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## **Dracula's Contribution To The Vampire's Stories And Its Impact On The 21st Century Society**

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### **Abstract**

This article employs Jungian Archetypal Theory and the Hero's Journey archetype to analyze the seminal vampire novels *Dracula* and *Twilight*. It explores how these literary works have transcended the bounds of fiction to attain a universal resonance and perceived reality in some cases. Particular focus is given to the evolving portrayal of the vampire figure, tracing its transition from an antagonistic force to a more sympathetic protagonist through the lens of the hero's journey and the persona/shadow dichotomy. Furthermore, the article delves into the phenomenon of real-life individuals identifying as vampires and examines the potential influence of these novels on such occurrences. Ultimately, the analysis posits that *Dracula* and *Twilight* have permeated beyond the literary realm, exerting an influence on both subsequent artistic works and societal perceptions, effectively blurring the line between fiction and reality.

**Keywords:** *Dracula, Twilight, Archetype theory, Protagonist/Antagonist, Shadow/Persona, Real Vampires.*

### **ملخص**

يستخدم هذا المقال نظرية النماذج الأسطورية لكارل يونج ونموذج رحلة البطل لتحليل روايتي الرواد في أدب الرعب التقليدي وهما "دراكولا" و"شفق". ويستكشف كيف تجاوزت هاتان الروايتان حدود الخيال لتحقيق صدى عالميًا وواقعية متصورة في بعض الحالات. ويولي اهتمامًا خاصًا لتطور شخصية مصاص الدماء، متبعا تحولها من قوة معادية إلى بطل أكثر تعاطفًا من خلال عدسة رحلة البطل وازدواجية الشخصية/الظل. علاوة على ذلك، يغوص المقال في ظاهرة الأفراد في الحياة الواقعية الذين يُعرّفون أنفسهم بأنهم مصاصي دماء، ويدرس التأثير المحتمل لهاتين الروايتين على مثل هذه الحالات. وفي نهاية المطاف، تفترض التحليلات أن "دراكولا" و"شفق" قد اخترقت عالم الأدب، مُمارستين تأثيرًا على الأعمال الفنية اللاحقة وتصورات المجتمع، مُمجوتين بفعالية الخط الفاصل بين الخيال والواقع.

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## Introduction

Gothic fiction emerged in England in the mid-18th century with Horace Walpole's novel *The Castle of Otranto* (1764), considered the first Gothic tale due to its incorporation of death, desire, emotions, castles, supernatural elements, mystery, and suspense. The term "Gothic" refers to the dark, gloomy, and decaying Gothic architecture and art of the Medieval Era, which served as the setting for many such stories. Following Walpole, other notable Gothic authors included Ann Radcliffe with *The Mysteries of Udolpho* (1794) and *The Italian* (1797), Mary Shelley's 19th-century work *Frankenstein*, the works of Edgar Allan Poe, Charles Dickens' novella *A Christmas Carol*, and Bram Stoker's renowned late-Victorian novel *Dracula*.

In the 20th century, Gothic fiction and Modernism influenced each other, evident in science fiction, detective fiction, and horror fiction. Prominent literary figures who introduced Gothic elements into their works include James Joyce, T.S. Eliot, Oscar Wilde, and Agatha Christie. Gothic fiction transcends the boundaries between life and death, often exploring themes of mystery, the supernatural, ghosts, phantoms, and revenants. This is seen in contemporary zombie and vampire fiction, with the presence of these motifs potentially stemming from a desperation to believe that death is not final, or from the concept of everlasting life portrayed as either a curse or a blessing, as noted by Irina Rata in "*An Overview of Gothic Fiction*." Rata also states that Gothic fiction deals with the transgression between human and divine, men and women, and different social classes (111). However, Gothic vampire fiction differs from other forms in its depiction of characters lacking fully human features and emotions like love, hatred, and anxiety. Gothic works feature strange characters who may possess both human and animal traits or human characteristics combined with supernatural powers. They can be aliens to human nature, physically resembling humans but behaving otherwise. This genre prompts readers to contemplate their feelings while analyzing the characters and actions, often questioning whether the fictional work relates to reality or contains hidden messages beyond mere entertainment.

*Dracula* was written by the Irish writer *Bram Stoker* and published in 1897. The novel tells the story of an abnormal man called Dracula. Who moved from Transylvania to England in order to chase preys and spread his curse of immortality (vampirism) and a group of friends that encounters the Count and try to fight him. Dracula is portrayed as a very strong man with some mental and physical strength that help him protecting himself and chase his prey. *Twilight*, on the other hand, tells the story of a seventeen years old girl called Isabella who moved from Arizona to Forks, Washington, where she meets a young man called Edward, this boy is a mysterious, reserved vampire who falls in love with this introvert girl and puts her life in danger. These two novels are intriguing not merely due to the devil/hero relationship dynamics over time, but because they reflect the globalization and technological revolution that allowed people to step away from the norms of modernism. The late Victorian era and the beginning of modernism witnessed immense changes in economy, politics, and art, accompanied by a sense of fear and anxiety towards the unknown. People were no longer confined to their familiar circles, as cultures shifted, and new technologies like automobiles

and airplanes were introduced, along with changes in sexual behavior and politics. Virginia Woolf's, *Mrs. Dalloway*, exemplifies these modernist characteristics and changes.

People were uncertain about where these transformations would lead, prompting a resistance towards anyone perceived as non-English, with Europeans often considered outsiders or foreigners who could potentially cause political and economic issues. There was a fear of cross-cultural intermingling and "blood mixing." However, after the First and Second World Wars, and with the continued advancement of technology, the world became increasingly interconnected, giving rise to new concepts. People began learning how to coexist despite differences in culture, language, color, and religion, recognizing the need for cooperation and diversity to survive and thrive. As cultures intersected, new ideas, thinking, and inventions emerged. Moreover, *Dracula* and *Twilight* are fascinating novels because the writers present fictional works that not only entertain but also reflect elements of their respective societal contexts. The antagonist/protagonist characters can be interpreted as representations of immigrants or foreigners leaving their homelands for specific purposes. In *Dracula*, the titular character leaves Transylvania for England to pursue more prey, while in *Twilight*, the Cullen family departs Forks as people begin noticing Carlisle's lack of aging.

The depiction of vampires in fiction has evolved over time, reflecting people's changing interests, ways of thinking, and imagination. The vampire presented during the Victorian era, modernism, and the twenty-first century differs, each representing the zeitgeist of its respective period. The fascination with vampirism as a lifestyle choice for some individuals raises intriguing questions about the underlying reasons behind this phenomenon. Both *Dracula* and *Twilight* are compelling not only for the horror they present but also for the elements that allow readers to engage with the characters and understand the fear of coexisting with strangers during the Modernist Era. *Dracula*, although predating the Modernist movement, can be interpreted through a modernist lens, as it introduced a new style and perspective to literary works and art in general. This fictional work presents a different lifestyle, opening readers' imaginations to a world where reality and fantasy intertwine – a daring concept for the time. Moreover, *Dracula* and *Twilight* transcend mere fiction by presenting elements that reflect the societal contexts of their respective eras. The protagonist/antagonist dynamic can be seen as a representation of the difficulties faced by foreigners and the way they were perceived. *Dracula*, despite being a vampire, is also a foreigner who moves from Transylvania to England, facing hostility from a group of English friends who seek to kill him, as he is viewed as an enemy seeking to "mix-blood" and spread his curse of eternity. This highlights the shifting attitudes towards outsiders over time.

Both novels can be viewed as literary works that paved the way for a new genre, accessible to readers of all genders and ages. They lend themselves to analysis through the lens of Jungian archetypes, the Hero's Journey approach, and Reader Response Theory, demonstrating the impact of fictional works on literature and society at large. *Dracula* and *Twilight* transcended the boundaries of fiction, influencing subsequent literary works and societal perceptions, not only in their respective eras but to this day. *Dracula* does not merely depict the vampire as an abnormal character but has sparked a significant literary movement. Since its publication, writers have adapted and re-imagined its story, transforming it into one

of the most famous Gothic fictional tales. While it has been studied from a historical perspective, *Dracula* is considered a seminal novel that gave birth to a new literary genre, allowing writers to explore vampire stories more openly. The vampire archetype has evolved over time, acquiring new characteristics while retaining elements from *Dracula*'s portrayal.

As human creativity progressed, the vampire's portrayal also evolved. No longer the villainous figure seeking to impose itself, the vampire became the alluring, benevolent character who helps and sympathizes with humans, as seen in Stephenie Meyer's *Twilight*, where the Cullen family is depicted as compassionate towards humans. This transformation has allowed the vampire to transition from an immortal, beautiful, and diabolical creature surviving on human blood to a captivating, immortal, powerful, and attractive being who sustains itself on animal blood. With these changes in the vampire's characteristics, a new genre of romance has emerged, and people have begun to embrace the allure of these creatures, overlooking their darker aspects. Love stories now transcend the boundaries of gender, depicting relationships between immortal beings resembling humans and ordinary mortals. This transition from antagonist to protagonist, from devil to hero, reflects the evolving perception and acceptance of the vampire figure in literature and society.

As previously mentioned, Bram Stoker's *Dracula* is regarded as the seminal work that has inspired countless vampire stories and influenced various artistic mediums, including literature, films, theater, and other art forms. This article aims to present *Dracula* as the pioneering work that has profoundly impacted subsequent fictional works, prompting many writers to adapt and re-imagine the vampire archetype in their own narratives. By examining *Dracula* alongside Stephenie Meyer's *Twilight*, a contemporary take on the vampire mythos, this analysis seeks to illustrate the transformative journey of the vampire figure, from an antagonistic force to a more sympathetic protagonist, transcending the boundaries of fiction to become a lifestyle embraced by some individuals. The vampire archetype has evolved from the nineteenth-century portrayal of an evil, cursed creature to its twenty-first-century depiction as a more nuanced and alluring being. This transition will be explored through the analysis of these two novels from different eras, shedding light on the shifting perceptions and representations of vampires over time. In fact, *Dracula*'s influence has extended beyond the literary realm, shaping societal perceptions and prompting psychologists and writers to contemplate whether vampires are, in fact, present within our society. The persona/shadow relationship to reality emerges as a crucial element to consider in this novel, as the concept of globalization and the perception of "others" play pivotal roles.

Stoker's portrayal of *Dracula*, a foreigner who relocates from Transylvania to England, serves as a source of inspiration and offers insights into the native perspective on outsiders. *Dracula*, as a foreign entity, does not entirely abandon his cultural roots but instead attempts to assimilate into the society he now inhabits, while maintaining aspects of his heritage in private. This dynamic fosters a sense of security among the natives, as the foreigner does not overtly threaten their way of life. *Dracula* thus encapsulates the societal shifts and changing attitudes towards outsiders, tracing a timeline of the transformations that have shaped our current coexistence. By analyzing *Dracula* and *Twilight* through this lens, this article aims to elucidate the profound impact of these fictional works on literature and society, extending

beyond mere entertainment and embodying the evolving perceptions and representations of the vampire archetype over time.

### **I- The Shift of the Vampire Image from *Count Dracula* to *Twilight***

One of the accomplishments that Bram Stoker's *Dracula* achieved is revealing and giving a new image of the vampire, but this image did not stop with *Dracula*'s novel, as mentioned before. The new vampire has not emerged from nowhere; it is an inspiration from Stoker's novel that led many vampire works to develop the vampire image and makes it as it is today. But how did the vampire evolve from an antagonist to a protagonist and from an anti-hero to a hero. Ever since Bram Stoker created *Dracula*, the vampire archetype has undergone a significant transformation over time. As this analysis has aimed to demonstrate, vampire literature has evolved from Gothic horror to incorporate elements of action and romance. The vampire character has transitioned from an antagonistic or monstrous figure to a more sympathetic protagonist or heroic role, a shift exemplified in Stephenie Meyer's *Twilight*, where the vampire Edward attends school with humans and abstains from drinking human blood. Meyer introduces a new vampire mythology in her novel, earning her recognition as a modern-day Stoker for giving birth to a fresh interpretation of the vampire mythos. Scholars suggest that Meyer, inspired by -, sought to provide the vampire with an origin story and a reimagined image. In contrast to the Transylvanian or Romanian origins of Stoker's vampire, Meyer's creation departs from these traditional roots.

Postmodernist writers such as Sorcha Ní Fhlainn and Natalie Wilson assert that the vampire in *Twilight* differs significantly from *Dracula*'s portrayal. The new vampire, exemplified by Edward and the Cullen family, is depicted as beautiful and does not adhere to the traditional black attire. Instead, they dress like ordinary humans and socialize with them, attending school, working alongside them, and exhibiting empathy – a trait exemplified by Carlisle, who works as a doctor and comforts Bella's father's friend after a tragic incident, a stark contrast to *Dracula*'s infamous anti-societal tendencies. The Jungian concept of archetype individuation reveals that Meyer has invented a new species for vampires to belong to. These vampires consciously choose not to harm humans or consume their blood, sustaining themselves solely on animal blood. This departure from the classical vampire's unquenchable thirst for human blood signifies a reimagining of the archetype. According to Jungian individuation, this serves as a strategy employed by Meyer to shift the vampire's image from the shadow to the persona. While the classical vampire was consumed by the shadow archetype, in Meyer's novel, the persona archetype takes precedence.

The Cullen family, comprising Edward and his adoptive siblings, refrain from killing humans and instead socialize with them, enabling them to experience genuine human emotions. This aligns with the Jungian concept of the "persona of social acceptability" (Gray 172), where an individual projects an image that allows them to function as a normal member of society, even if that image may not entirely align with their actual goals or characteristics. While vampires are traditionally depicted as harboring an insatiable thirst for human blood, the new vampire in Meyer's work rejects this reality to preserve their human side, exemplified by emotions. Edward's love for the human girl Bella and Carlisle's role as a doctor who helps people exemplify this shift. Every member of the Cullen family refuses to accept the monster

within, a strong indicator that the persona has taken over the vampire psyche, leading to the creation of a new vampire archetype (BA 60). Emotions, traditionally considered foreign to vampires, are now embraced by this new species, facilitating the growth and dominance of the "persona" side.

For the mythological vampire, the dark side of the ancient or old vampire is highly exposed and this dark side, according to archetype, is defined as the shadow, as it was explained before. However, with the new vampire, the persona has taken over it more than the shadow. Even though the shadow is exposed in Meyer's novel, it is not that as highly exposed as it is in the old vampires stories *Dracula* and *Carmilla*. Meyer has exposed the shadow through Edward's character since he is struggling not to drink Bella's blood. Her scent and everything about her awakes his thirst for human blood, yet he manages to control those vampires desires and prevent himself from hurting the human girl, Bella Swan, with a lot of difficulties. The writer has not revealed the shadow through Edward's character only, but also the character of Jasper is a good example when it comes to the shadow. Because Jasper is considered as a new comer to the Cullen's diet, he is portrayed as always struggling with his shadow. He hardly controls his desires since he is, as mentioned, new to the Cullen's diet. Those are examples for the new vampire mythology. In fact, although Meyer has achieved the goal of creating a new myth for literary fiction with her new vampire, the old vampire is still present with his evil characteristics; it is presented through Victoria, James and Lauren. James, according to archetype, is a representation of the shadow in Meyer's novel; he is regarded as a classical vampire with little changes. He is a mixture of the old and the new vampire; he has desires of the old vampires but with the presence of the new vampire's characteristics.

However, unlike *Dracula*, the new vampire has moved from antagonist to protagonist in the novel. He is considered as a hero; the call for the new vampire to use his supernatural power to help humans is highly highlighted in Meyer's characters. Joseph Campbell explains in his book, *The Hero With A Thousand Faces*, that the hero's journey is a sequence of events that is presented in myths, fairy tales, dreams, movies...etc. This hero's journey is composed of three main stages. The first stage mentioned by Joseph Campbell is called 'departure or the call to adventure.' (Campbell 41) In this stage, the hero departs from the world he knows to the unknown. For instance, in *Twilight* Edward goes on a quest by an external call. In the novel, Bella's scent is considered as the external call, since the scent of the negative blood is incredibly attractive and intoxicating to vampires. Campbell explains in this context that,

This first step of the mythological journey—which we have designated the “call to adventure”—signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. (48)

A hero according to Campbell always receive a call and this call is considered as something new for him, that will make him wonder whether he should answer the call or not, since this call will make him feel uncomfortable. As it is described in *Twilight*, Edward Cullen received a call when Bella enter the classroom for the first time. After that he felt very protective toward Bella, as he felt anxious which made him disappear for a while, but once he decided to receive the call he started to show around Bella and follow her. The second stage used in the

hero's journey is called 'Initiation' During this stage, the hero's journey is no more safe since he must face a series of tribulation and trials. Concerning Edward in the novel, this stage can be seen when he feels very protective towards Bella. Still, he does not know what to do since he is challenging himself to leave the comfort zone. This new zone in which he has found himself is risky and can lead to danger not only for him, but for his entire family and the human girl as well. In addition to the two stages mentioned above, there is a third stage called "Return". It is after the hero's endurance of the hardships of the adventure that he returns home. But this time he is no longer the same since an internal transformation has taken place through the maturation process of the experience. Edward, after fighting against evil vampires to save Bella's life, he return to his nature but this time with stronger emotions of love and the power of holding back his desire to hurt the girl he loves.

Contrarily to Dracula who does things for himself to spread his curse, the new vampires as it is exposed in Meyer's novel do things to help humans as they do not spread the curse of immortality unless it is necessary. They are not monsters, according to the supporters of the new vampire mythology; for them the new vampire is an angel with supernatural abilities that he uses to help humans instead of killing them. The new vampire can be the most dangerous predator as Edward confesses to Bella but he has decided, as is the case of Edward, not to harm humans in order not to forget who they were once and not to lose their human side (*Twilight*, 105). The new vampire talks also about the old vampire and how he is portrayed. It is explained in Meyer's novel through Edward who explains to Bella who they really are. When they go back from Port-Angeles to home, Edward tells Bella that they do not go out on sunny days, but that the sun does not affect them, it only shows who they really are. They are also unable to sleep, as he denied the fact that vampires sleep in coffins is just a myth and not real. Meyer has not given birth to new vampires; she has even denied some old facts about classical vampires, in order for the story to be influential and to make independent characters, not as it is portrayed in ancient vampire stories that are fully dependent of the old vampire myths. It is true that the new vampire has some common characteristics with the old one but he does not fully depend on them. This new type has decided to make its own special appearance, different from what myths and other vampire stories used to describe and portray.

The evolution of the vampire image has not started with Bram Stoker nor stopped with his novel. But *Dracula*, according to modernist scholars, is one of his kind. Bram Stoker with the publication of his novel gave a birth to a new literary genre. Just like Meyer who gave birth to a new vampire mythology and a new vampire archetype.

## **II. *Dracula* VS *Twilight*: Differences and Similarities**

The differences and similarities that *Twilight*'s protagonist and *Dracula*'s antagonist share are beyond myths. These two literary works share some similarities, these similarities make the new vampire always related to the ancient one in some ways. However, the notion of differences is highly presented in the two works; the two writers have gone beyond the readers' imagination and have presented works that no one dared to present before. These similarities have given us the notion of the relationship between the old and the new vampire, and how the traditional aspect of vampire has remained the same while the differences show

how the changes have been going through time, and how these changes can be a presentation of twenty first century issues.

When it comes to similarities, Dracula and Edward both share some characteristics according to archetypes. Both of them are immortal, which is seen as a symbol or a reflection of society itself. Immortality is quite similar in what comes to the other. The other always existed, but the way we treated the other differs a lot (there is a gap of 108 years ago). The other in Dracula for instance is treated as someone who differs in style, language and behavior, he is seen as a danger to society that no one could accept him, however in *Twilight* is treated as a friend, a husband and a family, he loves and he is loved he is does not represent danger as Stoker presented in his novel. This is highly presented in the two novels and in which is going to be explained later on in the differences. Edward and Dracula as it is portrayed in the two novels, have a pale cold skin. It is obviously known that the corpse of a dead person become cold and pale since there is no blood circulating in the veins. Both of the characters are neither death nor alive, they look like humans but they are not human. They both share the same mythology of having supernatural powers as they run very fast. This description is considered as a reflection of what the other possesses. Superpower can be considered as a symbol of the other who tries to fit in the land he goes to. Since the other possesses different culture, different language, science, way of thinking, he possesses a different ideology. These differences make him special, since he does not carry the knowledge of his country only but also the knowledge of the country that he moved to.

Another similarity is that they both are considered as the most dangerous creatures in this world. This is, according to archetype explanation of the others, it is seen as a re-capitalism, although the other moved to a land in order to invest on it. However he will always be considered as a danger to that land. This other can lead a country to an extreme crisis. He represents danger since he is a foreigner he could be seeking for a place to invest, as well as his desire could be more than investing in the land but dominating the land which will serve as a way to dominate the world. Even though the two literary works speak about vampires, there are not many similarities between them. And the aspects of similarities that have been cited before, are needed to make the story reliable and to not cross the reader's imagination about vampires.

However, when it comes to differences, the two works present a different vampire mythology but they both have a unique characteristic and influence when it comes to their novels. Stoker presents Dracula as an expert hypnotizer, it is noticed in Mina's character. Mina is often hypnotized to utilize her telepathic connection to Dracula. The new vampire, on the other hand, does not hypnotize, however he can read minds. This ability of reading minds gives him the power to socialize more with people and to always be aware of what is happening around him. Edward and his family as it had been mentioned before, do not drink human blood; instead they manage to control their thirst and chose to drink animal's blood in order to prevent themselves from being monsters. Accordingly, the new vampire does not accept to be a monster; he is struggling to live with humans and even to protect humans as seen in *Twilight* when Edward and the Cullen family save Bella from James the evil vampire who wants to kill her. This is well expressed by Bella in the novel when she states, "I can't



explain it right... but he's even more unbelievable behind the face." The vampire who wanted to be good — who ran around saving people's lives so he wouldn't be a monster... I stared toward the front of the room". (*Twilight*, 105) . Thus, according to archetype, the new vampire does not accept the fact of being a monster, Edward from the beginning does not accept the idea of becoming a vampire he is totally against the idea, his emotions for Bella and the desire to drink bloods make him suffer; which lead at a certain point to the evolution of the Poseidon<sup>9</sup> in Edward's character. This is totally different from Dracula who accepted his reality and acted in accordance by drinking human blood which shows that the shadow took over him.

Stoker describes Dracula as someone powerful; he can fly, shift shape and transform into a Bat; this is understood through many descriptions. Among those descriptions there is Van Helsing explaining to his group when they try to gather information about Dracula in order to kill him, they include the fact that he can turn into a Bat. Edward, the new vampire does not have any of those abilities. Instead, he is extremely speedy and has fast reflexes. This extreme speed can be seen as the equivalent of flying. Meyer presents the ability of fast reflexes through Bella in the part of Port-Angeles when she tells Edward that he is driving fast he answers that he has never been into an accident (*Twilight*, 92). In *Twilight*, the new vampire, Edward in particular denies most of the power that Dracula has. For instance, when Bella starts to ask him some questions out of curiosity, most of his answers are 'Myth', some of those questions are: "How can you come out during the daytime? Edward replies: Myth. Sleeping in Coffins? He answers, Myth, then he hesitated and says that they do not sleep at all". (*Twilight* , 92) Even Dracula can go out during day time, however during daytime he loses his powers or, in other words, he become less powerful, as he cannot shift his form, he would have to move like any mortal being that is why he sleeps during daytime. Contrary to what others think also, Dracula is not affected by Sun. It does not burn him. So is the new vampire, the Cullen family can easily go out during daytime except on sunny days. They do not expose themselves to people, not because the sun hurts them as it is portrayed in other works such as *Vampire Diaries* (1991) by Lisa Jane Smith; but because their skin sparkles under the Sun. It is known that the diamond is one of the hardest substances in the world, and Meyer portrays the new vampire as the most dangerous creature in the world; she presents it even more powerful than Dracula. Since there are many ways that weaken him, however Edward does not have much weakness as Dracula. In other words he does not have weaknesses at all; there is only one way that could destroy him, and this is going to be explained in the following sections.

Considering the 'other', it is noticed in Dracula that the other is not accepted at all. He is a representation of re-capitalism according to Karl Marx. Marx explains that capitalism is taking the life of the proletariat; it is exactly what Dracula does. This vampire does not have a life for himself, but lives on the other's life in order to preserve himself. And it is understood through the description of Karl Marx when he discusses the working of capital and uses the vampire metaphor as an explanation. Capital is dead labor which, vampire-like, lives only by sucking living labour, and lives the more, the more labour it sucks. The time during which the labourer works, is the time during which the capitalist consumes the labour-power he has purchased of him. (Marx 163) The 'other' in *Twilight* differs from that in Dracula; he is

described as the angel instead of the monster. Meyer in her book presents another image of the other, this outsider, according to the novelist, is accepted in society but he should act like them. No spreading of his tradition or thoughts, he has to adapt with the natives' way of living. From a postmodernist perspective, it is understood that the other is no more the dangerous person, but he is someone who lives with his new community and helps it. He is considered as an angel since he is acting like one just to fit within that community. The other has super powers, those powers are seen as the science he carries with him. Different from the vision of the modernist, the other can live in a land as long as he is following the rules of that land than he has accepted. Even though sometimes he is described as an awkward person with odd manners, it is just an expression to show that he differs from the others. The Cullens are the best example of the other, they struggle to make themselves accepted in the human world.

Indeed, in order to be accepted, the Cullens have changed their diet and help humans just to show the good side of themselves and that they are not as dangerous as the world thinks. But in reality, they are very dangerous because even though they sympathize, socialize, and help humans; still they are described as the most dangerous predators on earth. This description is seen through the character of Edward when he says to Bella in Port-Angeles that they are the most dangerous predators. This is a description of the real world, the other in the real world lives and works with natives. But still his reality and who he really is, is ignored. He can be a killer, a thief or worse than that a spy.

No matter how the other is portrayed, fear will always remain. This description of the other is seen as the coexistence of people from different backgrounds and places who try to live together. However, this coexistence can lead to dangerous situations. Not all outsiders are going to be good or try to socialize with the natives. This is well described in *Twilight* with the Cullens family which tries its best to fit within the human society, and the evil vampires Jasper and Victoria who try to kill Bella and see her as a prey. Bella is a native, she represents the land that she lives on, Jasper is an outsider he comes to Bella's land and starts to destroy it. It is a representation of the outsiders who try to destroy the other's land. Many lands have been destroyed under the hands of outsiders. Victoria is also at a certain point a spy, when she informs James about Bella's mother's place and about the Cullens taking a plane to meet Bella.

The threat of otherness, in reality, differs in *Count Dracula* and *Twilight*. In Stoker's novel, the other has no chance to be accepted. It is a reflection of the society of the time where the author was living, while in *Twilight* the other is mostly accepted but with some fears. That fear of a probable danger is always around. The two novels differ since there is a gap of a hundred years between them, but the fear does not completely vanish, it just diminishes with the evolution of societies and the new technologies. However, the other will always be looked at as an outsider who can bring danger at any time. This shows why the shadow and the persona according to archetype describe well the other. Since, for Jung, the shadow is a mere reflection of the evil side of man, which explains the dark side of Dracula that reflects the dark side of the other according to 19th century Britain while the persona is always struggling to fit in society. It is seen through Edward as it has been discussed before, which portrays the struggle of the other who always tries to fit.

### III. Dracula and Edward: Weaknesses and Strengths

Each writer is free to portray his characters in the way that it seems right for him, and each vampire through time has been portrayed in different ways but always attached to the one that Stoker has presented. From a modernist point of view, Dracula is not fully powerful, since he is portrayed with some weaknesses. Those weaknesses are being a little unbelievable to the readers, since Dracula can be killed in very simple ways. Thirst could be mentioned as his first weakness, he is well known for his thirst and it is almost impossible for Dracula to control it. In addition to thirst, he is repelled by religious symbolism, among them Garlic and sacred items such as crucifixes and sacramental bread. In chapter two, Jonathan Harker writes in his journal, When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there. (*Dracula*, 38) Rivers for Dracula are impossible to be crossed; he needs to use a boat in order to cross any river as he cannot enter any home without an invitation. Totally different from the new vampire who can cross rivers and enters any house easily; he does not need an invitation. This is seen when Edward watches Bella while she is sleeping. The new vampire is not affected by holly objects as Dracula; this can also be seen in *Twilight* when Bella was invited to the Cullens house and saw a wooden cross. It is noticed in the Cullens part of *Twilight*.

I stopped dead at the end of the hall, staring incredulously at the ornament hanging on the wall above my head.... My hand raised automatically, one finger extended as if to touch the large wooden cross, its dark patina contrasting with the lighter tone of the wall. I didn't touch it, though I was curious if the aged wood would feel as silky as it looked. (*Twilight*, 171).

Dracula, according to Van Helsing description, can be killed easily. He can be killed either by a wooden stake, decapitation, or a shot from a "sacred bullet. Hence, it is clearly understood that even him being dangerous, the writer has not described him as extremely dangerous as Meyer has done in her novel concerning Edward. The way that Dracula's weaknesses are presented is a reflection of the power that society possesses to destroy her enemies. During that era, England was powerful and it was possible for her to destroy any outsider. But this power has changed with time with the evolution of science and technologies. This is plainly evident in *Twilight*.

Indeed, Meyer in her novel, describes the new vampire as unbreakable, no human can kill him since he does not have any weaknesses. The only person that can kill the new vampire is another vampire by throwing him into fire. In what comes to the weaknesses, the only weakness that Edward has is Bella. The new vampire is unstoppable as no mortal human can destroy him. The new vampire, in fact, stands for the evolution of science and technology. Nowadays, the power of a country is not constant, and the weapons that it possesses are no more the weapons that the world knew before. Instead of destroying humanity with simple weapons as they used before; nowadays a spy, technology or even a small virus can lead to the total destruction of humanity.

Far from weaknesses, the strength of the old and the new vampire is described as an unbelievable strength. For instance, Dracula has the strength of so many men in his hand, as he can live without blood, but his thirst for blood makes him stronger and looks younger. Not like the new vampire, his appearance never changes; he is stronger too as he runs very fast. On the other hand, the transition from antagonist to protagonist has not changed overnight. Instead, the vampire has changed through time, and most of his characteristics have changed with the emergence of the 21st century. The vampire has always been portrayed as the Devil, the Evil, the Demon or the monster. He has never been accepted in society, but with the change of human mentality, with the concurrence of our fear, our shadow, vampires have started to change until they are known as they are pictured today. These changes and fear have started to diminish and they are seen through many vampire stories, starting with Bram Stoker's *Dracula* in which the vampire has no emotions, to *Vampire Chronicles* (1976) by Anne Rice where the writer gives her vampire character complex emotions. Ending with *Twilight* by Stephenie Meyer, where the new vampire is considered as the most caring of all vampires that have been created through time.

#### **Iv: The Influences Of *Dracula* On Society**

For a lot of people, myths and stories as just fictional works that cannot exist in reality nor affect it. However some literary works have gone beyond fiction and have become part of our reality. *Dracula* and *Twilight* are good examples. The two literary works have not evolved from imagination to fiction; instead they have influenced the society as a whole. It is beyond imagination to say that vampires do exist in the real world, but this fact is not an imagination. Thousands of people around the world are living like Real Vampires, they look like us, and work with us, but their lifestyle is totally different from that of any human being. Humans usually survive on food but these people survive on blood. They call themselves Real Life Vampires. It is true that *Dracula* influenced many literary works and many writers adopted the idea of vampirism and endorsed it. Each of them made specific characteristics to his/her vampire. But this influence did not stop on literary works, since a lot of people in this world are affected and influenced by the vampire. These people do not have supernatural power, nor are they affected by the sun but the thing they share in common with the vampire is blood. They survive on blood.

*Dracula* as a character represents a different person, 'the Other', someone who differs from most of humans. According to Jungian archetype the individual likes to feel himself/herself special, different from the others, this differences give the individual the feeling of being unique. This is exactly what the real life vampires feel; they choose to survive on blood only to differ from the rest of the world. A good example in real world would be Darkness Vlad Tepes, a 25 years old man who lives in Blackburn, Lancashire. Darkness Vlad Tepes claims to be a vampire. He states that he might be a vampire but he just wants to be treated like everyone else. (Express 2016) This young man/ vampire lives just like *Dracula*. According to him, blood is his source of life. The shadow is highly taking over this young man since he rebels against the world in a different way. Indeed, as I mentioned previously, the shadow is the evil side that lives inside us, and *Dracula* is a clear representation of the devil, or demon, which opens a view to the world to accept demoniac style of life instead of

living and adopting the style they are supposed to adopt. By adopting the same ways as Dracula, it is clear that the young man has let the shadow take over his life. In addition, this young vampire has not adopted the notion of blood thirst only, but he has also adopted the way of dressing of the mythic Dracula. For Jung some people like to live in a different way, they like to adopt different lifestyles because of the feeling of belonging. They feel like they do not belong to this world, more precisely to this lifestyle, they feel anxious when adopting normal beings' life style. Their only way to survive is on energy and human blood, or animal blood.

For the modernists, Vampires Groups existed in the past, adopted the vampire lifestyle and lived in secret just like Dracula. Some of them even rebelled through their vampirism, they attacked and killed humans as the dark side took over them (the shadow). According to the shadow archetype, on the other hand, these people who claimed to be vampires and even killed innocent humans were just rebelling against society. They wanted to feel and gain power; they were overtaken by the idea of vampirism. Vampirism is defined as the act of drawing blood from an object, (usually a love object) and receiving resultant sexual excitement and pleasure... The specific symptoms of vampirism have their dynamic basis not only in the unresolved conflicts at the oral sadistic level, but at other levels of libidinal development as well...Oedipal wishes, fear of castration, and aggressive hostile wishes, are examples of these many various unresolved conflicts which can be symbolized in the patients' minds by the blood. (The Psychiatry Of Vampires, 2005)

Extraordinary cases of real life blood sucking in the context of sexual violence and murder have led many psychiatric and psychology professionals to study vampirism behavior and try to understand it. Philip Jaffe and Franc DiCataldo describe this phenomena as nothing than a rare condition described in the forensic literature covering some of humanity's most shocking behaviors including Necrophilia, Cannibalism, Sadism and a fascination with blood.( The Psychiatry Of Vampires, (Joe Pierre M.D.2015)

In addition, these professionals have divided real life vampires into two categories. First, there are those who choose their prey just like Dracula does. They choose only the sympathetic, naive persons as their prey. This is called the "Renfield's Syndrome", The name is taken from the character Renfield in the novel who serves the Count, but later on, after betraying Dracula, he gets killed by him. So this syndrome is called Renfield since it invokes the image of someone who is a sympathetic victim rather than a violent perpetrator. These vampires are also influenced by the vampirism idea as they are, according to archetype theory, rebellious. They rebel against society and their only way to survive is through human blood. They rebel either because they were abused as children or bullied but in both cases none have been proved as a disorder that can lead to vampirism. Edwin Juarez Palma<sup>19</sup> is a good example of those victims who were killed by Vampire sects' members. The members reported that they "profess Satanism" and chose the victim for "an initiation rite".

The recent medical literature includes some articles about the obsession of youth with vampirism, especially those obsessed with vampire myths and games, that have led them, later on, to join or be members of the "Vampire Cult"<sup>20</sup>. An article in 2010 was published by Megan White and Hatim Otoman in which they stated that;

Emerging as an offshoot of the Gothic movement of the 1980s, today's contemporary Vampire subculture comprises individuals who claim to be "real vampires." Such individuals may engage in vampire-like behavior, including only emerging at night, sleeping in coffins, wearing fangs, and even blood-sharing... The image of the vampire has changed throughout history from the monstrous, living-dead vampire in Bram Stoker's *Dracula*, to the alluring, romantic, and compassionate vampire seen in Anne Rice's *Interview with the Vampire* and in Stephenie Meyer's *Twilight* series. As such, more individuals are drawn to vampirism, thus perpetuating the emergence of vampire cults. (Joe Pierre M.D.2015)

The shift of the vampire image from monstrous to romantic and compassionate one, is one of the major reasons that drawn young people to join vampire cults and be part of vampire rituals. To the extent of believing that they are real vampires and that vampirism exist in the world.

The second vampire community is known, according to Atlanta Vampire Alliance, as real vampires. They mainly feed on energy or human blood to sustain their physical or mental health, without hurting any human being. This community emerged in many places in Europe, The United Kingdom and The United States of America. These vampires view this as an 'unchosen' personal identity. Atlanta Vampire Alliance<sup>21</sup> defines the 'real vampire' as,

A vampire is essentially an energy feeder or blood drinker that may display various levels of psychic ability. While the causality, interpretation, and sometimes even the "proper" spelling of vampirism are debated, vampires are generally individuals who cannot adequately sustain their own physical, mental, or spiritual well-being without the taking of blood or vital life force energy from other sources; often human. Without feeding the vampire will become lethargic, sickly, depressed, and often go through physical suffering or discomfort. Vampires often display signs of empathy, sense emotions, perceive auras, and are generally psychically aware of the world around them. To a degree, the specifics of vampirism manifest differently on an individual basis and these nuances sometimes insulate the confusion in defining the vampiric range of ability and experience. (Atlanta Vampire Alliance 2005)

People who claim themselves as real vampires are highly influenced by myths and stories. Darkness Vlad Tepes is seen as a highly influenced person by *Dracula's* story. "He sleeps in coffin for almost thirteen years; he hangs out in graveyards, as he dinks only animal blood even mortal blood is his favorite" (Hodge 2016); In addition, he wears only black cloths, but he does not wear fangs since he has natural ones. Accordingly, I can say that Stoker did not present a fictional work that portrays the society of his times, but his work has gone beyond his imagination. Most of real life blood thirst individuals have not accepted to lead a normal life, the notion of the stranger, the other and the Devil fits them better. Even though they do not describe themselves as Demon worshipers, there is not much difference between a Demon worshiper or Vampirism Worshiper. They both lead to the same perception. The Vampire is and will always remain as the Devil, the Demon that possesses humans.

On the other hand, the vampire community, in the same way as in Meyer's *Twilight* is split into groups. Indeed, in *Twilight* there are two sorts of vampires, the so called Vegetarians, who are known as those who feed on animal blood presented in *Twilight* through the "Cullen Family", and those that drink human blood. So it is in reality. There are first the Sanguinarian Vampires who feed themselves by drinking blood either human or animal blood. The consumption of human blood is done through a verbal or a written contract. Donators are sometimes close friends or family members, while the others are paid to donate their blood for them. (Atlanta Vampire Alliance 2005) This group is the most famous one according to Atlanta Vampire Alliance. They consider themselves as non-harmful vampires, since they are normal beings who are teachers, Doctors..etc they only choose to adopt a different lifestyle. For them this blood thirst is not a lifestyle or something they choose for themselves, but it is a necessity. They claim that if they do not drink blood or get energy they would feel sick and have some digestion problem. However this is just their claim since according to psychologists it is something that is going on in their minds. They just like the feeling of being strange and different from the rest of the world. Even though some of them are not harmful, they prefer to live in silence because they know that society will not accept them.

However, the second type is considered as a dangerous type just like Dracula, since they are killers and are not only influenced by Dracula since they are also Demon Worshipers who have chosen some of Dracula's characteristics as a lifestyle. These real vampires have not adopted the notion of the shadow from Dracula only, but they have also adopted the persona. In other words, these real vampires live among us, work with us but people can never recognize them due to the mask they wear in front of people. Nevertheless, when they are among their friends, alone or with their community, they highly expose themselves with no fear and no regret. This type lives a completely different lifestyle from the first type. They live in the dark, and they are overtaken by the sex life instincts. Since most of them were either abused, bullied or experienced many difficult aspects during their childhood, those experiences have made them weak, and the ideas that they repressed in the past could have led them to what they are in the present. Not only Jung shadow archetype can prove this, but even psychiatrists believe that this taboo is due to some psychological issue as is all happening in their minds. (Hughes 29) These real life vampires are said to have existed for a long time, but they have lived in secret until the emergence of technology and the evolution of the internet that allowed some of them to appear in public, to make interviews and even to have a website that allows them to meet with others from different places and countries. However, their behavior has remained an unsolved case for psychologists, psychiatrics, security agents and police alike.

*Dracula* has attracted the attention of many critics that have adopted different critical and theoretical approaches to analyze the phenomena. For instance, Cultural Materialism sees the vampire Dracula as someone who defies time and chronology. (Bloomsbury 2012). On the other hand, Robert Mighall in 'Sex, History and the Vampire' (1998), contends that *Dracula* can only be read from a Freudian perspective otherwise the story make no sense. The vampire for him represents nothing than a repressed, unspeakable sexuality. Modern criticism, however, insists upon the presence of 'some "deeper" sexual secret' behind the 'supernatural

phenomena' of *Dracula*. And that secret is thought not Victorian but wholly twentieth century (Bloomsbury 2012). On the other hand, some studies have tackled *Dracula* from the Otherness side and considered the group's otherness as an ineradicable barrier to its acceptance into the full rights and privileges of citizenship. These studies arrived to the conclusion that the non-white, non-Protestant, non-English-speaking groups were considered as inferior, and thus, imagined to have some traits that were not deemed human.

Literary and cultural scholars have offered different or diverse analyses of Stoker's novel and the character Dracula. Although the perceptions of the novel are various and divergent, the influence that *Dracula* has achieved through time cannot be denied, since it is the first work that gave the notion of vampirism and made the vampire seem as a human or a person who lives among us. Although people see those human who think that they are real life vampires as evil or demonic persons, some critics, however, explain that these claims are far from reality. Since those people or so-called real life vampires are very social and humans like any human being, they only need blood to have the energy to live and not feel ill all the time. Briana Blair explains in her book, *We are the Undead, or Are we? Companion - A Collection of Vampire Articles* that, "there are vampires who are Satanists, but there are also vampires who are Pagan, Christian, Catholic, Buddhist and a slew of other religions" (105). She explains that they are just normal beings who have a need for blood or energy as she adds in her book that those who claim that vampires are Satanists are just claims and do not understand vampirism. However many studies have proved that Vampirism whether be it a literary work or a lifestyle is one of the demon worshippers. *Dracula* since its publication has been seen as the devil or more precisely as a demon. People during that era had always considered *Dracula* as being a mere presentation of the Devil, since he lived the night, drank blood and only survived on human weakness.

The so-called real life vampires, nonetheless, have not been influenced only by Dracula's character. Even *Twilight* has had a high impact on them, since *Twilight* is a reflection of the twenty first century society. It is a presentation on how people are trying to prove themselves and prefer to be different from the others, searching for the feeling of specialness, uniqueness ...etc. For them, being special is being different, and being different will allow you to achieve what normal being cannot achieve. The real life vampires, they once did not accept the fact to show themselves to the world and being known. They were afraid of the others' reaction, look and thinking. Just like Dracula was hiding himself, they were hiding themselves too. According to modernism, people during late Victorian era had a fear of Demon and others. They could not accept the idea of a stranger living and teaching, curing or even falling in love with their children. However with the emergence of technology their ideas have started to change and they started to build a kind of trust between them. *Twilight* as a representation of the twenty first century society, and the so-called real vampires have really been influenced by Meyer's ideas since they do not really care about the way the world is going to view them, instead they have taken the risk to show themselves and prove their existence.



## Conclusion

This article has focused on Bram Stoker's *Dracula* and Stephenie Meyer's *Twilight*, examining the transformative shift of the vampire archetype from an imaginary character representing 'the other' in a foreign land to a real-life figure embracing their differences in a world willing to accept them. Both novels have played a significant role that transcends the boundaries of literature, influencing various artistic mediums such as novels, short stories, art, and films, while also impacting society at large. *Dracula* has extended beyond the author's imagination, inspiring countless vampire stories. Although a product of the late Victorian era, it stands as the pioneering novel that defined vampire mythology, captivating readers and prompting writers to adopt and adapt the idea, creating their own interpretations of the vampire mythos. However, *Dracula's* influence has not been confined to the literary realm. The concept of vampirism has resonated with people to such an extent that some have joined vampire sects, emulating Dracula's behaviors, feeding habits, and attire. This phenomenon has manifested in individuals embracing a vampiric lifestyle, learning to survive on blood and sleeping in coffins, blurring the lines between fiction and reality. With the evolution of the vampire image, a new archetype has emerged through *Twilight*. This novel represents a paradigm shift in the vampire mythos, presenting vampires who have learned to control their thirst and sustain themselves on animal or donor blood, departing from the traditional depictions of ritualistic killings for human sustenance. *Twilight* offers a fresh perspective on the vampire narrative, one that resonates with contemporary audiences.

Both *Dracula* and *Twilight* serve as cautionary tales, reminding us of the importance and potential dangers posed by outsiders or differences within a society. They highlight that acceptance is not always granted to those who diverge from the norm, and sometimes, the key to being embraced lies in remaining true to oneself rather than attempting to conform to societal expectations or perceptions of otherness. This analysis underscores the profound impact that these two novels have had, not only on the literary landscape but also on societal perceptions and the embodiment of fictional archetypes in reality. The vampire archetype has evolved from a symbol of foreign terror to a multifaceted figure that challenges conventional boundaries, prompting introspection on the nature of acceptance, difference, and the human condition.

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