is she prone to sleepwalking or trance-like states. There is still, however, a discrepancy between Lucy's persona towards her brother and sister-in-law and the night-time Lucy who

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24 Nina Auerbach: Our Vampires, Ourselves: p.124

25 ibid

opens the French windows to let Dracula in, who takes off her crucifix, and lays herself on the bed, waiting expectantly for Dracula's ravishment. In the novel, Lucy is not so obviously inviting, while the novel's Dracula awaits no solicitation, attacking Lucy apparently at random, mostly in bat or beast form. Gone are the ambiguous blood transfusions, that, perhaps did make three men her husbands, and certainly Van Helsing's somewhat dubious involvement in the proceedings at that point are tidied up.

There is, however, still one point of transgressive horror. In undead state, although initially intent upon the child Tanya, the vampire Lucy abandons her in favour of the presumably more appetizing prospect of her brother. She positively bounds up the stairs to the opening of the crypt where a horrified Arthur waits for her. Gone is the meek and mild mask of the earlier Lucy who worried about being a trouble to her sister-in-law, and although she is not wearing the flimsy shroud that later Hammer 'vamps' sported (which certainly revealed more than they concealed), she is still very much more forward and demonstrative than she had been in life. *"Arthur, dear brother. . . dear Arthur. Why didn't you come sooner? Come, let me kiss you."* Just exactly what kind of kiss this smiling Lucy might have bestowed upon her brother is not revealed as Van Helsing intervenes to burn a crucifix into Lucy's flesh. Arthur, who cannot stand the prospect of the undead Lucy existing a moment longer (possibly because of her reaction to him), demands that Van Helsing deal with her forthwith, denying his suggestion that Lucy might lead them to Dracula. Van Helsing stakes Lucy, a rewriting of events which again avoids one of the more uncomfortable images of the novel, where the vampire Lucy is finally penetrated by her fiancé.

In this version, although the contrast between Lucy and Mina is not as clearly drawn as many others, none the less Mina is a safely married woman, certainly more matronly than the Mina of the novel, (though by no means unattractive). Initially she seems a stable wife, with motherly qualities - she is not a mother herself, but she

behaves like a mother towards Lucy and towards the housekeeper's daughter, Tanya. She is kind, calm, supportive of her husband, and above all safe. Firstly however, she has the audacity to question the diagnosis of the gentlemanly family doctor, and goes, without her husband's knowledge, to Dr Van Helsing to seek a second opinion about Lucy's illness. Like Lucy, Mina is, perhaps, not an entirely loyal product of patriarchy.

After her encounter with Dracula, whom she is tricked into meeting in a funeral parlour at night, she comes back smiling, smug, and lying easily to her husband about where she has been and what she's been doing. She has been out all night and looks sly and very pleased with herself. Mina is actually responsible for installing Dracula in her husband's home, something that the novel's Mina never contemplated. Ironically, while her husband and his comrade are out trying to protect her, Mina, dressed now in a very un-matronly night-gown, is already in the arms of Dracula, although her reaction to him is still mixed. Mina is unconscious when she is abducted by Dracula after he is discovered in the wine cellar by Van Helsing. The maid tells Arthur that Dracula "*picked up madam like she was a baby.*" Mina is literally carried away by Dracula. She is pursued and rescued by Arthur and Van Helsing. She contributes nothing to this process and although she seems pleased enough to have been rescued by her husband, she does rather tantalizingly look over her shoulder to Castle Dracula, whether in relief or regret is not quite clear.

The climate of the film is one where the conscious world of the women is uncontrollably disrupted by affect - "An explosion of affect is an invasion of the individual and a temporary take over of the ego."[26] This irruption happens against one's will, as can be seen in the mixed reactions of Lucy and Mina to Dracula's advances. In this film, Dracula can be seen as a symbol of the unconscious in general, and as a more personalised shadow figure, charged with the power of the

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26 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis: p.11

repressed wishes and desires of the women. The 1958 Dracula however, is also beginning to articulate more clearly some of the aspects of the animus area of the archetypal realm. He fashions change upon the women he drinks from, offering an alternative way of being, the possibility of being more liberated sexually perhaps, or perhaps offering entry into a world away from the daytime, protected world of domestic life to a world of blurred borders, violence and sharp kisses.

Dracula (1958) is beginning to articulate this aspect of the Dracula story in film more overtly, but generally it seems to have more in common with the vampire quest myths that will be dealt with in Part Four of this thesis, where the challenge is for the young man to descend into the underworld and rescue his woman. The task here is not directly one of individuation for Mina, as it had been in the novel. This Mina is responsible for nothing other than the installation of Dracula in her home. She does not undertake any of the synthesising, analytical tasks that the Mina of the novel performs in directing her rescuers in their pursuit of Dracula.

It is questionable as to how satisfactory an 'otherness' Dracula could be seen to portray in 1958. In many ways, Lucy and Mina would only be exchanging one patriarch for another. After all, once at Castle Dracula, the Count literally drops Mina into a hole and buries her. One kind of dominance has really only been exchanged for another. This Dracula is motivated by revenge and there are none of the elements of a love story that later become part of the Dracula mythos. This Dracula is still a shadow figure, largely absent from the action and unexplained, inflicting some change upon the women he attacks, and finally defeated by the two 'good, brave men' as the novel's Van Helsing styles them.

Hammer continued to develop their theme of the disruption of the conscious world, perhaps best exemplified in Taste the Blood of Dracula (1970), by which time, the conscious world that Dracula was seen to disrupt is almost more corrupt than the

world of vampirism - Victorian patriarchs are seen cavorting in brothels and dabbling in Satanism, while their daughters submit to Dracula (the monster that their *fathers* had resurrected) with great relish. In all this, however, Dracula, still being played by Christopher Lee, is still largely absent from the action, and is given little to do but sexually liberate tightly buttoned Victorian womanhood. It was not until 1979 that a Count Dracula representing the animus *more* than the shadow node of the archetypal world could be envisioned.

## ***Dracula* (Director: John Badham, 1979)**

*"A triumphantly lurid creation.."* MFB

By 1979, Dracula differs quite remarkably from the novel of 1897. Like the 1931 Tod Browning version, John Badham's version was based upon Balderston and Deane's stage play from the 1920s, which had been enjoying a revival on Broadway, with Frank Langella in the role of Dracula. Browning's Dracula was in a contemporary setting (like the stage play), but Badham removed it from the novel's Victorian period and placed it instead in Edwardian England. He thus removed it from the Victorian context of Stoker's novel and placed it instead at the beginning of the modern era. By bringing the story into the era of the woman's suffrage movement, the tenor of the piece is changed. Lucy[27] becomes the central, pivoting point of the whole story and Jonathan is relegated to a supporting role, though Dracula does have much more on-screen time than had previously been the case.

The route that this story took in getting to the screen was a tortuous one - from novel to play to screenplay to play to screenplay, involving rewrites of rewrites. By 1979, however, the story had evolved even more firmly into Lucy's . . This film dispenses with the three part structure of the novel and concentrates upon Lucy (Kate Nelligan). She is the central character around which all the others revolve, even, or perhaps

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27 In Badham's film, Lucy is given the character of the novel's Mina and vice versa for Mina - See Appendix 1

especially Dracula (Frank Langella) himself. There are no digressions to Jonathan's story, Jonathan (Trevor Eve) and Dracula are never more than rivals for the affections of the same woman - there is never even the merest hint that Dracula has any designs or desires where Jonathan is concerned, except to get him out of the way. Nor does Mina's (Jan Francis) story gain more than a cursory attention. As in the novel, her story carries out the function of a cautionary tale.

Badham's film was also very different in style from Balderston's and Deane's play. The film no longer takes place in the cosy domesticity of 1920s drawing rooms. Instead it moves out into the landscape of England. Badham's version of Dracula completely removes the Transylvanian episodes of the novel, which can regarded as unusual since these are often regarded as the most successful, especially in cinematic terms. (Bela Lugosi and Christopher Lee both made the most of these scenes to introduce the Count in very different ways). Instead there is no prologue and the 1979 Dracula cuts straight to the chase - the chase in this case being the relationship between Dracula and Lucy.

The film begins in chaos and confusion. It begins in the sky, with aerial shots of a castle, what turns out to be Dracula's new home in England, Carfax Abbey, and continues to storms and the sea. There is no hint of the drawing room about this opening and Dracula is immediately equated with the natural world. Indeed he is not clearly seen in human form until dinner at the Sewards, some ten minutes into the film. In doing this, the film manages to create an atmosphere of subtle ambiguity. Auerbach calls it a "breathtaking, if confusing movie."[28] In this film, there is no journey into the unknown, no hero to guide us with him into the underworld. The film starts, as it will finish, with Dracula and the sky. Finally the eponymous Count has the central role.

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28 Nina Auerbach: Our Vampires, Ourselves: p.140

Also intimated from the opening shots is the idea that authority is in trouble, specifically patriarchal authority. The initial scenes are ones of incoherence, with hardly any traditional establishing shots to fix the location. Instead there is a welter of detail and swirling camera movement. First depicted is the disaster and confusion aboard the ship (dead men, rats, deserted cabins, and then the crates of earth) as the sailors try to rid themselves of the crate that contains the vampire. There quickly follow scenes from the asylum where the storms have disturbed the lunatics, who scream and roll about as Dr Seward (Donald Pleasance) wanders through them. The captain fails to save his ship, and the ineffectual Dr Seward is reduced to shouting for his daughter to come and help. "Nature, madhouse and the family are part of a single upheaval."[29] Even the landscape conspires to undermine patriarchal authority. As the wind and sea batter the asylum and its mentally unstable inmates, it turns out that the very land upon which it is built is riddled with old mine shafts and tunnels.

Lucy and Mina, the daughters of Dr Seward and Dr Van Helsing, are upstairs in a scene of apparent domestic serenity, Mina sews and Lucy reads, removed from the storm outside and the disorder of the asylum. At least that is how it seems, but Lucy is reading a letter from her fiancé Jonathan, who seems to be offering Lucy a job as a lawyer, and the first actual conversation in the film (between Lucy and Mina) is about women's emancipation. The storm throws the window open in a gust of rain, and Lucy's father demands her help. In 1979, unlike 1931 and 1958, Lucy and Mina are not separate from the action of the film. Instead they are central to it.

*Mina Van Helsing*

The main female characters in the film, Lucy and Mina, are, as usual, strongly contrasted, but there is a very large difference between the these two women, and their previous characterisations. In this version, Mina is Lucy's friend, apparently staying with the Sewards to convalesce from an illness, and she says to Lucy in the

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29 ibid: p.141

first proper conversation of the film "*You're so much braver than I am, taking on all those men.*" Mina is the epitome of Victorian womanhood, frail, delicate and meek, whose only moments of disobedience are those which lead her to Dracula and death. Although Mina Van Helsing's part in the proceedings is much reduced in scale when compared to Lucy Westenra's, the effect is much the same. She is there as an illustration of the results of failure, although hers is a different kind of failure. The woman who dies here is the un-sexual woman, the one who appears to be the 'good' woman and the dutiful daughter. Auerbach suggests that Mina "dies to illuminate the necessity of escape."[30]

Mina illuminates the dangers of the non-assimilation of unlived parts of her psyche, the dangers of failing to rise to the challenge of individuation. As Jung pointed out "... the conscious mind is always in danger of becoming one sided, of keeping to well-worn paths and getting stuck in blind alleys. The complementary and compensating function of the unconscious ensures that these dangers. . . can in some measure be avoided."[31] Dracula calls her from domestic security and obedience to wildness and savagery.

However, Dracula is a shadow figure in relation to Mina's conscious attitude which is so meek and mild. Dracula first appears to Mina as a wolf, seeming to call her from the safety of her bed in the Seward household to a cave by the sea and his handclasp - he calls her away from society to another way of being. At dinner, he easily dominates her through hypnosis, lowering her conscious defences even further, and to Mina, Dracula appears at his most inhuman (while still in human form) when he comes to her room crawling down the wall from the roof, and hanging upside down outside her window, scratching at the glass.

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30 ibid: p.142
31 C.G. Jung: CW9ii: para 40

Mina is both fascinated and repelled, but to become conscious of one's shadow "involves recognising the dark aspects of the personality as present and real."[32] If Mina were to stand up to Dracula, either to accept or deny him, she would have to relinquish the rules and boundaries that maintain her sense of identity and safety. She would have to admit the reasons for her fascination. Dracula is a challenge to her current way of being, a Victorian child-woman, dependent upon her father, indeed upon all fathers, to protect and guide her. As such he also carries with him the possibility of her destruction.

Mina does not rise to the challenge. When she capitulates, she does so utterly and is crushed, gasping out her last moments in dreadful helplessness, unable to say what is wrong. She was dominated by her persona, the mask that was acceptable to society, so it was that her animus was heavily connected to the shadow. The alternatives portrayed by Dracula were, to Mina, extremely negative and inadmissible to her conscious attitude, thus granting the shadow animus that much more power, which in the end proved overwhelming. Mina is very much like Hutter, in Nosferatu, refusing, or being unable, even to acknowledge what assails them.

Mina Van Helsing, even as a vampire, is very much like Mina Van Helsing in life. Whereas Lucy Westenra (in the novel) surged, upon her death, into the sexual, sensual being she was not permitted to be in life, Mina is still a child-woman. She does not become an erotic creature, and her chosen prey are babies. She is not more beautiful than in life, indeed, she seems to have decomposed, with large blood red eyes, broken teeth, and skin hanging off in papery strips. When Professor Van Helsing (Lawrence Olivier), and his friend Dr Seward, come to 'lay her to rest', she is as pleading as a child - "*Come with me papa.*" There is none of Lucy Westenra's womanly pleading to her fiancé Arthur, "*Leave these others and come to me. My*

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32 C.G. Jung: CW9ii: para 14

*arms are hungry for you."*[33] Or Lucy pleading to her brother in 1958 *"Why did you not come sooner? Come, let me kiss you."* The fathers dispose of her, not just once, but leaving nothing to chance, they seem to need to kill her twice - once when she is staked, almost by mistake, and then again when Van Helsing cuts her heart out.

## Lucy Seward & Dracula

As in the novel, though this is even more exaggerated in the film, Lucy is a relatively integrated individual before Dracula arrives. Lucy has left the drawing room, as it were, and is no longer the Victorian angel in the home. She has a well developed social persona. She is capable: she looks after Mina and is more "calm, capable and authoritative"[34] than her father, Dr Seward, whose response to most stressful situations seems to be to start eating (indeed he is rarely seen without some kind of food to hand). Later in the film, Lucy tells her father *"Don't be absurd."* She obviously has some kind of a role in the asylum, for as mentioned above, during a crisis, Dr Seward and the others shout for Lucy to come and help them, while she is upstairs encouraging her friend Mina to remember that they, as women, are not chattels.[35]

Lucy also has a relationship of an overtly erotic nature with her fiancé Jonathan, kissing him passionately when they meet, and later keeping a late night assignation. Lucy seems to be prone to staying up all night, even before she has been bitten by Dracula, though in contrast to the Lucy of the novel it is through choice and not because of some kind of blurring between the daylight world and the world of the night. Her relationship with Jonathan, however, is a slightly strained one. For instance, at their midnight meeting, he wants to quarrel, perhaps jealous of the way Dracula danced with her after dinner. Later after Mina's funeral when Lucy tells him

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33 Bram Stoker: Dracula: p.190

34 Gregory Waller: The Living & the Undead: p.98

35 It is interesting to note that in terms of teeth, or penetrative power, the only vampire teeth we actually see are Lucy's - Mina's are obscured by dribbling blood, but appear to be broken, and Dracula's are only seen when he smiles. His teeth are not weapons.

she can cope, he sourly asks "*Can you?*" and drives off back to London. Jonathan is a very quarrelsome character, who readily sulks, and whom Lucy must appease or distract, usually with kisses.

At this stage Lucy is presented with two contrasting animus figures, one of whom romances her, and one of whom contests with her. It is Dracula who says with a great deal of relish "*Yes, she's stronger than most women isn't she?*" and Jonathan who says a very tart "*Can you?*" rejoinder to Lucy's statement that she can cope. Lucy's relationship with Jonathan is not an empowering one, but her relationship with Dracula appears to be as between equals.

The Count has come to England seeking life. This seems to be both a literal and, unusually for a vampire film, a metaphorical quest. Dracula is seeking 'the whirl and rush of humanity', and perhaps a renewal: he is old; he cannot live in new houses, and he is in need of something to engage him with the new century. He tells Lucy at dinner "*I have buried many friends and I, too, am weary. I am the last of my kind.*" He does not boast of his ancient lineage in the way that the Dracula of the novel does and when Lucy tells him that "*Anyway, it isn't healthy to live in the past,*" he agrees with her.

Dracula first appears at a family dinner, initially interested in Mina, who found him on the beach and is in some way credited with rescuing him from the wreck of the ship. Dracula's attention is then apparently captured by Lucy, who disagrees with him throughout their conversation that evening. Lucy almost seems to force his attention to her. She seeks him out, asking him to dance with her, and later chooses to go to dinner with him - alone. She challenges him often and will not take no for an answer. Dr Seward tries to chide her for speaking her mind to their guest, but the Count only tells her that he admires her candour. Just who is the pursuer and who is the prey is open to question.

The Count in this version of Dracula almost seems to represent Pratt's conception of the greenworld lover who, "leads the hero away from society and towards her own unconscious depths. . . an incorporation into the personality of one's sexual and natural forces"[36] In this sense Dracula is certainly an animus figure, who brings the Self into focus for Lucy, but, strangely for a vampire, in relation to Lucy, he has comparatively little in the way of shadow qualities. He does not even appear to be a demon lover figure, representing imbalance and attracting obsession and mania. The demon lover tempts his victim away from the everyday world to a place of illusion and disaster. This is not the dynamic at work in this film. Dracula is tempting to Lucy, but does not appear to be tempting her to her doom. This vampire lover seems to be tempting Lucy towards balance, not imbalance.

Unlike the Mina of the novel, Lucy does not become susceptible to Dracula because she is forced to suppress her Logos facilities: this Lucy is never forced to do that. Her quest is instead proactive: it is almost as if she pursues the Count, chooses him, and compels him to come to her. Lucy is looking for equality, authenticity (which her relationship with Jonathan seems to lack) and Eros. The unlived part of her psyche that she confronts is not patriarchal Logos qualities of discernment and judgement, but Eros qualities. Lucy's relationship with her fiancé Jonathan may have been erotic in a physical sense, but it did not contain Eros in the psychological sense.

From the very beginning, Dracula does seem to be associated with wildness and nature: storms, sky, sea, wolves and so on. He is often seen in motion, dancing, riding and climbing, and his very body is mutable as he transforms at will into wolves and bats. He is shown very much as a creature of the flesh, very protean flesh admittedly, but he is lovingly shot in his human form. His hands especially are featured as objects of desire, first noticed by Mina and then Lucy. When he comes

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36 Annis V. Pratt: Archetypal Patterns in Women's Fiction: p.140

to Lucy in the night, it is as a seducer, not an attacker - he appears to be almost *asking* for her blood. The scene is shot in a surreal style - the lovers shown in silhouette, with firelight flickering and the image of a flying bat filling the background. It is as if they are no longer in the real world, and Dracula has transported Lucy to another realm, perhaps outside time. He draws Lucy into his realm of the senses, not in a traditional vampire attack full of blood and pain. In fact Lucy never shows any sign of pain at all, and there is no blood in evidence, save in the red blush of light that surrounds them as they make love. Dracula here is the giver of passionate looks, a representative of love, intimacy and relatedness.

It is the qualities represented by the other (patriarchal) men that are depicted as undesirable. Lucy it seems has her own powers of discrimination and judgement, and does not require to project them onto her father or her fiancé. Although Jonathan appears to be helpful initially - in the letter he is being supportive of Lucy's law studies - as time goes on, he only seems to get more and more sullen as Lucy makes decisions for herself. Jonathan seems to represent 'the Self-hater', the patriarchal voice in women which carps, creates difficulties and questions. Lucy has to placate and persuade him and he is depicted as representing more oppression than Dracula, who is quite reticent about trying to tell her what to do. He is slightly reluctant to dance with Lucy - she persuades him. This Dracula has the manners of a previous century, and Lucy appears, in the initial scenes, to be a good deal 'faster' than he is accustomed to. There are obviously things that he does want her to do, but he always seems to offer her a way out, a graceful way to decline. He describes himself as "*an acquaintance who seldom forces himself, but who is difficult to be rid of.*." and apologises for "*intruding upon your life.*"

Lucy is strong, capable and active; Dracula is sympathetic, romantic and largely passive and it seems as if the relationship represents balance, Dracula's Eros for Lucy's Logos. However, such a state of affairs would result in Lucy being even more

'complete' than she is already, and she is already quite a formidable person. The three 'fathers' (Seward, Van Helsing and Jonathan) cannot allow it. The two fathers have already dug up and disposed of one daughter, and are battling for the second. There are no mothers in this film apart from the mad one with the doomed baby. Patriarchy cannot tolerate an individuated Lucy who has been strengthened by her contact with Dracula. "Women's rebirth journeys. . . create transformed, androgynous and powerful human personalities out of socially devalued beings and are therefore more likely to involve denouements punishing the quester for succeeding in her perilous, revolutionary journey."[37] The greater the personal development of the hero, the more true she is to herself and the more eccentric her relationship to patriarchy. It can be suggested, however, that by the end, it does not matter if Dracula lives or dies. He has worked his transformation upon Lucy, the 'damage' has been done, hence perhaps Lucy's final ambiguous smile.

There are differences in emphasis between this Dracula story, that told by Bram Stoker, and the film makers of 1931 and 1958. Previously it has been possible to see the story as a personal tale of individuation - *internal*, personal conflicts resolved or ignored, and in this Mina succeeds to the extent that was acceptable to the Victorian milieu in which Stoker wrote - she becomes a good wife and mother, an angel in the home. She does not endanger her social adaptation, her persona. The Mina at the end of the novel will reintegrate into society without difficulty.

During the 1930s there had been a decline in feminist influences in society after the granting of the vote to women, and domesticity was privileged by women's magazines as the proper 'profession' for women. The 'flappers' of the 1920s had taken advantage of greater social freedom for women, but were not regarded as a fit role model for the average women. This is reflected in the 1931 Dracula, hence the swift demise of jazz baby Lucy, and the succour of the married and more docile Mina.

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37 ibid: p.144

In the 1950s, in post Second World War Britain political discussion centred around the needs of nation and society rather than that of the individual woman. Attempts were made to privilege the domestic role of wife and mother in order to raise the birth rate and this was reflected in the content of women's magazines in this period. The 1958 version of Dracula elbowed the women aside in favour of a pursuit and destruction plot. Dracula attacks Lucy and Mina only as revenge for Jonathan's murder of his vampire wife. The quarrel, or the conflict, in this film, pushes women into the sidelines, where they exist only as victims, who require to be rescued. They show little sign of the consciousness that Mina possesses in the novel. However, the feminist genie had been let out of the bottle and the 1958 Dracula did show signs of questioning whether adaptation to patriarchal society was entirely desirable for the individual and "provided an image of disobedience, showing us two women opening windows beyond the family and, in the guise of vampire victims, surging into themselves."[38]

By 1979 the problems encountered relate more to Lucy and the patriarchal world, rather than to Lucy and her erotic animus image of Dracula.[39] .The film seems to be asking, 'Who is the problem?' Is it Lucy, portrayed here as an outspoken, confident woman; Dracula, portrayed as a sympathetic lover; or Jonathan, Dr Seward and Dr Van Helsing, portrayed as unsympathetic and ineffectual, but determined to maintain their dominance?

During 1970s, although it was by and large accepted that a woman could work, it was also the case that she was expected to pay a price for it. Perhaps the price was not having a family and a home, perhaps that price was being 'less of a woman' in

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38 ibid: p.125

39 In 1979 perhaps, patriarchy was still something that was seen as being done to women, that could be recognised and simply ignored or moved beyond. By the late 1980s the idea of internalised oppression had been articulated, and with it the idea that women could be complicit in their subjugation. As will be discussed below, Coppola's Dracula of 1992 amply demonstrates this.

whatever sense. Taking on masculine characteristics as defined by patriarchy, being a daughter of patriarchy, became an either/or choice: one could be successful outside the home or within it, not both. In Dracula, an unindividuated, one-sided Lucy could be tolerated to an extent because she was not complete, she was a patriarchal daughter, but by attempting to realise her sexual and Eros potential as well, she became far more dangerous. To be competent *and* feminine could not be allowed.

If there is a continuum from shadow archetype to contrasexual archetype, this is the farthest away the vampire gets from the shadow. Langella's Count is the most sympathetic and the most heroic that Dracula has become to date, at least on film. It is in Badham's version that the vampire is seen most simply as an alternative, with minimal shadow trappings. One reviewer thought that Langella's rendering of the Count was as "some super charismatic matinee idol .... who dances Lucy off her feet as Jonathan jealously looks on."[40] Langella himself said of the role "I decided he was a highly vulnerable and erotic man - not cool and detached and with no sense of humour and humanity. I didn't want him to appear stilted, stentorian, or authoritarian as he was so often presented. I wanted to show a man who was evil, but lonely and who could fall in love."[41]

Langella's Dracula is not the only sensitive male vampire in existence, although there have been a great many more such characters in literature than on film.[42] For instance, Chelsea Quinn Yabro's Comte de St Germain, the main character in a series of novels began in 1978, Anne Rice's Louis in Interview with the Vampire from 1976, or Freda Warrington's Karl, in a vampire series beginning with A Taste of Blood Wine in 1992. On film a close cousin of Badham's Dracula is Shimako Sato's Tale of Vampire from 1992. Sato described it as an "expressionistic, pre-Raphaelite,

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40 Richard Combs: "Dracula Review" in Monthly Film Bulletin: Volume 46 1979

41 Quoted in P. Haining: Dracula Centenary Book: p.96

42 See Joan Gordon: "Rehabilitating Revenants, or Sympathetic Vampires in Recent Fiction": in Extrapolation, Volume 29 1988

horrifying ballet with beauty, elegance and meaning."[43] The story revolves around the melancholy vampire Alex, who is attracted to a young widow, the image of a lover, dead a hundred and fifty years. The film is beautifully shot, with many striking images, but such is the curious nature of the plot (based on Edgar Allan Poe's poem Annabel Lee) and the interventions of the immortal vampire or vampire hunter, who is apparently meant to be Poe himself, that it is difficult to unravel any meaning from the film.

### ***Dracula* (Director: Francis Ford Coppola, 1992)**

"*..old tricks, new blood...*" American Cinematographer

Thirteen years later, Coppola's film of Dracula, produced a different vampire Count again. Bram Stoker's Dracula, as the film was called, was in some ways, a curious throwback to the earlier Draculas of 1931 and 1958, although if one takes into account the social context of the 1980s, it becomes less curious. This film is not nearly as progressive as the 1979 version. Instead, it is steeped in the 'New Right' culture of the Reagan-Thatcher years. After the radical feminism of the 1970s, when progressive policies were put into practice, the 1980s saw the beginning of a backlash against such liberal attitudes. "Feminism, along with other liberationist movements, has been rocked by the force of the political shift to the right since the 1980s."[44] This included racial and class politics, as well as feminist politics. The 1980s seem to have been a lean time for women's issues, much as the 1930s had been,[45] and this is reflected in the 1992 Bram Stoker's Dracula.

Francis Ford Coppola's biggest problem, in his opinion, was "You can't just do it again."[46] James V. Hart, the scriptwriter, said he went back to the novel, "because the

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43 Quoted in Shivers magazine Issue 2 August 1992

44 Coppock, Haydon, Richter: The Illusions of 'Post-Feminism: New Women, Old Myths: p.6
For further discussion of the 'backlash' against feminism see also Marilyn French The War Against Women: 1992 & S. Faludi Backlash: 1992

45 See "Domesticity and the Decline of Feminism" (1930-1950) in British Feminism in the Twentieth Century.

46 Quoted in Bram Stoker's Dracula: The Film & the Legend: p.2

novel has never been done."[47] However, in the course of script development they seem to have felt compelled to add an 'origins of Dracula' prologue in order to give the Count a particular motivation. This was a theme of reincarnated love which had in fact been added to MGM's 1974 television film, scripted by Richard Matheson. The titular hero, Count Dracula, is also conflated with Vlad Dracul, the historical prince of Wallachia, something that the novel had only hinted at, but subsequent research had proved. So although the film was called *Bram Stoker's* Dracula the film makers had taken account of the modern adaptations of the myth and recent historical research and so had effectively moved beyond Stoker's novel once again.

In this 1990s version, Vlad Dracul (Gary Oldman) is a prince of Wallachia who fought the Turks only to lose his young bride through infidel trickery. Dracul, incensed by this betrayal by the Christian God whom he serves, renounces God and swears to rise from the dead to avenge his dead love. Thus Dracula's motivation is clear, it is revenge and the search for his reincarnated wife. He comes to England and searches out Mina (Winona Ryder), attacking Lucy (Sadie Frost) apparently as a prelude to approaching Mina. In the novel, by contrast, the involvement with Lucy and Mina appears to be fairly random.

From here on the film follows fairly closely the narrative of the book. Indeed, it is the only film version to involve the Texan Quincey P. Morris (Bill Campbell), but there are, however, differences of emphasis. Van Helsing (Anthony Hopkins) for instance is a stranger figure, a more morally ambiguous figure than in the novel and in other versions. Peter Cushing's Van Helsing is very much an energetic servant of science, rationality and protector of the light. Anthony Hopkins (fresh from his interpretation of Dr Hannibal Lecter in Silence of the Lambs) is a far more problematic character, one perhaps too knowledgeable of the ways of evil to have remained untouched by it -

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47 ibid; p.6

"On the other side of Dracula is Van Helsing, who's also somewhat demonic."[48] In the film, Van Helsing is sexually tempted by Mina, and initially gives in to her, before regaining his senses. This is a reading of the Van Helsing character that is only *very* obliquely alluded to in the novel, when it is suggested that, in a way, all the men who gave Lucy some of their blood in transfusions, were in some way wedded to her.

The character of the Count himself is also changed somewhat. Gary Oldman tried to play the Count as a fallen angel, "a torn and tortured soul, not out and out evil."[49] Like the 1979 version, Oldman's Dracula is not simply monstrous or an object of horror, "Not entirely an antichrist, vicious aristocrat, bad father or beast, Dracula is less tyrannical and demonic and more victim and sufferer, less libertine and more sentimental romantic hero."[50] This has knock on effects for Mina's place in the story. She is not simply an innocent victim and a virtuous wife, but nor is she the aggressor, as Lucy in the 1979 version was. This Mina is to an extent complicit in her seduction but she is also aware of the Count's darker side.

The character of Dracula is certainly a more attractive option, in comparison to the novel and the 1931 and 1958 versions. He pursues Mina, evoking memories of a previous life, and while Jonathan is away, he appears to win her affections. However, once word of Jonathan reaches her, Mina flies to her fiancé's side, and marries him, with barely a backward glance for her "*strange prince*". Later still, when the 'good, brave men' are hunting Dracula in the Abbey, Dracula comes to Mina once more, and now she surrenders to the vampire, saying "*Take me away from all this death,*" only to change her mind again, when the men burst into the room and she is confronted

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48 Coppola quoted in Bram Stoker's Dracula: The Film & the Legend: p.154 In the video The Making of Bram Stoker's Dracula Coppola also says that Van Helsing is "as evil as Dracula" and that "he's a loony".

49 The Making of Bram Stoker's Dracula: video.

50 Fred Botting: Gothic: p.178

with her husband. She mumbles "*unclean*" and cowers back from them. This Mina oscillates and wavers between roles and desires.

Perhaps the biggest difference between the novel and Bram Stoker's Dracula comes in the closing moments of the film. In the novel, Quincey the Texan, and Mina's husband Jonathan conspire between them to kill Dracula, the one stabbing him through the heart and the other cutting his throat. In the film, although Jonathan (Keanu Reeves) cuts the Count's throat and Quincey drives his bowie knife into the vampire, it is up to Mina to deliver the *coup de grâce*. Jonathan says "*Our work is finished here...hers is just beginning.*" Bram Stoker's Dracula plays down "the male bonding so prominent in Stoker's novel and climaxes, not with a hunt delivering the purgative sacrificial violence which restores a patriarchal and domestic order, but where it started, with Mina standing in for Dracula's dead wife in the chapel of the castle."[51]

This, as much as the explanatory prologue, is an interesting addendum to the Dracula story. Mina is finally called upon to act directly herself in confronting her demon lover, because this Dracula has reverted to his shadow associations, just as the 1992 Mina is far more naive and unsure than her 1979 counterpart. This Mina does not seem to know whether she wishes domestic, married security, or the asocial attentions of the Count.

If these films are regarded as a reflection of archetypal contents, and Mina is seen as the character representing the ego, then the men could be characterized as helpful contrasexual figures, as Mina's own 'masculine' characteristics, combating the demon lover who emphasises one single aspect (perhaps sexual freedom) at the detriment of others. In 1992 Mina is finally allowed to face Dracula herself, and in a transcendent

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51 ibid: p.178

moment, understand him, before delivering the final stroke that both kills and frees him.

As suggested above, however, Mina Murray/Harker in Bram Stoker's Dracula is by no means as clearly drawn a character as previous versions of the novel had made her. In 1992, Mina is a much more conflicted personality. In the novel, Mina has no doubts about what she must do - she must deal with Dracula, or have Dracula dealt with on her behalf and then return to the arms of her husband and domestic bliss. Dracula is not a seductive or in any way a realistically possible alternative to her daytime life. The 1979 Lucy was equally sure. Lucy decides that Dracula is what she wants and has to be forcibly and physically restrained from following through her choice. In 1979 Dracula is presented as an attractive, viable and in many ways preferable option to Lucy's Edwardian, patriarchal fiancé, Jonathan.

In 1992, the 'moral' choice is less clear. Mina does not appear to know *what* she wants, or how to react to the threat (or choice) of the kind that Dracula presents to her. In 1992, perhaps there is more genuine opportunity for choice, neither domesticity or an asocial world are initially privileged, although, in the end, Mina opts for hearth and home. Dracula himself is also a more ambiguous character, who is repulsive at times (as when he provides the infant for his vampire wives to dine upon) and yet still attractive at times (when as a Victorian beau he dances with Mina). Mina meantime, seems to perceive the alternatives that Dracula offers, but acts to place *herself* back into the realms of patriarchy. She is a great deal less directing than she was in the novel.

Once again, it is possible to suggest an explanation for this in terms of social or historical context. The place of women in 1990s Western culture is certainly as confused as it has ever been. Women expect equality, and legally they get it, but the fundamental principles of patriarchy are still enshrined in many institutions and have

not so far been successfully challenged across the board. If women wish to succeed outside the home (i.e. have a career), then it must be on the same terms as men. However, men, generally, do not have to reciprocate with equality within the home on domestic matters - domestic labour is still largely regarded as a female occupation, (child care provision, for instance, is usually inadequate), while cuts in health and social care under both Republican and Tory governments reinforced the idea that women should be at home, while divorce rates on both sides of the Atlantic rose. Lifetime monogamy is no longer seen as the only possibility.

The film does suggest once more that rapacious sexuality is essentially female, and treats the female vampires with great violence. Mina escapes from this brush with her shadow animus, possibly with greater understanding. However, the men's brush with their anima is less sympathetically shown. Arthur (Cary Elwes) kills Lucy quite brutally. Van Helsing, standing in for Jonathan, bloodily hacks the heads off Dracula's three brides. Just as with the Jonathan of the novel, no attempt to understand is made. These vampire women are too monstrous to be acknowledged and are simply destroyed. Mina at least sympathised with her shadow. She has perhaps understood it. Jonathan, Arthur and Van Helsing merely chop her head off.

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The Dracula vampire films discussed above are a particular strain of the vampire myth, one that more and more concentrates upon the relationship between the Count and his chosen bride. This single bride becomes more central to the story, as does the character of the Count himself who, as discussed above, in the novel, is a rather absent figure, present more by implication than anything else.

It seems proper to characterise these vampire films as animus vampire films. That is, films where the main theme (though not the only theme) explored is that of the relationship between a woman and her animus counterpart. The contrasexual

otherness, is conceived in a number of different ways, ways which relate to the social and cultural context which produced them. Gradually, up until 1979, the character of the Count becomes less animalistic, more sympathetic and less contaminated by the shadow archetypal node. The 1992 version, again in response to changing public mores, restores some of the ambiguousness of previous versions, while still privileging the relationship between Mina and the Count, mirroring the changes in women's position in Western Culture at the end of the Twentieth Century.

In the novels of Polidori and Stoker, and the many film versions of Dracula, the vampire appears to represent that which lies beyond the boundaries of a society. And how attractive, or how repulsive this otherness is perceived to be, seems to relate very closely to the relative openness of the conscious attitude: as Jung said, the unconscious only becomes dangerous when the conscious attitude to it is wrong.

# Part Four

# Underworld Quests

## 4.0 Underworld Quests

*"Psychological interpretation is our way of telling stories... We know quite well that it is just our myth."*[1]

*"A mythology is a people's valuation of what most matters."*[2]

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Jung was one of a group of thinkers (such as Kant and Heidegger) who stressed an ontological (study of being) approach to the human psyche and who relied quite heavily upon the use of mythopoetic language to describe it, for as Jung put it, the "archetypal content expresses itself, first and foremost, in metaphors."[3] He regarded myth and story telling as a vehicle of expression for the conscious *and* the unconscious dimensions of the mind. He considered "the fantasy images that run through our daydreams and night dreams, and which are present unconsciously in all our consciousness, to be the primary data of the psyche."[4]

Jung put this primary data of the psyche loosely into two categories. Firstly, there were fantasies (including dreams) of a *personal* character, which go back unquestionably to personal experiences, things forgotten or repressed. The second category were fantasies (again including dreams) of an *impersonal* nature, which could not be reduced to experiences in the individual's past. Jung considered that these fantasy-images undoubtedly had their closest analogues in mythology and that therefore "We must.....assume that they correspond to certain collective (and not personal) structural elements."[5] He thought that the second category resembled so closely the types of structures to be met with in myth and fairy tale that they must be regarded as related. Myth, in other words, could be regarded as re-enactments of age old dramas based upon archetypal themes, or stories of archetypal encounters.

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1 Marie Louise von Franz: An Introduction to the Psychology of Fairytales: p.32

2 Interview with William Doty PhD (author of Mythography: the Study of Myths & Rituals) from the Internet 19.1197

3 C.G. Jung: CW9i: para 267

4 Thomas Moore: The Essential James Hillman: p.21

5 C.G. Jung: CW9i: para 262

Jung himself wrote largely, though not exclusively,[6] about the dynamics of the individual psyche. "Modern psychology treats the products of unconscious fantasy-activity as self-portraits of what is going on in the unconscious, or as statements of the unconscious psyche about itself."[7] Some of his pupils went on to try and relate his work to the objective or social realm. In other words, instead of regarding myth and story telling simply as a way of expressing conflict within the psyche of an individual, they also looked at the relationship of the individual to the society which they inhabited.

It has been suggested that one of the functions of myth is that it conducts people across difficult thresholds of transformation that demand a change in the patterns, not only of consciousness, but of the unconscious too. "The familiar life horizon has been outgrown: the old concepts, ideals and emotional patterns no longer fit; the time for the passing of a threshold is at hand."[8] The horror genre in particular has been viewed as a 'coming of age' rite in the Twentieth Century - the passage from adolescence to adulthood. "The key to monster movies and the adolescents, who, understandably dote upon them, is the theme of horrible and mysterious psychological and physical change.."[9] Such stories are at the same time a definite entity and an abstraction. They are entities in the specific form in which they happen to be recorded at any one moment; they are abstractions in the sense that no two versions ever exactly agree, and that consequently the stories only exist in endless mutations.[10]

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6 See C.G. Jung: CW10 where he wrote about Wotan and Nazism.
7 C.G. Jung: CW9i: para 262
8 Joseph Campbell: Hero With a Thousand Faces: p.51
9 Walter Evans: "Monster Movies, A Sexual Theory" in Barry Keith (Editor): Planks of Reason: p.54
10 Joseph Campbell: Flight of the Wild Gander: p.24

In Jungian terms, hero quest myths traditionally illustrate the first part of individuation. These stories are symbolic representations about the threshold of adulthood, where the task of the psyche is "initiation into outward reality".[11] To establish the persona, the social presence, to move away from the family unit in order to establish a new adult identity suitable for the surrounding environment; the hero must go down into the depths to face the shadow, and recognise the anima, the bearer of new possibilities.

Part Four of this thesis will explore three vampire films which all contain quest myth structures. They are not, however, identical in content. von Franz suggested that fairy tales are all variations on the theme of the Self and different narratives illustrate different aspects of the individuation process. The first chapter in Part Four, *Descent & Return,* will in some ways be a reprise of previous chapters where society and culture have a very clear impact on the nature of these narratives: what is excluded and what is valued is very often the product of collective rather than personal values. The Lost Boys and Near Dark are used to illustrate a very traditional hero quest myth which relates to the relationship between the individual and their society, as did Nosferatu and some of the Dracula films.

Chapter 4.2, *Dwelling in the Underworld,* looks at the novel and film of Interview with the Vampire, which still has a quest structure but is a very different kind of narrative. It is closer to the dynamics of an individual psyche, a psyche at war with itself. There is still a threshold to be crossed, a new orientation to be achieved, but the final outcome is not as definitive as previous examples. The vampires in this story exist almost entirely apart from everyday life. There is no mortal hero or heroine whose life is disrupted by an intrusion, but who can overcome difficulties to return from the underworld. In Interview with the Vampire Louis is the hero; Louis is a vampire; and Louis stays a vampire.

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11 Jolande Jacobi: The Psychology of C G Jung: p.108

## 4.1 Descent & Return

*"Spirits of the darkness, Speed him on his way, Safely may he journey, To the light of day."*[12]

*"Who has ever returned out of hell unharmed?"*[13]

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Erich Neumann suggested that in a culture where ego stability and systematised consciousness are the norm, (i.e. Western culture) as opposed to a culture more open to the unconscious (i.e. a more primitive, tribal culture) the ego will experience irruptions from the unconscious as 'alien' and as an outside force that 'violates' the integrity of the ego consciousness. This is the theme of many horror (and vampire) narratives. This does not mean that these are a-cultural phenomenon, however, quite the contrary in fact. Fantasy and mythological themes are often quite heavily dependent upon the culture which produces them, because the form in which an archetypal image appears must be influenced by the society in which the individual lives. The archetype *an sich* may be a-cultural, but the archetypal image is not.

The horror genre in particular (in film and literature) is an area where mythopoetic forms of expression still dominate and archetypal themes are, perhaps, easier to determine. "The decline of religion in society has given more and more mythical resonance to popular culture, which provides us with binding and common experiences and satisfies some primitive needs."[14] The mythological, poetic and dreamlike realm of the horror genre flourishes, both overtly (in the mainstream) and covertly ('cult' following).

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12 Aristophanes: p.212 "The Frogs": in The Wasps/The Poet & the Women/The Frogs: UK: Penguin Books Ltd: 1964

13 p.147 "Inanna's Journey to Hell" in Poems of Heaven and Hell From Ancient Mesopotamia: UK: Penguin Books Ltd: 1971

14 Morris Dickstein: "The Aesthetics of Fright" in Barry Keith (Editor): Planks of Reason: p.70

It is an area that in some way seems to occupy a space or gap in Western culture, the gap that scientific myth cannot fill. "Its association with imagination and with desire has made it an area difficult to articulate or to define, and indeed the 'value' of fantasy has seemed to reside in precisely this resistance to definition and in its 'free-floating' and escapist qualities."[15] In the psycho-analytic terminology that Robin Wood uses to describe the function of the horror genre, the symbols and stories that constitute the genre are dealing with psychic realities, in other words the return of the repressed i.e. psychic contents which have been excluded from the conscious mind returning to plague it. "One might say that the true subject of the horror genre is the struggle for recognition of all that our civilisation represses or oppresses, its re-emergence dramatised, as in our nightmares, as an object of horror. . . and the happy ending (when it exists) typically signifying the restoration of oppression."[16] It can be argued that it is this that horror fiction and fantasy are primarily concerned with.

In Jungian terms, fantasy (in its broadest sense) compensates for the dominant cultural consciousness of a society, just as dreams work to regulate the individual psyche through the provision of balancing images which link the conscious to the unconscious. Fantasy and horror, because they are not 'real', are freer to explore the borderlands between the conscious and the unconscious, between reality and unreality. As Jung wrote "every process that goes too far immediately and inevitably calls forth compensations."[17] Fantasy and mythological themes are therefore quite heavily dependent upon the culture which produces them. After all, as stated above, the form in which an archetypal image appears must be influenced by the society in which the individual lives.

As has been suggested, vampire-like creatures have long existed in the imaginations of humanity in folklore and legend around the world. Vampires are part of the

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15 Rosemary Jackson: Fantasy: The Literature of Subversion: p.1
16 Robin Wood: Hollywood from Vietnam to Reagan: p.75
17 C.G.Jung: CW16 para 330

topography of the mythological and cultural landscape of the late Twentieth Century. In Jungian terms, they have usually been associated with the shadow archetypal image where the otherness of repressed contents is projected outwards so it can be discredited, disowned and if possible annihilated. During the Romantic era, however, the nature of the vampire was elaborated upon and they became more closely associated with demon lover motifs. Vampires gradually came to be associated with the anima/animus area of the archetypal realm. It is, however, important to remember that archetypes are not discrete entities, somehow hermetically sealed from one another. While the Romantics used vampire imagery to explore the anima/animus archetype, this did not mean that the shadowy elements of the vampire were entirely excised. As was suggested, between the Dracula of 1979, the zenith of the contrasexual vampire on film, and the Dracula of 1992, the Count became adulterated with the shadow archetype once more. The films under discussion below can be regarded as the 'missing link' between these two Dracula films.

The Lost Boys and Near Dark, were both released in 1987. The Lost Boys (the title apparently taken from J.M. Barrie's novel Peter Pan) was directed by Joel Schumacher, and was a very commercial release, firmly aimed at the teenage market. Near Dark, was a more adult film (reflected in its 18 certificate) and was the first mainstream horror film directed by a woman, Kathryn Bigelow, who also co-wrote the film with Eric Red. Both films were Hollywood studio, mainstream releases and received a wide distribution in Britain and America.[18]

In Jungian terms these are personal individuation stories concerning the differentiation of the ego from the family group and the creation of the public persona. The analysis will show how this process relates to the culture of the period

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18 Other films in this strand might include Fright Night (1985) and its sequel Fright Night Part 2 (1988), and Vamp (1986)

in which they were made, in order to explore how the elements present in the collective consciousness of Western culture affect the outcomes of these stories.

### *The Culture & Cinema of the 1980s*

Just as imbalances of the personality show up in dreams and fantasies, imbalances in society can show up in culturally dependent artefacts such as films. However, it is also true to suggest that film can be a reflection of the prevailing cultural canon. Horror films are particularly suited to carrying out both functions at the same time. A horror film will show up that which is considered 'good' on the side of the hero or heroine (usually idealised images of the current cultural situation) and threaten it with the 'monster' in whatever form that might be (images of that which is excluded from the conscious world). It is, however, worth noting that while "the overall movement of cinema reflects the overall movement of society. It is....not monolithic..."[19] So, for example, The Hunger (1983) is a vampire film which does not fit into the quest myth structure which is being suggested as typical of 1980s vampire films.

In America, the 1950s have been revered as a kind of golden age of family values, when women and men knew their place in the scheme of things and the clear enemy of the free world was Communism in general and the Soviet Union in particular - all policies re-endorsed by Ronald Reagan. During the 1960s and 1970s, the established order was repeatedly challenged: by student riots in 1968, the hippie movement, and the changing place of women. By the 1980s there was a backlash against the so-called permissive society and sexual revolution. In America and Great Britain, conservative leaders took decisive election victories and introduced a new era of confidence and domination.

This shift to the right naturally had profound effects upon the social policy of these governments, which in turn had marked repercussions, particularly for the women's

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19 Robin Wood: Hollywood from Vietnam to Reagan: p.2

movement. "Just as Reaganism shifted political discourse far to the right and demonised liberalism, so the backlash convinced the public that women's 'liberation' was the true contemporary American scourge..."[20] Reagan's administration took $50 billion off the social budget and put the defence budget up by $142 billion. In the years since the Second World War, feminist campaigners had succeeded in removing discriminatory laws from the codes of most industrialised nations, but the reinvigorated right used, for the time being at least, other methods for the protection of 'family values'. As French pointed out, few men now made sweeping statements about female inferiority, but many continued to act as if only men mattered.[21]

Despite having its first female Prime Minister, in Britain, as America, the position of women had not improved, and was in fact getting worse. Along with the themes of nation, duty and order, used in the rhetoric of the New Right, there was also the theme of the family as a bastion of morality and decency. The Thatcherite regime progressively undermined the government provision of social services, with the family expected to take individual responsibility for the caring and servicing roles previously fulfilled by the government. 'Family' in this case meant women, who were expected to fill this gap with their own unpaid labour. Also part of the Conservative government's policy was the shifting of responsibility for the anti-social behaviour of children directly onto parents, especially women. "Women combining motherhood with paid employment [were] given responsibility for social disorder."[22]

At the centre of both the films are families, single parent families, which presumably, in the New Right ideology, were more vulnerable to disruption and corruption. In Reagan-Thatcher terms, it seemed that being in a single parent family was enough to make you vulnerable to the 'dark side'. Lucy (Dianne Wiest), the mother in The Lost

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20 Susan Faludi: Backlash: p.xviii

21 Marilyn French: The War Against Women: p.17

22 Tessa Ten Tusscher: "Patriarchy, Capitalism & the New Right:" p.79 in Feminism & Political Theory

Boys is the cause of the peril that Michael (Jason Patric) and Sam (Corey Haim) find themselves in for it is she that Max (Ed Herrmann), the head vampire, really wants. In Near Dark the father (Tim Thomerson) is the unassailable epitome of patriarchal fatherhood, who rescues Caleb (Adrian Pasdar) from the disease of vampirism. At the same time, the films admit no world beyond the family. Even the teenage vampire gang, is in the end, ruled by a patriarch. "Popular youth movies, like The Lost Boys feature young men and their women with neither energy nor dreams of change; even vampirism, their sole rebellion, is an impermanent condition, governed by the respectable patriarch, Max."[23]

Popular culture in the 1980s was of course instrumental in disseminating this fundamentalist attitude, so it is no great surprise that two vampire films made in the late 1980s, at what was possibly the height of conservatism both in the UK and the US, should reflect these 'traditional' ideas and structures. The vampires of the 1980s existed as cautionary warnings about transgression against this return to traditional values. Vampires no longer acted predominantly as contrasexual figures, as bearers of expansion and possibilities - "the vampires of the 1980s were depressed creatures. Constricted in their potential, their aspirations and their effect on mortals, they were closer to death than to undeath."[24] These films excise the potential for positive transformation that the 1979 Dracula, in particular, had brought to the vampire genre.

Indeed, in The Lost Boys, the hero, Michael is corrupted by the vampires when he drinks from a bottle which he believes contains alcohol. This neatly side-steps any homosexual overtones, never mind any undertones. It's not very personal and is presented more like taking drugs or underage drinking. There is very little emphasis on the body or upon blood itself. In The Lost Boys there is only one overt act of vampirism, when the vampires attack a gang of surf nazis on the beach. This is seen

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23 Nina Auerbach: Our Vampires, Ourselves: p.169

24 ibid: p.165

at a distance in uncertain light, but is certainly not a traditional 'fangs in the neck' vampire attack, it is more generally violent and less specifically about teeth and veins. This vampirism is not about seduction or sex. It's not being a vampire that is the pull here, it's being a badly behaved, but cool, teenager, who is allowed to stay out all night and party. The advertising line for the film ran *"Sleep all day. Party all night. Never grow old. Never die..."*

These vampires were not positive symbols of transformation but heavily steeped in the shadow archetypal node, especially the female vampires which were almost a back to basics image in themselves: back to the image of female sexuality as dangerous and 'difficult', not really considered part of normal society.

In view of the fact that the politics of the1980s seemed to be concerned with traditional values, both within the home and outside it, it is hardly surprising that the vampire films of the 1980s should mirror such a clear concern with conventional roles. These films were romanticising 'coming of age' stories for young men, or *bildungsroman* narratives, which concerned the early development of their young heroes. All the elements associated with this kind of myth, very usefully explored by Joseph Campbell in Hero with a Thousand Faces (1949) are to be found in most of the vampire films of this period, of which The Lost Boys and Near Dark are particularly good examples.

### The Setting

In both films the hero is a young man on the cusp of adulthood, still living with their single parent families and with a younger sibling. In both films, as in many vampire films, there is a strong theme of dual worlds. The world of the night representing the primitive and the intuitive is contrasted against the daytime world of the cultural and institutional. This dichotomy could also be said to represent self-obsession versus social conventionality. The world of the vampire (night) is compared to and shown in

opposition to, the daylight world of the heroes and their families. In the vampire film, these two worlds are shown literally and the hero moves physically and psychologically between them.

In The Lost Boys the hero, Michael, is introduced as he journeys to a new home with his divorced mother and younger brother. This helps to establish Michael as a character in a state of (unwanted) change. The film has already established the place to which they are moving, Santa Carla, as a place of danger where all is not as it seems. The opening sequence of the film features the gang of vampires menacing the Boardwalk, overtly then covertly. The Boardwalk is a dangerous nocturnal realm, where barbarism lurks beneath an apparently civilised exterior. This is California gothic: neon lights, ruined hotels and posters of Jim Morrison. Within the first ten minutes, the film has set up a dichotomy between two worlds. Early on in the film, a piece of road-side graffiti proclaims Santa Carla as the "The Murder Capital of the World." The grandfather's (Barnard Hughes) house, by contrast, while initially appearing the more bizarre with its wood carvings, wind chimes and stuffed animals, is in fact the safer, diurnal realm of the family, fortress against the evil that lurks outside.

In Near Dark, the hero, Caleb, is established in a different mood and atmosphere. Near Dark begins at sunset, a time associated with change. A bored Caleb drives into town in search of diversion. "*I wish I was a thousand miles away*" he tells his friends. Caleb's links with family and the daylight world of his home on the farm, are not established until after Caleb has encountered the vampires.

### *Encounter with the Feminine; Meeting the Goddess*

In both films, the catalyst that draws the hero out of the world he is familiar with, and sends him on his journey of discovery and change, is a woman. Campbell suggests that the figure that tempts the hero out of the known world is often a "dangerous

presence dwelling just beyond the protected zone"[25] who is seductive and luring. The hero must pass through the gates of metamorphosis. In the vampire film, like the opposition between two worlds, this metamorphosis is shown in a literal, physical, not metaphorical, way.

In The Lost Boys the woman who draws Michael into danger is Star (Jami Gertz). She is half a vampire, and in league with the vampire gang that terrorises the Boardwalk. Michael sees her in a crowd at a concert and follows her, only to run into David (Keifer Sutherland) and the rest of the vampire gang. In Near Dark the figure who draws Caleb away from his family is Mae (Jenny Wright). Mae is already a fully fledged vampire, and it is she who is directly responsible for turning Caleb into a vampire. She brings Caleb to her 'dark' family: Jesse (Lance Henriksen) and Diamondback (Jenette Goldstein) are unquestionably the parents, with Mae, Severin (Bill Paxton) and Homer (Joshua Miller) vampire siblings.

The anima is said to act as mediatrix between the ego and a man's inner life, but the vampire anima figure is contaminated by the shadow. This is a biting, demanding, thirsty anima figure, who is sexually alluring and yet unpossessable. The vampire figures of Star and Mae belong to Jung's quite traditional descriptions of the male reaction to the feminine as experienced in their anima figures. Mae and Star seem to have quite close connections to the aspect of the anima expressed in Greek myth as the Kore, the maiden, who was forcibly married to the god of the underworld and compelled to spend six months of the year in Hades, the land of the dead. The anima is, like all archetypes, "bipolar and can therefore appear positive one moment and negative the next."[26] Both Mae and Star entice their heroes into the world of the vampires, but once there they act as guides and mentors. Mae actually physically protects Caleb from the other vampires (especially Severin). Beside the dual aspects

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25 Joseph Campbell: Hero With a Thousand Faces: p.81

26 C.G. Jung: CW9i: para 313

associated with all archetypes, the Kore anima "also has "occult" connections with "mysteries", with the world of darkness in general,"[27] a description that seems to suit these vampire maidens particularly aptly. Jung even goes on to suggest that "Whenever she emerges with some degree of clarity, she always has a peculiar relationship to time: as a rule she is more or less immortal..."[28] Star and Mae are already denizens of the nightworld, expert in its ways, immortal, dangerous and alluring, yet anxious to initiate the hero into its realms, eager to lead him away from the safety of his daylight world of conscious reason.

### *The Double, the Shadow*

Although a good deal of the narrative in Near Dark is devoted to Caleb's encounter with the shadow anima, (and in The Lost Boys Star should be seen very much the catalyst) they are not the only shadow figures in the films. There are other vampire characters who perhaps can be more directly associated with the shadow. The device of the double, often employed in the Gothic genre, to allow the protagonist to see the existence of another self, is used here to much the same effect.

In The Lost Boys, Michael's shadow opponent is David, the young leader of the vampire gang. The other three vampires are subordinate to David and follow his lead in everything. They all represent violent, socially unacceptable desires. David also has Star. Michael wants Star. It is their rivalry over the girl that entices Michael into the nocturnal world. David taunts Michael, urging him to rash acts like the motorbike race which nearly ends in Michael plunging off the edge of a cliff. David makes fun of Michael in the vampire's lair - an old hotel destroyed in an earthquake, and plays with his perceptions, pretending that Chinese noodles are worms, that the rice grains are maggots and finally that the wine is blood, except that the wine *is* blood. By this

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27 ibid: para 356
28 ibid: para 356

stage, Michael no longer knows what to believe, and will not back down again, as he did in the motorcycle race.

David is anti-social: he appears to have no family ties, no responsibilities, no obligations, no morals or constraints (he uses violence to intimidate and kills without thought), and he has the girl. Michael is without a father, he is the older brother (his mother makes him baby-sit Sam), he is still attending school and he does not have a girlfriend. Michael is a young adult, caught between two possibilities: a daylight world of social adaptation and reason, and a night-time world of irrationality and no adult responsibility, where he would be free to exercise whatever desires he chose.

In Near Dark, although Caleb's shadow opponent is the entire vampire gang, Severin appears to oppose Caleb especially. Like David in The Lost Boys, these vampires are anti-social. They are drifters, of no fixed abode, they have no ties, no responsibilities beyond gratifying their thirst for blood. When Caleb asks Mae what they do now, she replies "*Anything we want, till the end of time.*" They simply take what they want, when they want it, and are supernaturally strong and indestructible (except for a sensitivity to sunlight). Severin, in particular, is ultraviolent, killing for the love of it, with his spurs or guns, or with his bare hands. He also displays a gleeful, 'in your face' macho bravado and amongst other things, allows Caleb to run him over with a truck, before proceeding to pull the truck's engine apart with his bare hands. This is an existence without duty, obligation, accountability, and even, apparently, without repercussions. Caleb is a vet's son, who has a family and a place to call home. He, presumably, has a world of responsibility around the farm, livestock (horses, cattle), not to mention a very much younger sister, to care for. Like Michael, Caleb is caught between two possibilities of being.

### The Road of Trials

"Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials."[29] Initially the heroes seek to be accepted by this new world. Michael does his best not to retreat in the face of David's baiting and to show that he is not afraid. He drinks the wine that David has given him (telling him it is blood), and drops off a rail bridge with the other vampires, not realising that he can fly. Later, the vampires finally reveal their true natures to Michael in a violent and savage attack on a gang partying on the beach, and Michael realises his own vampire nature and is tempted to join them. He has the same appetite they do, as shown by his partial transformation into vampire form.

In Near Dark Caleb fails his last initiation test, when he is told to drink from and thus kill a young man in a bar. Caleb gives chase, but then deliberately lets him get away. It seems he does not have quite the same murderous instincts as the other vampires. He is quite happy to drink from Mae when she has killed a truck driver, indeed he relishes it, but he is not prepared to actually commit the act himself. At the eleventh hour, just as the vampires are losing patience with him, Caleb wins their favour by saving the vampires from the police, risking himself in the sunlight, to bring them a getaway vehicle. Thus he earns himself a stay of execution and gains their acceptance. It is precisely at this point that both heroes have to make a genuine choice. They have been initiated into the vampire way of life and accepted by their peers. They have come face to face with their shadow and their dark anima. Now they must decide whether or not to accept or reject this dark world.

### The Return

The basis for all these masculine quest myths is the need for the hero to prove himself, to move onto the active pursuits of adult life, to journey to the borders of his

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29 Joseph Campbell: Hero With a Thousand Faces: p.97

environment, and then to return. In this kind of myth, it is rare for the hero to remain lost in the underworld or the labyrinth. Characters such as Renfield in Nosferatu or Lucy in many versions of Dracula are there to act as cautionary examples and to illustrate the danger of failure. The hero returns, carrying great treasures and the princess he has rescued, ready to rule the kingdom. The ego, having grappled with the shadow and the anima, is reoriented, a new balance between conscious and unconscious is achieved, and a persona formed.

The thing that tips the balance in the case of both films is the hero's family. Michael cannot accept that he might be a threat to Sam his younger brother. Caleb cannot accept the threat the vampires offer to Sarah (Marcie Leeds), his younger sister. In archetypal terms, children are often regarded as representing future possibility, newness and life, and in the case of these two films this seems a useful interpretation. The younger brother and sister seem to act to counterbalance the negative, death bringing self-obsession of the vampires. Sam and Sarah draw Michael and Caleb's attention back from the depths, away from the fascination with the shadow and the anima, back into the conscious world, reorienting themselves outward once more.

Michael teams up with Sam and his two friends to defend the family home and defeat the vampire gang. Caleb, restored to his human self, goes out to rescue Sarah and destroys the vampire gang in the process. Both films have apparently happy endings where the hero returns having rescued both the younger sibling and his anima bride, and the status quo is restored. The hero is ready to take his place in society. Certainly in the reactionary climate of the New Right, this is what was constructed as a happy ending. The family restored, the incursion from the unconscious is dealt with, killed or re-appropriated.

Bearing in mind the culturally specific atmosphere in which such stories are told, these endings tell us, in compensatory terms, quite a lot about the culture which

created them, particularly as regards the feminine. The figures of Mae and Star are something like the Fatal Women beloved of the Romantic poets, described for instance in Keats' poem La Belle Dame sans Merci.[30] This is the anima figure who is elusive, capricious and sphinx-like, associated with the chthonic world. They also have something in common with Dracula in his guise as animus lover, as they are bearers of alternative ways of being, the "not I" associated with the opposite sex. However, unlike Dracula and the Fatal Women of the Romantics, these anima vampires of the 1980s are not considered irredeemable. They can be brought back, rehabilitated, tamed and integrated in a way that Dracula is never allowed to be. The nearest thing that Dracula can be allowed to achieve is to escape, as he does in the 1979 version of Dracula. It is implied, as he soars into the daylight, that he is dead, and yet his bride Lucy smiles an enigmatic smile.[31]

As vampires, Star and Mae, are intensely physical, sensual, associated with blood and death. They are in fact typical anima figures of patriarchy, where qualities associated with the feminine are repressed and associated with shadow images, thus rendering them at the same time frightening and powerful. But these are not radical or progressive films. The feminine is reclaimed and tamed, domesticated and reintegrated to become a quality of the man, the hero. In The Lost Boys the head vampire is killed thus returning Star and Michael to normal life. Star had specifically asked Michael for help in escaping the clutches of the vampire - she wished to be replaced into the daylight world, but then, even in undeath, Star is under the control of David and Max.

Mae is, in contrast, rescued without her permission. Initially she does not choose to go with Caleb: upon discovering that he is human once more, she runs away. Finally,

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30 See John Keats: Complete Poems: Jack Stillinger (Editor) p.270

31 Although Auerbach describes him as being scorched to death on p.145 of Our Vampires, Ourselves, Robin Wood on the other hand, describes him as being alive and strong on p.111 of Hollywood from Vietnam to Reagan.

however, it is Mae who is responsible for setting Caleb's sister free, leaving her vampire family behind, but Caleb then arranges for her to have the same blood transfusion that 'cured' him. The final frames of the film show Mae seeing sunlight for the first time in four years, but what is not clear is just how happy she is about this. She frowns rather than smiles and it is not clear if she wished to be freed from the vampire life itself. She is rescued, like Star, to be with the hero, the prize for the male hero. The princess who was required to be delivered from a terrible spell has been delivered by the prince's kiss.

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In terms of the individuation process, Michael's quest and return turns out to be only partially successful. While Michael and David are the main protagonists, there are also the Frog brothers (Corey Feldman and Jamison Newlander) who are friends of Michael's brother Sam, would-be heroes and would-be savants. Although it is Sam who points out that there must be a 'head' vampire somewhere, it is the Frog Brothers who pointed him in the right direction. Unlike the learned Dr Van Helsing in the Dracula stories, however, the Frog brothers glean their vampire lore from horror comics not venerable tomes, and though they do have some success against the vampires (staking one vampire, pushing another into a bath full of holy water and garlic etc.) they are not powerful enough to challenge the head vampire, Max. The real savant of the film is, in fact, the weird old grandfather who appeared to have known of the danger all along.

Michael has apparently done everything. He has defeated the vampire gang, he has killed David and protected his brother, but in the final five minutes of the film, Michael is suddenly reduced to a child once more as it is revealed that David was *not* the head vampire, the cause of his misfortunes. Max, the boyfriend of Michael's mother, was the power behind David's throne. Michael tries to protect his mother from Max, but he isn't strong enough to win and it is the grandfather who finally

saves the day. The theme of the savant versus the monster (staple of so many horror films) is suddenly re-established. It becomes clear that the grown-ups have really been in charge all along, and it is questionable just how much danger Michael was actually in. This has the effect of entirely undercutting the quest.

The Lost Boys seems to be a film about fathers. The 'baddest' or most powerful vampire is the father figure - Max is in charge, not, in the end, David the teenage vampire. Power still lies with the father. But which father to trust? Max, the outwardly successful, debonair video store owner, or the grandfather, the hippie, who appears weird and unsympathetic, but who, in the end, turns out to have known all along what was going on. There is at one point in the film, an almost ludicrously blatant cut between the thirteen year old Frog brothers' small-ish stakes, and the grandfather's huge fence-post stake. In the end it is the big stake that does for Max, the Frog brothers only manage to stake 'the little one', the vampire Marco.

In Near Dark Caleb too has his choice of fathers. His own father is portrayed as a caring parent, who scours the countryside looking for his son, who is then able to save him by transfusing Caleb with his own blood. In contrast Jesse (who fought for the South, and lost) is a violent and dangerous father, who is quick to threaten punishment and annihilation. In both films, it seems that "...the young hero undergoes an Oedipal test, overcoming a monstrous family so that the good, the normal one can prevail."[32] In The Lost Boys & Near Dark it seems as if the entrenched patriarchal power is insurmountable. Alternatives are driven out of existence, if they can be imagined at all. In both films, all the vampires are either destroyed or returned to human form, none escape.

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32 Pam Cook "Near Dark Review" in Monthly Film Bulletin: Volume 55 1987: p.3 It's a quote about Near Dark but is equally applicable to The Lost Boys

The compensatory elements of symbols from the collective unconscious, despite being heavily censored, were not entirely excised from film culture. In late 1980s there were a slew of films about the darker side of small town America - Blue Velvet, Raising Arizona, Something Wild: "...rumblings of discontent, perhaps, with Reaganite America's nostalgic celebration of home town values."[33] Society's outcasts have their revenge. In Near Dark these outcasts are vampires who are drifters; in Lost Boys they are vampires who are delinquent teenagers, but they do not prevail. In either case they are expelled and destroyed once more, so that 'good' America can flourish. But in Near Dark there are lingering moments of doubt in the final frames. Mae and Caleb have been saved by a blood transfusion, the shadow element removed from their consciousness. However, as they embrace with the sun shining outside the barn, Mae does not appear to be entirely pleased by her re-transformation into an ordinary mortal once more. And Caleb still has Severin's spur which had been given as a gift when Caleb rescued the vampires from the police shoot out and he was accepted into the vampire gang.

The narratives of these films are related to the first part of the individuation process, related to the first half of life, where the task is to consolidate the ego and develop an appropriate persona. Thus the hero, who can usually be identified with the ego (the centre of consciousness), encounters the shadow, the 'dark half', of the personality, and the anima (the bearer of alternative ways of being). However, the cultural moment in which the films appeared had a considerable impact upon how these particular narratives were worked out. Neither film is prepared to be as open and inconclusive as the Dracula of 1979 for instance, and so these vampires are ruthlessly destroyed: the shadow figures killed, and the anima figures reappropriated into the patriarchal ideology of the New Right, in order to give a 'happy ending.'

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33 ibid

## 4.2 Dwelling in the Underworld

*"That was the strange unfathomed mine of souls. And they, like silent veins of silver ore were winding through its darkness."*[1]

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This chapter will look at a quest narrative of a very different kind from those discussed in *Descent & Return.* Interview with the Vampire is a novel written by Anne Rice in 1976, which was made into a film in 1994, based on a script by Rice. This is not a story about an 'initiation to outward reality'. It is about a difficult threshold of transformation, but it does not appear to have a great deal to do with society.

As before, this chapter will consider the nature of the archetypal imagery in this story, but will also take into account the relationship between the author and the text in order to understand the exact nature of the personal compensatory symbolism employed, though this does not preclude a collective reading. As will be explained below, Interview with the Vampire appears to be a snapshot of Rice's psyche at an extremely difficult time in her life.

Interview with the Vampire is a dense text, and the vampires described here seem to illustrate many of the suggestions for the vampire symbol set out in Part One.[2] As with all vampires, Rice's can be described as archetypal images of the unconscious in general. They contain both positive and negative possibilities; are both rapacious and intensely sensual or erotic, and demand a high degree of identification from their victims. This analysis can also be pushed further and one can associate the individual vampire characters with more particular archetypal constellations that act in a compensatory way.

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1 Rainer Maria Rilke: "Orpheus. Eurydice. Hermes." p.39 in Selected Poems: UK: Penguin Books Ltd: 1964

2 See above p.46

The exact form these compensatory images take is naturally affected by the personal psyche of the individual which created them. The characters in Interview with the Vampire are drawn from Rice's imagination, but this does not mean that the story has no resonance for others. As suggested above "in his [her] creative activity and choice of themes, the artist draws very largely on the depths of his unconscious; with his creations he in turn stirs the unconscious of his audience"[3] It is also true that "new [archetypal] metaphors do receive cultural acknowledgement and each subsequent generation has a different store of images on which to draw."[4] Anne Rice, perhaps like Bram Stoker before her, was able to articulate a new manifestation of archetypal contents. After all "An archetypal content expresses itself, first and foremost, in metaphors."[5] And the metaphor that Rice chose to express herself in was the vampire.

### *Interview with the Vampire*

Despite the initial misgivings of both the author and the publisher, Anne Rice's novel Interview with the Vampire was published in 1976, and although not an overnight success, it went on to be translated into eleven languages and become an international best-seller.

Interview with the Vampire made it onto celluloid in 1994, eighteen years after it was first published and eighteen years after the film rights had first been sold to Paramount studios (some months before the book had even been published).[6] Ten years on, when the picture still had not been made, the rights were sold to Lorimar. Ultimately however, it was Warner Bros. (with David Geffen on board as producer) who got their hands upon it. A script was commissioned, but proved to be very different from the novel. Anne Rice was approached, not for the first time, to write a

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3 Jolande Jacobi: The Psychology of C G Jung: p.110

4 Andrew Samuels: Jung & the Post Jungians: p.74

5 C.G. Jung: CW9i para 267

6 The complicated nature of the novel's involvement with Hollywood is distinctly reminiscent of Stoker's novel in the 1930s. See David Skal Hollywood Gothic: 1990.

script, which after some argument, she agreed to do. This was the script that formed the basis for the film directed by Neil Jordan.

Many arguments surrounded the making the of film, not least of which was the furore, generated by Anne Rice herself and her fans, surrounding the casting of the dark-haired, all-American Tom Cruise as the blond, French and bisexual vampire Lestat.[7] Rice, after seeing the finished film, later apologised and endorsed Cruise' performance. However, one of the more serious areas of contention concerned the question of who would ultimately get the script-writing credit.

According to Neil Jordan (a novelist turned director), he rewrote the script that Rice had written. "The story didn't work, you know - nobody got the script right - so I had to get the script to work, to make it kind of beautiful."[8] According to Anne Rice, "I thought Jordan had done a wonderfully generous thing, just building on the scaffolding I'd created. I had no idea that he thought he had completely rewritten it and that he was going to be furious when he didn't get a writing credit."[9] It was put to arbitration with the Writers Guild and Rice got sole writing credit for the script: "Screenplay: Anne Rice, based on her novel." Consequently, the film will be approached on that basis for the purposes of this piece: while Jordan was responsible for the translation to film, the basic characters and narrative remain Rice's.

The plot of the film does remain fairly close to that of the novel, though somewhat simplified, as film versions of novels tend to be. The film begins in the Twentieth Century, with a vampire recounting his story to a young (mortal) journalist (Christian Slater). It concerns the fate of Louis de Pointe du Lac (Brad Pitt), a young plantation owner of Eighteenth Century Louisiana. After the death of his wife in childbirth he is

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7 There are several accounts of the production history of the film. Empire Magazine February 1995 has a reasonable summary, though it is rather biased against Rice. Interview with Anne Rice by Michael Riley (1996) also covers it in some detail but is obviously recounted with hindsight.

8 Empire Magazine February 1995: p.67

9 Michael Riley: Interview with Anne Rice: p.219

consumed with grief and wishes to die. Lestat (Tom Cruise), a mysterious vampire, grants his wish, but instead of oblivion, he gives Louis the 'dark gift' and turns him into a vampire. However, instead of embracing this new existence as Lestat repeatedly urges him to do, Louis is filled with guilt at the lives he must take to prolong his undeath. Lestat, fearing that Louis is about to leave him, makes a vampire child, Claudia (Kirsten Dunst) who binds the two together in a vampire family for the better part of a century before Claudia discovers that it was Lestat who made her into the eternal vampire child that she is.

Claudia exacts her revenge upon Lestat, apparently killing him and dumping his body in the swamp. Louis and Claudia escape to Europe where they search for other immortals and the reason for their existence as vampires. Finally in Paris, they find Armand (Antonio Banderas) and his Théâtre de Vampires. Armand wishes Louis to become his companion, but warns that Claudia is in danger as it is forbidden to make vampires as young as she. Claudia is killed by the Parisian vampires and Louis exacts his revenge by burning their theatre down and killing all the vampires bar Armand, whom he subsequently rejects. Louis wanders the world, finally returning to New Orleans and finding Lestat who is a shadow of his former self . The two make their peace and Louis moves on. The film concludes with the journalist escaping Louis only to be found by Lestat who offers him more or less the same deal he offered Louis three hundred years previously.

### *Anne Rice & the Vampire*

Rice's novel was very unusual in the vampire genre at the time of its publication, due to the fact that almost every character in the novel is a vampire - there is no mortal hero or heroine to guide the reader or act as their intermediary within the vampire world. Rice herself admitted that she was afraid that she had put her "heart and soul into a novel that people are not going to accept because everyone in it is a vampire."[10]

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10 ibid: p.9

Just why she chose a vampire to write about is probably a question that not even Rice herself could answer fully, although she has said of her writing that the trick is "that the fantasy frame allows me to get to my reality... My writing sounded fantastic. For some reason this gave me a door-way - a vampire who's able to talk about life and death..."[11]

As suggested above, this novel is very different from the vampire stories covered previously. In the 'shadow' stories, the quest myth and the animus vampire stories there was always a human or mortal, who interacted with the vampire on the audience's behalf. However, in Rice's version of the myth, the audience is asked to identify directly with the vampires, is asked, apparently, to identify with the 'other' in the story. Prior to Interview with the Vampire, the vampire's world has only been hinted at, but following the novel's publication, a new strand of vampire literature became popular, one which depicted the vampire's life in great detail, Chelsea Quinn Yabro's Saint Germain novels for instance (beginning with Hotel Transylvania in 1978), S.P. Somtow's Vampire Junction (1984), or Freda Warrington's A Taste of Blood Wine (1992) to name but three.

There is a complex relationship between the cultural milieu out of which a creative endeavour is born, and the personal psyche of the person who creates it. An author can be said to bring up archetypal images from the unconscious which will have meaning for others, and yet these will be filtered through their own personal unconscious, then elaborated upon by their conscious mind, both of which are affected by the cultural moment in which they live.

The character of Louis seems to have represented an intensely personal and dark time for Anne Rice. In one screenplay which Rice wrote for Lorimar, the character of

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11 ibid: p.13

Louis was actually a woman,[12] and she says of Brad Pitt's portrayal in the 1994 film version "Brad Pitt's really a woman in that part."[13] The character of Louis, passive, guilty and wracked with grief, seems to have been portraying Rice's own state of mind after the tragic loss of her daughter, who died of leukaemia at the age of five, and her lengthy struggle to come to terms with it.

For Anne Rice, the writing of Interview with the Vampire seems to have been an act of symbolic creation or even catharsis. Art can be regarded as "a symbolic expression of the collective unconscious and, although it is essentially a representation of symbols close to consciousness, it has a decisive therapeutic function."[14] The fact that the symbol is consciously represented does not necessarily remove its unconscious roots, and that all archetypal resonance has been dissolved. Fantasy arising from the personal unconscious can give a blocked personality a new direction. Paying attention to the images arising from the archetypal realm can bring about transformation, or a new conscious attitude.

Rice seems to have put into the book all her feelings of depression, tragedy and defeat. "Everything Louis looks for, everywhere he goes, doors close, or darkness is revealed to be at the core, or death results, or things burn down, or they crumble"[15] This is very like the experience of anyone suffering from depression: no progress seems possible, nothing will ever change and any attempts to assist are met with resentment. So it is for Louis.

It would be possible, even obvious, to suggest that the creation of Claudia, an indestructible vampire child, was a fantasy fulfilment, and in earlier drafts it was true that Rice could not bring herself to kill the character off, and wrote a happy ending.[16]

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12 ibid: p.209
13 ibid: p.237
14 Erich Neumann: Art & the Creative Unconscious: p.91
15 Michael Riley: Interview with Anne Rice: p.23
16 See Katherine Ramsland: The Vampire Companion: p.198

But this proved to be emotionally unsatisfactory for Rice who subsequently rewrote a more tragic (and in her own words more cathartic) ending, one which was more in tune with her own emotional state. Louis is a character on a journey, but it is a journey that leaves him strangely unchanged. Even after rewriting the novel, Rice was still unable to contemplate the possibility of ceasing to mourn her daughter, for to do so would have been to accept that her daughter was really gone. Louis ends the novel as he began it, alone and suffering.

It is worth noting that when Rice came back to the vampire chronicles eight years later, it was Lestat, the most dynamic of her vampire personalities, that she made her central character. The Vampire Lestat (1985) is a book of a very different complexion from its predecessor, full of possibility and humour. By then it is clear that she had moved on from passivity and grief: "Louis was certainly me when I wrote *Interview*, and then later Lestat was more me, in a fantasy way.... Maybe in creating the character of Louis, I exhausted everything I knew about that type of person. I couldn't go any further with a passive, disappointed character."[17] It might be fair to suggest that Lestat was Anne's animus. She describes him as a "dream figure of a strong male me, a doer rather than a watcher, an actor rather than a victim."[18] In Interview with the Vampire Lestat appears in the story and attempts to drag Anne/Louis out of the depths of her/his mourning, but at the time of writing she/he was not willing to be dragged, hence Lestat's failure at this stage.

The central character of Interview with the Vampire, however, was also a product of the culture around Rice as she wrote and serves as an excellent example of the intricate relationship between individual and society. The novel was written in the 'questioning 70s' when Rice's "expression of crossing boundaries into a new realm of excessive, magnified experience would meet up with an intense cultural hunger for

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17 Michael Riley: Interview with Anne Rice: p.14

18 ibid: p.292

just such uninhibited introspection and transformation."[19] And despite the fact that the film version was not made until the 1990s, some of the ambiguities, about gender for instance, remain.

There is also an element to Rice's writing that seems to owe a great deal to the vampire tradition created by the Romantics. Louis is a handsome aristocrat and a lonely wanderer, cursed to walk the earth searching for the meaning of his existence. He is caught between two natures and is wracked with guilt. Louis is also a modern character, more modern, perhaps, than Caleb or Michael, the heroes of Near Dark and The Lost Boys, because they thought some kind of redemption was possible or that the status quo was worth returning to. Louis becomes, in the course of *his* quest, too far divorced from human society to think that. However, Louis seems to belong far more within the Romantic concerns of the early Nineteenth Century and their depiction of the "eternal and solitary wanderer, who had always an air about him of the mysterious and the supernatural and above all of destiny or tragic fate."[20] A concern that is mirrored in Louis' lostness, alienation and loneliness.

However, a reductive analysis of the creative process is not enough. Certainly, looking at the personal factors that led to the writing of Interview with the Vampire gives a degree of insight into the meaning of the work, and should by no means be discounted or ignored, but it is also possible to posit a connection to the archetypal realm that gives the work a deeper significance. It is not merely a question of why Anne Rice wrote the novel, but why so many continue to read it.

### *Symbolism: Vampires As The Unconscious*

Unlike many vampire stories, the world that Rice's vampires inhabit is an entirely self-referential one. There is no external character who can give a more normal or

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19 Katherine Ramsland: Prism of the Night: p.147

20 Peter Thorslev Jr: The Byronic Hero: p.23

societal perspective in Interview with the Vampire, except perhaps, for the Interviewer, but he too is ultimately drawn into the vampires' world. This is not a story about the pull between society and the individual or a story about the conflict between persona and Self, which the 1980s quest myth films illustrated very clearly, as did the 1979 Dracula where the heroine Lucy, having chosen the asocial vampire, was pulled back, against her will, into the patriarchal fold. There is no one to do that for Louis. Instead, the world the vampires inhabit is entirely self-contained and apart from everyday life. It is a world of symbols, not reality.

Symbols by their very nature contain oppositions, for they are both known (understood by ego consciousness) and unknown (containing elements from the unconscious both personal and collective). A symbol has connections in both realms and mediates between the two. The "symbol is the middle way along which the opposites flow together in a new movement."[21] All symbols hold the outward and the inward worlds in dynamic tension and mediate between them.

"A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign always has a fixed meaning because it is a conventional abbreviation for, or a commonly accepted indication of, something known."[22] The vampire is not simply a sign representing any one thing, for instance repressed masochistic or sadistic sexual leanings as the Freudian model suggests. Instead they can have many meanings, some of which can be unpicked, but never exhausted.

One of the important things to note about the vampire is that, as with symbols of transformation generally, opposition is in their nature. For instance, the post Nineteenth Century vampire has freedom from the petty concerns of the flesh

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21 C.G. Jung: CW6: para 443
22 C.G. Jung: CW5: para 180

(disease, age, pain) and yet is imprisoned within the corporeal form. They exist outside ordinary time and yet they are forever trapped within time, inhabiting a frozen moment, the moment when they died - there is no final transcendence for them. They have a fascination with humanity and yet are permanently separated from all humanity. For Anne Rice they are "a complex metaphor of seduction and submission to a higher mystery and power... and they are also the bridge to another realm because they were once human and still look human."[23] But perhaps most importantly and paradoxically, vampires are both dead and not dead.

The imagery of death is extremely central to the vampire myth,[24] but in relation to the modern vampire, this death is no longer an ending or culmination. It should be regarded in terms of a profound transformation: the death of something, in order to become something else. "Death can be understood as a very profound change, a change from which no-one knows how he or she will emerge."[25] In general it is possible to view the encounter with the vampire in the following terms: the ego self (the human/mortal hero figure) encounters a catalyst from the unconscious (the vampire figure). This change is then either accepted or fought for as "long as the conscious ego identifies with a particular ego-image, anything that threatens the endurance of that particular ego image will seem to threaten physical death..."[26]

In Interview with the Vampire however, death is merely the beginning and not the central focus. The section of the vampire myth that was previously the focus of the story, in Rice's version, is dealt with swiftly at the start. When he begins to tell the Interviewer his story, Louis acknowledges his two births: *"Shall we begin like David Copperfield. I am born, I grew up. Or shall we begin when I was born to darkness*

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23 Katherine Ramsland: Prism of the Night: p.145

24 See Paul Barber: Vampires, Burial & Death: for a detailed description of the very elaborate Eastern European apotropaics that surround vampires.

25 Jacoby, Kast & Reidel: Witches, Ogres & the Devil's Daughter: Encounters with Evil in Fairy Tales: p.97

26 James A. Hall: Jungian Dream Interpretation: p.52

*as I call it."* The story begins with his death and there are none of the halfway flirtings of the 1980s versions. Louis has been permanently and irreparably transformed into a vampire.

Having briefly examined the relationship of the author to the text, it is now appropriate to examine more closely the individual characters of the vampires to discover their more specific archetypal meaning and their relationship to the Self.

### *Symbolism: Vampires As Archetypal Constellations*

Erich Neumann points out "the emotional complexes of the personal unconscious can only be separated very incompletely from the archetypal contents that stand behind them"[27] and it is difficult to distinguish the personal from the collective, because the archetypal expresses itself *through* the individual. It is possible, however, to suggest more collective aspects to each of the vampire characters and how they relate back to Louis, who has been associated both with Anne Rice and the ego part of the psyche.

The vampires may all be personal symbols to Rice, but at the same time they also possess a more general significance and some of the characters can be related to particular archetypal nodes. This leads to an illustration of how different aspects of the psyche relate to each other. However, this should not under any circumstances be regarded as a simple *quid pro quo* equation, after all "archetypal patterns of the psyche are not to be grasped through straight-and-narrow argumentation but rather through an impressionistic gathering of aspects and themes until a figure emerges with a particular shape and a particular function."[28]

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27 Erich Neumann: Art & the Creative Unconscious: p.156

28 Robert Hopcke: A Guided Tour of the Collected Works of C G Jung: p.121

*Louis & Lestat*

Louis is the vampire of the film's title and the main character, and the character with whom the audience is invited to identify most closely. However, Louis is hardly a hero in the more conventional sense of a man of action or distinguished bravery. He is instead, as suggested, a hero in the mould of the late Eighteenth and early Nineteenth Centuries. Louis is a hero of sensibility, not of deeds. He is set apart from common men (even when still a mortal) because of his extreme sensitivity and the acuteness of his emotions. Louis is an extremely passive character, who is groping in the dark, who feels lost, and who is crippled with grief for his dead wife and child, and yet he is the figure around whom the story revolves. It is Louis who tells his story to the Interviewer.

Like Louis, Lestat also seems to fit very well into the domain of the Romantics, but Lestat is a hero of a different flavour. Lestat is not a hero of sensibility like Louis, instead he is of the 'larger than life' school. As Jung put it "What we seek in visible human form is not man, but the superman, the hero, or god, that quasi-human being who symbolises the ideas, forms and forces which grip and mould the soul."[29] Rice herself admitted this, saying of her film script "...Louis is the witness. Let Lestat be the hero."[30]

Of the two, Lestat is by far the more dynamic, even though, like Dracula, he is in relatively little of the film. Lestat has all of Byron's much vaunted natural aristocratic and cosmopolitan arrogance, as well as his fallen angel ambiguity and passionate amorality. Like the heroes of the Byronic mould, Lestat drinks deeply of life (quite literally in his case) and scorns the morals of mortal life, remaining unrepentantly guilty. Thus we find Lestat "exhibiting fiendish pleasure in cruelty, defiantly throwing off the bonds of humanity, cherishing the terrible secret of his unpardonable

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29 C.G. Jung: CW5: para 259

30 Michael Riley: Interview with Anne Rice: p.221

guilt, and facing heroically his inevitable damnation."[31] This is what the passive and grieving Louis must contend with.

Louis' story begins after the death of his wife and child. He wanted "*release from the pain of living*", and courted disaster and violent death in the river-front taverns. However, the mortal Louis is being watched by a vampire called Lestat. Lestat stalks Louis and then attacks him, drinking a substantial amount of his blood, leaving him "*somewhere between life and death*" on the banks of the Mississippi.

The way in which Lestat stalks Louis appears to relate to von Franz's description of how the unconscious brings itself to the attention of the conscious mind: before a new beginning of consciousness can emerge, a lowering of thresholds must happen. "When an important content is on its way up over the threshold of consciousness, as it approaches the ego complex it attracts libido to itself, leaving the ego to feel low, tired, restless and depressed until the content breaks through."[32] At this point, it appears as if Lestat represents affect - a feeling of intensity that intrudes against one's will. "An explosion of affect is an invasion of the individual and a temporary take over of the ego."[33]

The following night Lestat appears to Louis again and offers him the chance at a new kind of life. In his weakened state Louis does not attempt to fight Lestat, for he is stuck in a self destructive swamp of grief and despair, and Lestat is already exerting a power of fascination over Louis. He tells Louis that he has come to answer his prayers and he seems to understand the way that Louis is feeling: "*Life has no meaning any more, does it? The wine has no taste, the food sickens you. There seems no reason for any of it, does there? But what if I could give it back to you, pluck out the pain and give you another life?*" Lestat is apparently offering what

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31 Louis Bredvold: The Natural History of Sensibility: p.96

32 Marie-Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.135

33 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis: p.11

Louis longs for most, a way out of the blind alley that he finds himself in. He is offering Louis a new direction, under *his* direction as it were. Lestat pretends that Louis has the choice of whether to become a vampire or not, but it is not very clear just how free this choice is in reality. Perhaps the choice is for Louis to become a vampire, or die a true death. Louis chooses Lestat's Faustian bargain, possibly because he is already under Lestat's spell, as Lestat fully intended he should be, and to be moved or spellbound by something is to be possessed by something. This meeting offers both opportunity and danger.

There is great potential in Louis' transformation into a vampire. Lestat seems to be acting as a complex of the collective unconscious, "whose 'explosive charge' can act as an earthquake shattering everything around it; and yet this danger can also open up the possibility of a total creative transformation and renewal of the psyche."[34] Louis is changed and as he becomes a vampire he experiences a tremendous change in the acuteness of his sensory perceptions. He becomes in the words of his character "*a new-born vampire weeping at the beauty of the night.*" And Lestat welcomes him into this new life in death, ushering him into his first day's sleep (in a coffin) telling Louis "*When you awake I will be waiting for you, and so will all the world.*"

However, from the very first, the relationship between the two vampires is not an easy one. Lestat enjoys the good things in life - all the privileges of rank - and he revels in the luxuries of Louis' plantation home. He tells Louis that they are lucky to have such a home, and suggests, as he pours rat's blood into a goblet, that "*Such fine crystal shouldn't go to waste.*" Later he is furious with Louis when he burns down the house, shouting "*Perfect. Just burn the place, burn everything we own. Would you have us living in a field like cattle?*" Lestat is far from insensible to the finer things in life while Louis appears to remain indifferent, despite his new sensory awareness.

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34 Jolande Jacobi: Complex, Archetype, Symbol: p.29

Lestat tries to show Louis how to be a 'good' vampire. Lestat kills easily and without remorse, while Louis struggles not to take human life. First there is the tavern whore, from whom they both drink. Louis pulls up short, saying he will not kill her, but Lestat tells him that *he* has already done it. Next there are the two aristocrats. This time Lestat tells Louis that their victims are both murderers, thinking that this will make it easier for Louis to take their lives, but at the last minute, Louis kills their dogs instead. Finally there is the New Orleans whore whom Lestat takes 'fiendish pleasure' in tormenting, trying, unsuccessfully, to rouse Louis to a killing passion.

However, despite his new vampire status, it is clear that Louis' basic personality has not undergone a change, for in Rice's vampire mythology, the vampire life magnifies human nature, not only in their capacity for sensual stimulation and eroticism, but also in their capacity for despair. The vampires "bring with them into eternity their psychological baggage, and there is no escape from self."[35] Thus, despite having apparently escaped from the human world of suffering, Louis remains the same passionate man of feeling as he was when mortal. Consequently he is both attracted to and revolted by his new blood lust and hunger, both profoundly changed and yet, paradoxically not changed at all. He is still himself.

Although Lestat had taken Louis away from life, he does his best to persuade Louis to live his 'second' life to the full, to be more aggressive and predatory, to revel in his existence as Lestat himself does. But Lestat's nature is that of demon lover rather than as a true bridge to the Self and as such his offers are flawed - "possession by a personal complex, an emotional content, leads only to a partial transformation that overpowers consciousness and its centre, the ego."[36] A demon lover figure can act in a number of ways and what Lestat is striving to achieve with Louis and what he actually *does* accomplish are not the same thing. Although, Lestat is male (as Louis

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35 Katherine Ramsland: Prism of the Night: p.171

36 Erich Neumann: Art & the Creative Unconscious: p.156

is) it is still possible to view him as a contrasexual figure, bearing in mind Rice's comments on the subject, and her own developing relationship to her character, Lestat.[37]

Like contrasexual figures more generally, demon lover figures can act as guides, connecting the person one is (ego) with the person one may become (Self). However, a demon lover is shadow contaminated as the "fact that animus or anima act as a channel or avenue of communication between ego and unconscious can lead to a person's projecting his shadow via his animus or anima and hence experiencing in a partner that which he most fears and despises in himself."[38] They are, in fact, a distillation of everything that is unwhole and unbalanced in the psyche and one is drawn towards such a figure precisely because their one-sidedness offers a balance to our own. However, "evil can always be regarded as the starting point for good"[39] and they do have the capacity to lure their victims into becoming themselves. By their extreme nature they rouse and provoke the dead parts to life and assist in the maturation process: Lestat is as extreme in his joie de vivre as Louis is extreme in his passivity. Lestat represents the boldness and action that Louis lacks, and as Lestat tells his protégé "*Evil is a point of view.*"

At the same time, however, the one-sidedness of the demon lover can be a force for destruction or stagnation. "We just take what is on offer, all that promises ease... Violence ensues. .... We find ourselves in thrall to it, though it tortures us"[40] Louis cannot reconcile himself to Lestat's way of life, but at the same time, at least at this stage, he cannot face existence without him either and at this point in the film, Louis does not know any other immortals. As Lestat points out, when Louis loses his

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37 See above, *Anne Rice & the Vampire*
38 Andrew Samuels: Jung & the Post Jungians: p.213
39 Jolande Jacobi: Complex, Archetype, Symbol: p.21
40 Ann & Barry Ulanov: Transforming Sexuality: p.205-6

temper and attacks him *"But you can't kill me Louis. Life without me would be even more intolerable."*

von Franz suggests that an obsession has the potential to stay in the mind, consuming all other thoughts while at the same time it "sucks your blood, [and] takes away your psychic energy".[41] Louis is caught, just as he was in his mortal life, for however much there are differences between them, he and Lestat are also the same and that is what causes the conflict. Louis has the same desires as Lestat and is struggling against identifying with him. Jung describes identification as "sensuous feeling, or rather the feeling that is present in the sensuous state, is collective. It produces a relatedness or proneness to affect which always puts the individual in a state of *participation mystique*, a state of partial identity with the sensed object. This identity expresses itself in a compulsive dependence on that object."[42] Sensuous feeling is a major part of the vampire's attack, physical closeness and erotic possibility are contained within the vampire's bite, though it should be pointed out that this is an aspect of Rice's novel that, given the constraints of the medium, is played down in the film version.

So just as the demon lover can provoke their victims into life, they also have the potential to capture them like a fly in amber. "Identification with the stories of vampires and soul-thieves can result in a sense of being stuck, in an inability to proceed, a deadness where there is no way out, where life grinds to a halt - just as time ceases for those who are enchanted within the thorn-hedge of Sleeping Beauty."[43] Louis was trapped before Lestat's bite, but afterwards he is equally ensnared. Louis is still struggling against transformation.

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41 Marie-Louise von Franz: Patterns of Creativity Mirrored in Creation Myths: p.32

42 C.G. Jung: CW6: para 146

43 Caitlin Matthews: In Search of Woman's Passionate Soul: p.133

Lestat should be regarded as a demon lover figure to Louis' beleaguered ego position, embodying qualities that Louis lacks e.g. a passion for life (both literal and metaphorical); boldness; decisive action and a sensual delight in the physical world. However, like the demon lover that he is, Lestat is unwhole, unbalanced, knowing only one way of being. Lestat was the catalyst for the start of change, he was an agent provocateur, representing activity and dominance, but by himself, Lestat is not enough to promote a profound change in attitude within Louis.

*Louis & Claudia*

After their quarrel over the New Orleans whore, whom Louis refused to kill and whom Lestat eventually disposed of, Louis runs away into the city. He wanders into a poor area where plague has been devastating the population and finds a young girl sitting beside her mother's corpse. He is attracted by her innocence, and it is thus Lestat finds him, feasting on a child. Lestat is delighted and makes fun of his fellow vampire. Louis runs away once more, going back to living on the blood of rats. But Lestat is not prepared to let matters rest and he finds Louis and apologises, telling him "*I have a gift for you*" and admitting that Louis might want "*company more congenial than mine.*"

The gift that Lestat has for Louis is the girl that Louis had attacked. Lestat turns her into a vampire, and introduces a new dimension into their relationship. Out of their situation of conflict arises the "irrational third"[44] And with the creation of Claudia, as they call the child, a new era of domestic contentment is ushered in. Lestat tells her that Louis was going to leave him, but now that she is here, he will not. Claudia appears to embody that which they lacked and binds them more closely together.

A Freudian reading of Claudia renders her as the "infantilized woman" who is "the oedipal configuration of a patriarchal culture that structures the feminine as both

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44 C.G. Jung: CW 9i: para 288

object of desire and object of horror."[45] Rice herself declared that Claudia "is the embodiment of my failure to deal with the feminine. She is woman trapped in a child's body. She's the person robbed of power"[46] But she has also suggested that her approach to the gender roles of her vampire characters is not an 'either/or' one. Indeed she has gone so far as to suggest that "the new vampire is brought over into a dramatically changed existence with a gender free perspective."[47] Much has certainly been made, for instance, of the supposedly homoerotic overtones in the book and the film, with regard to the relationship first between Louis and Lestat, then Louis and Armand. Anne Rice had certainly not envisaged it in such a black and white way suggesting that "75% of my audience doesn't perceive these books as a gay allegory."[48] In interviews the film's director, Neil Jordan, was often asked about this issue, but his response was to play it down. "...these guys are beyond sex. Their lust is for blood. Yet it's a very erotic movie"[49] or in Premiere Magazine "because they're vampires, everything becomes sexual but they don't actually have sex."[50]

Certainly, Claudia can be regarded as a disempowered feminine figure, much like Mina Van Helsing, the dutiful daughter in Badham's Dracula, but this is not the only possible reading. Instead of (or perhaps as well as) embodying the feminine, Claudia can also be viewed as an archetypal image of the child, which has hermaphroditic or uniting qualities. Within the context of the story, this certainly seems to be a more fruitful reading, though it should be borne in mind that archetypes are rarely discrete entities and are usually contaminated by each other.

The child archetype is a "personification of vital forces quite outside the limited range of our conscious mind..." And in relation to ego-consciousness it is a powerful

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45 Hodges & Doane: "Undoing Feminism in Rice's Vampire Chronicles" in Modernity & Mass Culture: James Naremore (Editor) p.160

46 Katherine Ramsland: Prism of the Night: p.154

47 ibid: p.148

48 Michael Riley: Interview with Anne Rice: p.269

49 Neil Jordan quoted in Vanity Fair October 1994: p.87

50 Neil Jordan quoted in Premiere November 1994: p.68

symbol which "paves the way for a future change of personality.... It is ...a symbol which unites opposites; a mediator, bringer of healing, that is, one who makes whole."[51] The child archetypal image is also connected to the ego in the sense that the child is sometimes the forerunner of the hero (who is usually taken as representing ego consciousness in myths and stories), a divine child (like Hercules) possessed of unusual gifts, talents or insights at an early age.

Initially, Claudia's main attribute is innocence. Unlike the tortured and torn Louis, she is too young to know that killing is wrong. After disposing of the chambermaid, for instance, she sweetly tells Lestat that she wants some more. There follows a 'light-hearted' montage of events depicting the vampires' new life together, where Claudia kills her dress-maker who had cut her finger, and then her piano teacher because he was annoying her. Claudia has none of Louis' reserve about taking life and embraces Lestat's predatory techniques. One sequence shows Lestat and Claudia disposing of an entire family. "The "child" is all that is abandoned and exposed and at the same time divinely powerful."[52] And she plays on this appearance, killing those mortals who believe the facade and seek to care for her (like the child vampire Homer in Near Dark).

The image of the child can present to the individual's mind an image charged with aspects of the psyche which were split off long ago during the first part of the individuation process - the child compensates for the spontaneity and contact with the unconscious that has been abandoned. At this stage Claudia is "enlivening, charming and refreshing"[53] full of *joie de vivre*, able to relate to both Lestat *and* Louis' perspectives. She takes from both of them, learning savagery from Lestat (how to be vampire), and refinement from Louis (how to be a human). The "child motif has a compensatory function. Its purpose is to correct the disassociation of the adult

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51 C.G. Jung: CW9i: para 278
52 ibid para 300
53 Robert Hopcke: A Guided Tour of the Collected Works of C G Jung: p 108

conscious mind from instinct."[54] At this point in the film, it seems as if all is in balance and perhaps Claudia will be able to maintain the relationship between the conscious (Louis) and the unconscious (Lestat).

This respite, however, proves to be impermanent. It becomes clear that Claudia is no longer a child, she only has the appearance of being a child, and though for a time she can carry the mediating function, she is trapped by the same difficulty of transformation and non-transformation as is Louis. Gradually she becomes aware that she is not changing, not growing up into a woman, and with that awareness comes rage. Even though Claudia cannot physically grow, as children normally do, "child" can also mean "something evolving towards independence"[55] which is something she *can* do. Claudia discovers that Lestat was responsible for her condition and when he torments her about her lack of 'womanly' attributes, Claudia prepares to detach herself from her origins and seek greater independence.

"The child can be a hero bringing light, enlarging consciousness, or a demon of darkness and death."[56] Claudia is a vampire child and it is possible to suggest that she is both, representing one aspect to Louis (enlarger of consciousness) and the other to Lestat (agent of death). Claudia plots to take her revenge upon Lestat - offering him drugged blood and then cutting his throat. Louis is at first appalled, but then sides with Claudia, helping her to dump Lestat's body out in the swamp and planning their escape to Europe. The child archetypal image can be associated with the promise of the future, but as mentioned, Claudia is not a true child, in fact she is dead, hence her two functions. However it is still possible to suggest that, to Louis, she represents "an anticipation of future events"[57] for she does draw Louis away from Lestat and into a

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54 John Izod: The Films of Nicholas Roeg: p.79
55 C.G. Jung: CW9i: para 287
56 John Izod: The Films of Nicholas Roeg: p.80
57 C.G. Jung: CW9i: para 278

new journey. Claudia is a strange mixture of darkness and light; a mixture of endings and the beginnings of a new perspective.

*Louis, Armand & Santiago*

Louis and Claudia set out for Europe in search of other vampires and answers to the reason for their vampire existence. Their journey takes them all over the 'old country' and leads them eventually to Paris. Here they finally encounter the other immortals they have been searching for. These vampires run the Théâtre de Vampires, staging masquerades which fool their mortal audiences into thinking that they are merely actors. Louis and Claudia are taken to meet Armand, the vampire who is the *de facto* leader of the Parisian vampires. Louis is at first delighted about this, for Armand seems to be in possession of the answers to the meaning of the vampires' existence for which Louis has been searching.

Armand is different in character from Lestat and Claudia. He is older than either of them and he appears to be far more detached and free from emotion. While they both plunged into the 'whirl and rush of humanity', taking life as they wished, Armand appears to stand apart from it. He is a vampire who is *"powerful, beautiful and without regret."* He seems to possess distance and knowledge. In this respect, despite the fact that Armand physically looks no older than Lestat or even Louis himself, in function, he can be seen as related to the wise old man archetypal image .

The wise old man is sometimes called the archetype of spirit and is usually the personification of wisdom and knowledge. It is a figure which is common in fairy tales and dreams and "always appears in situations where insight, understanding, good advice, determination, planning etc. are needed but cannot be mustered on one's own resources."[58] This figure "pierces the chaotic darkness of brute life with the light of

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58 ibid: para 398

meaning..." He is "the enlightener, the master and teacher, a psychopomp"[59] Initially Armand seems to represent these aspects to Louis, although his first response to Louis' questions is to tell him that there are no answers. However his lack of answers still dangles the possibility of knowledge before Louis. During their second conversation, Louis reminds Armand that he said there were no answers. Armand replies "*But you asked the wrong questions.*"

Louis seems to have reached yet another moment of transition. Claudia has been his companion for many years, but now that is all she can offer him, companionship, while Armand is possessed of the new glamour of potential enlightenment. The figure of the wise old man has been considered particularly important to persons such as initiates or novices in transitional states. The effect of such images is that "because one is convinced such a figure has attained a higher state of consciousness, the possibility of achieving it is established and, consequently, one has confidence that he himself can make the transition in their company."[60]

"The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea....can extricate him."[61] The knowledge of the wise old man compensates for the hero's deficiency. Sometimes all they do is force the hero to confront the situation, and impose purposeful reflection upon it. Armand certainly sets out for Louis his main dilemma: "*The world changes, but we do not. Therein lies the irony that finally kills us.*" But Armand seems to hold out the promise of further revelation and Louis leaves him saying "*I felt a kind of peace at last. I had found a teacher, I knew now, that Lestat could never have been. I knew knowledge would never be withheld by Armand. It would pass through him, as through a pane of glass.*"

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59 ibid: para 77

60 Robert Hopcke: A Guided Tour of the Collected Works of C G Jung: p.89

61 C.G. Jung: CW9i para 401

But Louis' moment of contentment is short-lived, for amongst the Parisian coven is another vampire who is not so well disposed towards him. Santiago (Stephen Rea) is the first of the Parisian vampires that Louis encounters. Santiago is dressed the same as Louis, and mimics his movements, then makes fun of him, knocking off his hat, and prompting Louis to lose his temper and shout "*Buffoon!*" Santiago seems to be the director of the Théâtre de Vampires' masquerades, in control of what happens on stage, although he must give way to Armand who is the unofficial leader of these vampires. It is Santiago who overhears Louis thinking of Lestat, and tells him that killing other vampires is the only crime amongst their kind. And it is Santiago who is behind the murder of Claudia, for she is judged to be responsible for Lestat's death.

Santiago is a fairly minor character in the film, but he is an important one, and he seems to be close to the shadow, or the Trickster figure, like the Norse Loki or the Greek Hermes, which are collective figures in that they act outside societal norms. They disturb and upset the normal order, sometimes for good and sometimes for evil. Santiago appears at a moment when Louis might be settling down once more and accepting a new companion. However "...for the Trickster figure to be active means that a calamity has happened or a dangerous situation has been created.... With the emergence of the symbol, attention is called to the original destructive unconscious state but it is not yet overcome."[62] The Trickster is untrustworthy but altogether necessary. He is capricious, powerful (but not all-powerful), incomprehensible in his whims, and baffling. Like the shadow, to which the Trickster is closely related, the Trickster contains qualities that are awkward and perhaps destructive when they are unconscious, but which can be valuable if they are made conscious and developed. The shadow is not only necessary for wholeness but capable of yielding treasure, and the shadow and the Trickster are not necessarily always an opponent. Lestat naturally has shadow qualities, but Santiago is even less ambiguous than Lestat and he very definitely does not have Louis' best interests at heart.

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62 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis: p.152

Santiago certainly has the "fondness for sly jokes and malicious pranks"[63] associated with the Trickster and he acts with genuine and almost inexplicable malice towards Louis and Claudia. During their first meeting, Santiago only stops teasing Louis when Armand calls him off, and he is utterly unrepentant and even indifferent to Louis' grief over Claudia's murder. It is Santiago whom Louis kills by his own action, as he never did with Lestat. In the end it is Santiago who provokes Louis to action and movement, not Lestat, Claudia or Armand.

Once Claudia has been murdered at Santiago's behest, Louis, driven by a new anger, is no longer the passive person he was, letting despair trap him. He acts swiftly and decisively. He breaks into the theatre near dawn and sets fire to it while the vampires are sleeping and kills any who wake up, including Santiago. He leaves the theatre just as the sun is rising, apparently indifferent to his own fate, but is rescued by Armand, who now wishes Louis to become his companion through the centuries.

Fire is a dominant image cluster in the film, and it bears closer scrutiny, for in the film, it is exclusively associated with Louis. Three times, when driven to the edge, Louis fights back with fire: his plantation house, the vampires' house in New Orleans and finally the Thèâtre des Vampires in Paris and it seems to mark Louis' times of transition from one demon lover to another.

The symbolism of fire illustrates very well Louis' dual vampire nature and the conflicts that he suffers. Fire is a living element with opposing associations: it warms and illuminates, and it purifies, erasing the blemish of sin. It signifies vital force, potency and enlightenment. It is association with the hearth, which was the centre of the home and family. For the medieval alchemists, fire was the agent of transmutation, and similarly in Christian symbolism, fire can represent the process of

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63 C.G. Jung CW9i para 456

humanity's transformation into spiritual beings, scorching out the impure and leaving the pure. Fire can represent both regeneration and destruction; the divine or the demonic; the 'tongues of fire' of the Holy Spirit, or the 'fires of hell' consuming lies, ignorance and illusion.[64]

It seems that all three times, Louis wishes to cleanse the properties he is burning, using fire to devour created things and return them to their original state. He uses that which should give warmth and light to his home to destroy his home, something which ought to be good is turned to evil, perhaps as he himself has been. He wishes to drive out the evil of the vampires, yet in doing so he is really only destroying that which he loves and desires - his plantation home and scene of his mortal life; the home he shared with Claudia and Lestat; and the Parisian vampires that he so assiduously sought across the world and all possibility of getting answers from them. Louis wishes to cleanse and yet he only destroys, perhaps because he feels he is in hell already. He has vital force for he is alive as a vampire, but he is dead as a human being and (in his world view) beyond all possibility of redemption.

There is a final decision to be made by Louis. As indicated above, Armand wishes Louis to become his companion. However, through the events where Claudia is abducted and killed, Armand's less favourable characteristics have become clear. The Old Man usually represents "knowledge, reflection, insight, wisdom, cleverness and intuition..."[65] But like all archetypes, there is a negative, unfavourable side to balance the positive. The magicians of folktale and myth could be helpful or malicious, (Merlin in the Arthurian myth cycle for instance), or the healer who could also be a maker of poisons or a murderer. Armand certainly does not possess the moral qualities usually associated with the wise old man.

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64 Hans Biedermann: Dictionary of Symbolism: p.129ff; John Baldock: The Elements of Christian Symbolism: p.93 and J C Cooper: An Illustrated Encyclopaedia of Traditional Symbols: p66ff

65 C.G. Jung: CW9i: para 406

Armand is working to his own agenda and he is a fake. Although he appears to be offering something *to* Louis, in reality it is the reverse and he wishes something *from* Louis. Armand covets Louis, covets his sensitivity and sorrow, and seeks, through Louis, to rediscover his own emotion. He is jealous and possessive and although he wants Louis as his companion, he did not want Claudia as part of the deal. Although not directly responsible, he is complicit in Claudia's murder. He begins to tell Louis that he had nothing to do with her death, but Louis cuts him off. He knows that he did. Armand rescued Louis, and left Claudia to the mercies of the other vampires.

Armand, like Lestat and Claudia before him, is tainted and is only a partial answer to Louis' situation. He is another demon lover and his help proves even more passing and ephemeral than Lestat's and Claudia's had been. Armand cannot help Louis' existential angst, and he had nothing to offer Louis, other than his own detachment, which Louis does not want. When Armand offers to teach Louis his indifference, Louis replies "*What if it is a lesson that I don't care to learn? What if all I have is my suffering, my regret?*" And for the first time Louis chooses to leave his demon lover of his own free will. Armand swears that he did not know that Claudia was to be killed, but Louis knows that he did. Louis is no longer being fooled by his demon lovers and has finally attained the courage to go out on his own.

Louis ultimately returns to New Orleans where he encounters a sadly dissipated Lestat who, despite apparently having been killed twice, is still living, albeit in squalor. Louis has gained in strength, while Lestat (perhaps unsurprisingly) has weakened. Lestat asks Louis to stay with him, but Louis has no need of this Lestat, or at least has no interest in revitalising him. Lestat tells him, perhaps in defiance of evidence to the contrary. "*You always were the strong one.*"

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Louis had three demon lovers, figures that reflected constellations of specific archetypal contents: Lestat, Claudia and Armand, all of whom had qualities that the Louis lacked. Lestat erupted into Louis' life and drew him into the vampires' world, and tried to show him vigour and passion but failed, and had to introduce Claudia into the equation. Claudia tried to mediate between Louis and Lestat, to hold the two opposing dynamics in tension, but failed, removed Lestat from the scene and led Louis towards Armand. In contrast to Lestat, Armand tried to interest Louis in dispassion and detachment, but was instead drawn to Louis' over-sensitivity and pain. Indeed, in all cases it can be suggested that the attraction was mutual.

There is a quest structure here, although it does not end in the usual way. It begins with "a lowering of the level of conscious energy - the ego fails, the identity is lost, meaning fades, life grows stale. Under such conditions, unconscious contents may draw the individual down to their own depths.... ."[66] There the ego encounters various constellations of archetypal content and (usually) restructures itself. Louis was fascinated and provoked by each of his companions in turn, even though he ultimately rejected them, for they were in themselves "fragmentary and partial personalities in need of other aspects before they can qualify as fully human."[67] Perhaps it should be suggested that the four characters require each other and it is only together with Santiago that they represent a totality of Self. What this narrative does with regard to the path of individuation, is to map out a number of attitudes or ways of being that Louis, or the ego, might choose.

In the vampire narratives considered in previous chapters, the advent of the vampires led to trials and tribulations for the hero, with the vampires performing the fairly traditional role of menace from the unconscious. The hero is initially attracted to this alternative way of being, but ultimately contends with and rejects it. The hero finds a

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66 Richard M. Gray: Archetypal Explorations: p.122

67 ibid: p.105

new balance, a new persona, a new way of being within the established social order. 'Normality' is *restored*, real life comes back. And this is depicted as being a desirable thing.

However, in Interview with the Vampire the vampires are not mysterious figures from the unconscious, threatening the conscious realm. Rice's vampires bring something entirely different to the heroes and heroines, a more permanent transformation. They offer an entirely new way of life, the vampire's life, and a *new* normality is created, rather than a restoration of the old. In Interview with the Vampire, Lestat leads Louis out of his old life, into a new quest. Claudia and Armand figure in it, but the quest ultimately leads back to Lestat, not to Louis' old life. For the vampire twice-born, nothing *can* be restored. There can be no retreat once the transformation is complete, and the only way is forward.[68]

In the end, Louis simply wanders off into the night alone, perhaps content to remain as he is. Individuation can be described as a "circumambulation of the Self as the centre of the personality."[69] Louis explores other possible futures, but ultimately does not wish to be changed. This is a very unusual ending for a quest story, but Louis is a very unusual hero, for characters who get trapped or remain in the underworld are *not* usually heroes, but examples of failure. It is in the journey to the archetypal realm that self definitions are created or recreated for good or ill, but it is not until one returns to the world of light that one discovers whether one has found the 'treasure hard to attain' or 'the poison of poisons'.

Louis is a vampire, he is undead. For him, there is no return to the world of light, and as discussed above, "the novel absorbs into itself the horror of rending loss and the

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68 In this context, Near Dark takes a final and ultimately unsatisfying step backwards when Mae is re-transformed back into a mortal. See above *Descent & Return.*

69 Samuels, Shorter & Plaut: A Critical Dictionary of Jungian Analysis: p.76

collapse of ultimate meaning"[70] much of which is translated into the film version. It is a story about grief, and to answer the riddle of Louis' non-transformation, one can do little more than relate the ending to Rice's experience that precipitated the writing of the novel. Still mourning her daughter, perhaps Rice could not bring herself to allow Louis out of that grieving milieu, for to do so would have meant admitting that her daughter was truly dead and letting her go.

There is a sting in the film's tail, however, that is not there in the novel. Lestat, last seen languishing in New Orleans, now appears, hitching an uninvited ride in the Interviewer's car. Lestat is now rejuvenated and revitalised and ready to offer the mortal young man the same deal as he had offered Louis, three hundred years previously. This section of the story belongs to The Vampire Lestat, Rice's sequel to Interview with the Vampire, (where, in fact, the journalist went to New Orleans to seek out Lestat), but it appears to be a nod in the direction of other possibilities, or a suggestion that the contents of the unconscious can never be fully or permanently eradicated. The process of individuation involves constant transformation and reappraisal, and can never be completed.

The vampires in Interview with the Vampire illustrate the malleable and multifarious nature of the symbol. Within one framework, Rice captured the essence of the quest myth structure (even if the ending is unusual), and how the vampire can be used to personify both the unconscious itself *and* various archetypal constellations.

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70 Katherine Ramsland: Prism of the Night: p.144

# Conclusion

## Conclusion

*Vampire: One of the most unique beings in the world, surviving from the darkest times in history, existing for millennia among mortals...*[1]

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Jung's theory of the psyche, in line with current ideas about biological systems, suggested that the psyche "is a self-regulating system that maintains its equilibrium just as the body does."[2] He also said that the "fundamental mistake regarding the nature of the unconscious is probably this: it is commonly supposed that its contents have only one meaning and are marked with an unalterable plus or minus sign."[3] The languages and modes of expression in 'fantasy', which includes vampires, seems to lend itself to the workings of the unconscious realm. Fantasy can be said to give the same kind of compensatory imagery as dreams. This thesis has attempted to explore the multifaceted nature of the vampire myth, within European and Western culture, looking for a range of different meanings for this complex and enduring image. The vampire in the Twentieth Century has proved to be a particularly rich source of study.

Generally speaking there are a number of important image strophes associated with the vampire mythos. The opposition between night and day, or between the vampire's nocturnal, immortal world, and the mortal's daylight world, can also be characterised as an opposition between the conscious socially adapted persona and the unadapted asocial, unconscious. In later films, an opposition between patriarchal and apartriarchal ways of being is also highlighted. Jung said that the unconscious itself is a completely neutral entity.[4] This is true, but as suggested above, the 'moral' quality connected with each of these realms depends upon the collective moral values prevalent at any particular historical moment.

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1 Matthew Bunson: Vampire: The Encyclopaedia: p.262
2 C.G. Jung: CW16: para 330
3 C.G. Jung: CW16: para 330
4 C.G. Jung: CW16: para 329

Another image strophe very intimately connected with the vampire mythos is that of death. However, as in the Tarot deck, death here does not represent actual physical death or an ending, but instead represents profound change. Death from a vampire's bite is represented as change into a different kind of existence, death is represented as transformation of different kinds. It is a literal, physical transformation, but it is also a psychological transformation, or the start of a new orientation.

These image strophes show up in all vampire narratives, but they can also be associated with particular groups of vampire images, which align themselves to different archetypal nodes.

The first archetype that was associated with the vampire was the shadow. The shadow represents that which is not admissible by the conscious mind, either of the individual or of a society. This was the vampire of Eastern Europe, responsible for epidemics of plague and misfortune. This vampire was less than human, an antisocial creature, and a scapegoat. This vampire was ruthlessly exterminated and destroyed without a shred of sympathy.

In the early Nineteenth Century, the Romantics, building on a number of literary traditions, drew the vampire towards the contrasexual archetype, although they did not excise the shadow associations from it entirely. Lord Ruthven was a heartless seducer and murderer of young society maidens, and the original Count Dracula cut a destructive swathe through young Victorian womanhood, while later Counts wooed and charmed their brides with promises of immortal love. The evolution of these vampires articulated a relationship between the female individual and their society. These vampires are increasingly apatriarchal, suggesting other ways of being not constricted by culturally defined notions of femininity. Despite arousing understanding and empathy, these vampires are also destroyed.

In the later Twentieth Century, vampire narratives, like many horror narratives generally, have become quest myths, a hero's descent to the underworld to face his demons (given literal form) and emerge triumphant, ready to take his place in society. These vampires are initially attractive, as they exist outside society's strictures. The girl vampire must be rescued like Eurydice from the underworld. These vampires are removed from the daylight world of social adaptation.

There is, however another kind of vampire quest in the later Twentieth Century. Interview with the Vampire presents a different environment in which the vampire lives. This milieu removes the mortal world from view, and here, the vampires interact only with each other. They represent the contents of the collective unconscious and together make up a picture of a single psyche. There is no closure here, these vampires are not destroyed but continue in shifting associations with each other and the mortal world. These vampires are powerful, glamorous and murderous.

Many vampires may have begun life as a series of symbols for individuals, For instance, for Polidori, Lord Ruthven may have been a demonised Byron. For Stoker too, Dracula may have had connections with Henry Irving (the actor Stoker managed), but the vampire also struck a chord with others. Vampires are both personal *and* collective cultural figures, which appear to skirt the boundaries of society, and their nature very much depends upon how those boundaries are perceived by society itself. In reactionary times, the Victorian period, or perhaps the 1980s, vampires are seen as a threat to society: vampire is synonymous with evil. In more progressive times, the 1970s or the 1990s, perhaps, society is less sure that what lies 'beyond the forest' is necessarily evil.

Within the compass of the vampire myth lie *bildungsroman* quest myths about the first part of the individuation process; fables of individuation, both successful and not;

and the vampire underworld can also be a self expression of the unconscious in general. The vampire consequently reflects the idea that the shadow and the contrasexual other can be both bad and good, a demon lover or the bridge to a new orientation of Self.

The key to the protean nature of vampire imagery lies within the conscious attitude of the observer. "The figure works, because secretly it participates in the observer's psyche and appears as its reflection, though it is not recognised as such. It is split off from his consciousness and consequently behaves like an autonomous personality."[5] Jung said this of the Trickster archetype, but it could equally well be applied to the vampire. If this is true, then it is likely that as humanity evolves and changes, the vampire, sometimes lighter, sometimes darker than us, will continue to be our close companion.

5 C.G. Jung: CW9i: para 484

# Appendix

# Table of Character Permutations in Dracula Films

| The Novel | Dracula (1931) | Dracula (1958) | Dracula (1979) | Dracula (1992) |
|---|---|---|---|---|
| **Lucy Westenra** | **Lucy Westenra** | **Lucy Holmwood** (Arthur's sister) | **Mina Van Helsing** (Dr Van Helsing's daughter) | **Lucy Westenra** |
| **Mina Murray** | **Mina Seward** (Dr Seward's daughter) | **Mina Holmwood** (Arthur's wife) | **Lucy Seward** (Dr Seward's daughter) | **Mina Murray** |
| **Dr John Seward** (Lucy's suitor) | **Dr John Seward** (Mina's father) | **Dr John Seward** (Family doctor) | **Dr John Seward** (Lucy's father) | **Dr John Seward** (Lucy's suitor) |
| **Dr Van Helsing** (friend & teacher of Dr Seward) | **Dr Van Helsing** (friend & colleague of Dr Seward) | **Dr Van Helsing** (friend & colleague of Dr Seward) | **Professor Van Helsing** (Mina's father) | **Dr Van Helsing** (friend & teacher of Dr Seward) |
| **Arthur Holmwood** (Lucy's fiance) | - | **Arthur Holmwood** (Lucy's brother and Mina's husband) | - | **Arthur Holmwood** (Lucy's fiance) |
| **Jonathan Harker** (Mina's fiance) | **Jonathan Harker** (Mina's fiance) | **Jonathan Harker** (Lucy's fiance) | **Jonathan Harker** (Lucy's fiance) | **Jonathan Harker** (Mina's fiance) |

# Appendix

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| Maturin, Charles | **Melmoth the Wanderer** | Lincoln: University of Nebraska Press (1820) 1961 |
| McKee Charnas, Suzy | **The Vampire Tapestry** | USA: Simon & Schuster 1980 |
| Newman, Kim | **Anno Dracula** | GB: Simon & Schuster 1992 |
| Quinn Yabro, Chelsea | **Hotel Transylvania** | New York: St Martin's Press 1977 |
| Quinn Yabro, Chelsea | **The Palace** | USA: St Martin's Press 1978 |
| Pierce, Meredith Ann | **Dark Angel** | New York: Tom Doherty Associates 1982 |
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| Radcliffe, Ann | **The Mysteries of Udolpho** | Oxford: Oxford University Press (1794) 1980 |
| Rice, Anne | **Interview with the Vampire** | GB: Raven Books 1976 |
| Rice, Anne | **The Vampire Lestat** | GB: Futura Books 1985 |
| Rice, Anne | **Queen of the Damned** | GB: Mcdonald & Co (Publishers) Ltd 1988 |
| Rice, Anne | **Tale of the Body Thief** | GB: Chatto & Windus 1992 |
| Rice, Anne | **Memnoch the Devil** | GB: Chatto & Windus 1995 |
| Rice, Anne | **Pandora** | GB: Chatto & Windus 1998 |
| Rice, Anne | **Armand** | GB: Chatto & Windus 1998 |
| Somtow, S. P. | **Vampire Junction** | New York: Berkeley 1985 |
| Somtow, S. P. | **Valentine** | New York: Tor 1992 |

| | | |
|---|---|---|
| Stoker, Bram | **Dracula** | GB: Wordsworth Editions Ltd (1897) 1993 |
| Tarantino, Quentin | **From Dusk to Dawn (Screenplay)** | London: Faber & Faber Ltd 1996 |
| Warrington, Freda | **A Taste of Blood Wine** | London: Pan Books Ltd 1992 |
| Warrington, Freda | **A Dance in Blood Velvet** | London: Pan Books Ltd 1994 |

## Filmography

### Main films cited

*NOSFERATU: A SYMPHONY OF HORRORS*
(1922)

| | |
|---|---|
| **Production Company** | Prana-Film |
| **Producer** | Albin Grau & Enrico Dieckmann |
| **Director** | F.W. Murnau |
| **Screenplay** | Henrik Galeen |
| | |
| **Principle Cast** | |
| Count Orlock | Max Schreck |
| Hutter | Gustav von Wangenheim |
| Ellen | Greta Schroeder |
| Knock | Alexander Granach |

*DRACULA*
(1931)

| | |
|---|---|
| **Production Company** | Universal |
| **Producer** | Carl Laemmle Jnr |
| **Director** | Tod Browning |
| **Script** | Garret Fort |
| | |
| **Principle Cast** | |
| Count Dracula | Bela Lugosi |
| Renfield | Dwight Frye |
| Van Helsing | Edward Van Sloan |
| Mina | Helen Chandler |

*DRACULA*
(1958)

| | |
|---|---|
| **Production Company** | Rank/Hammer |
| **Producer** | Anthony Hinds |
| **Director** | Terence Fisher |
| **Screenplay** | Jimmy Sanster |
| | |
| **Principle Cast** | |
| Count Dracula | Christopher Lee |
| Arthur Holmwood | Michael Gough |
| Professor Van Helsing | Peter Cushing |
| Mina | Melissa Stribling |
| Lucy | Carol Marsh |

*DRACULA*
(1979)

| | |
|---|---|
| **Production Company** | Universal/Mirisch |
| **Producer** | Marvin Mirisch & Tom Pevsner |
| **Director** | John Badham |
| **Screenplay** | WD Richter |
| | |
| **Principle Cast** | |
| Count Dracula | Frank Langella |
| Professor Van Helsing | Laurence Olivier |
| Lucy Seward | Kate Nelligan |
| Jonathan Harker | Trevor Eve |
| Mina Van Helsing | Jan Francis |
| Dr Seward | Donald Pleasance |

*BRAM STOKER'S DRACULA*
(1992)

| | |
|---|---|
| **Production Company** | Columbia Pictures/American Zoetrope |
| **Producer** | Francis Ford Coppola, Fred Fuchs & Charles Mulvehill |
| **Director** | Francis Ford Coppola |
| **Screenplay** | James V. Hart |
| | |
| **Principle Cast** | |
| Count Dracula | Gary Oldman |
| Professor Van Helsing | Anthony Hopkins |
| Jonathan Harker | Keanu Reeves |
| Mina Murray | Winona Ryder |
| Lucy Westenra | Sadie Frost |

*THE LOST BOYS*
(1987)

| | |
|---|---|
| **Production Company** | Warner Bros. |
| **Producer** | Harvey Bernhard |
| **Director** | Joel Schumacher |
| **Screenplay** | Janice Fischer, James Jeremias, Jeffrey Boam |
| | |
| **Principle Cast** | |
| Michael | Jason Patric |
| David | Kiefer Sutherland |
| Sam | Corey Haim |
| Lucy | Dianne Wiest |
| Max | Ed Herrmann |

*NEAR DARK*
(1987)

| | |
|---|---|
| **Production Company** | Entertainment/Scotti Brothers |
| **Producer** | Steve-Charles Jaffe |
| **Director** | Kathryn Bigelow |
| **Screenplay** | Eric Red & Kathryn Bigelow |
| | |
| **Principle Cast** | |
| Caleb | Adrian Pasdar |
| Mae | Jenny Wright |
| Severin | Bill Paxton |
| Jesse | Lance Henriksen |
| Diamondback | Jenette Goldstein |

*INTERVIEW WITH THE VAMPIRE*
(1994)

| | |
|---|---|
| **Production Company** | Warner Bros. |
| **Producer** | David Geffen & Stephen Woolley |
| **Director** | Neil Jordan |
| **Screenplay** | Anne Rice |
| | |
| **Principle Cast** | |
| Louis | Brad Pitt |
| Lestat | Tom Cruise |
| Claudia | Kirsten Dunst |
| Armand | Antonio Banderas |
| Santiago | Stephen Rea |

***Other films consulted***

| ***Film*** | ***Director*** | ***Release*** |
|---|---|---|
| **The Addiction** | Abel Ferrera | 1995 |
| **Black Sunday** | Mario Bava | 1960 |
| **Blacula** | William Crain | 1972 |
| **Blade** | Stephen Norrington | 1998 |
| **Blood Of The Vampire** | Henry Cass | 1958 |
| **Blood Ties** | Jim McBride | 1991 |
| **Captain Kronos - Vampire Hunter** | Brain Clemens | 1972 |
| **Count Dracula (BBC Television)** | Phillip Saville | 1978 |
| **Countess Dracula** | Peter Sasdy | 1971 |

| | | |
|---|---|---|
| **Cronos** | Guillermo del Toro | 1992 |
| **Daughter Of Darkness** | Stuart Gordon | 1990 |
| **Dracula A.D. 1972** | Alan Gibson | 1972 |
| **Dracula Has Risen From The Grave** | Freddie Francis | 1968 |
| **Dracula Prince Of Darkness** | Terence Fisher | 1965 |
| **Dracula Rising** | Fred Gallo | 1993 |
| **Fearless Vampire Killers** | Roman Polanski | 1967 |
| **Fright Night** | Tom Holland | 1985 |
| **Fright Night Part 2** | Tommy Lee Wallace | 1988 |
| **From Dusk To Dawn** | Roberto Rodriguez | 1996 |
| **Graveyard Shift** | Gerard Ciccoriti | 1987 |
| **The House That Dripped Blood** | Peter Duffell | 1970 |
| **The Hunger** | Tony Scott | 1983 |
| **Innocent Blood** | John Landis | 1992 |
| **Kiss Of The Vampire** | Don Sharp | 1962 |
| **Love At First Bite** | Stan Dragoti | 1979 |
| **Lust For A Vampire** | Jimmy Sangster | 1971 |
| **The Making Of Bram Stoker's Dracula** | Jeff Werner | 1993 |
| **Martin** | George Romero | 1976 |
| **Nadja** | Michael Almereyda | 1998 |
| **Nick Knight** | Farhad Mann | 1989 |
| **The Night Stalker** | John L. Moxey | 1972 |
| **Nosferatu The Vampyre** | Werner Herzog | 1979 |
| **The Omega Man** | Boris Sagal | 1970 |
| **Salem's Lot** | Tobe Hooper | 1979 |
| **Satanic Rites Of Dracula** | Alan Gibson | 1974 |
| **Scars Of Dracula** | Roy Ward Baker | 1970 |
| **Sleepwalkers** | Mick Garris | 1992 |

| | | |
|---|---|---|
| **Tale Of A Vampire** | Shimako Sato | 1992 |
| **Taste The Blood Of Dracula** | Peter Sasdy | 1969 |
| **Twins Of Evil** | John Hough | 1971 |
| **Vamp** | Richard Wenk | 1986 |
| **The Vampire Bat** | Frank Strayer | 1933 |
| **Vampire Circus** | Robert Young | 1971 |
| **The Vampire Lovers** | Roy Ward Baker | 1970 |
| **Vampire's Kiss** | Robert Bierman | 1989 |
| **Vampyr** | Carl Dreyer | 1931 |
| **The Vampyr (Opera By Marshner)** | Nigel Finch | 1992 |
| **Ultraviolet (Drama Series In 6 Episodes)** | Joe Ahearne | 1998 |
| **Zoltan, Hound Of Dracula** | Albert Band | 1977 |