

The Evolution of the Vampire from Stoker's Dracula to Meyer's Twilight Saga

Dijana Vučković
University of Montenegro

Ljiljana Pajović Dujović
University of Montenegro

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Dijana Vučković and Ljiljana Pajović Dujović,
"The Evolution of the Vampire from Stoker's *Dracula* to Meyer's *Twilight Saga*"
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Abstract: In their article "The Evolution of the Vampire from Stoker's *Dracula* to Meyer's *Twilight Saga*" Dijana Vučković and Ljiljana Pajović Dujović analyze the metamorphosis of the vampire character from the Victorian *fin de siècle* to the *Twilight Saga* by Stephenie Meyer. Vučković and Pajović consider the evolution of the vampire in the context of several important changes: emergence of the vampire from the dark/death in the light/life and separation from the home soil; improving the vampire species through crossbreeding, i.e., hybridization with people; bringing the characteristics of vampires closer to very desirable human characteristics and losing those properties that make it a monster, which allows an interiorization of the vampire character. Then there is the transition of the vampire character from adult fiction into the literature for children and young people and his taking up of the role of a fairy or a fairy-tale assistant which considers a variety of fears from present conditions of growing up, maturing and specifically suggests the fear of the future. The dominant literary characters analyzed are Count Dracula by Bram Stoker and Edward Cullen from the *Twilight* television series who represents the new vampire character.

Dijana VUČKOVIĆ and Ljiljana PAJOVIĆ DUJOVIĆ

The Evolution of the Vampire from Stoker's *Dracula* to Meyer's *Twilight Saga*

A wide variety of demons, ghosts, and mythical creatures are presented in *Harry Potter*, *Lord of the Rings*, *The Vampire Diaries*, the *Twilight Saga*, *I am Legend*, and other texts. Readers, especially young people – teenagers and children are particularly interested in this virtual world. All four parts of the *Twilight Saga* by Stephenie Meyer -- *Twilight* (2005), *New Moon* (2006), *Eclipse* (2007), *Breaking Dawn* (2008) -- have received their film versions in record time and have drawn a continuous planetary interest. Based on the first novel, *Twilight*, the film was already shot in 2008, less than three years after the novel's publication. The battles between good and evil, the man and the transience, loneliness and nature, communicated through myth, fairy-tale and fantasy, have further been strengthened by the context of the new age. The primary recipients for which the afore-mentioned narratives are intended are children and young people, but each text contains a number of connotations that can only be fully grasped by adult readers.

The novels published at the end of the twentieth and the beginning of the new century revive a rich world mythology. Considering the ideas of Bram Stoker, the author of the cult novel *Dracula* (1897), Livy Visano expresses the following point of view in his work: "A mythology is the source of images of evil in the contemporary world" (335). This, of course, can apply to the period of Bram Stoker, but also to our time. However, it is important to bear in mind that the man does not resort to the mythology easily, for no good reason. Going back to the mythological thinking means that a person is confused by something big and important and perhaps that he/she is disoriented and more or less lives in the myth of Tantalus. In such situations, a distant thought is aroused, perhaps a pre-thought which we had before the logos, a mythological thought. Visano points out that "Notwithstanding the common foundation of their respective claims, mythologies serve to stimulate intellectual debate" (336). There is no doubt, therefore, that Pandora's Box myth should serve us for understanding some of the contemporary issues. And the vampire is one of the mythical characters who from the moment in which he became a literary hero up to the present day has exactly been the one who, standing in between the two worlds – the living and the dead, between light and darkness – helps us by means of his timeless outlook to better understand what is evil in and around us. He does this through his access to different dimensions of time – the past, the present and the future, in strictly causal relationships. The vampire as a metaphor or metonymy represents the suffering of the human soul burdened with mistakes and sins of the past and the present. This character lives in the darkness, but it is exactly this dark scene that has a function of a spotlight illuminating and helping us in the understanding and cognition, because as pointed out by Dani Cavallaro in "The Gothic Vision," "darkness is an ambivalent phenomenon, associated, on the one hand, with chaos and deception, and he the other with illumination and truth" (viii). As in Stoker's time, it was (almost) impossible to speak publicly or write realistically about the whole range of "heavy" historical, political, social, psychological, and other issues, the fantastic narration about vampires is still a potentially fertile reflection of many real "heavy" phenomena.

Vampires are originally mythical creatures to be found in the oldest legends from almost all parts of the world about which Theresa Bane testifies in her 2010 *Encyclopedia of Vampire Mythology*. Considering the meaning of any mythical motif in contemporary literature, one should bear in mind the overall picture of the world that our mythical ancestor had before him, all of its denotative and connotative meanings and the cognitive level of the myth creator and his lively imagination. Mythical creatures have come to life again in the modern fantastic literature. The reception of fiction amongst various generations of contemporary readers shows largely a state of their spirit, their everyday needs and preferences. So, the vampire has experienced literary reincarnation and gained new opportunities through hybridization, becoming very close to the contemporary reader. In order to survive as a significant literary hero in the twenty-first century, as one who still has something to say to contemporary readers, the vampire himself had to go through many transformations. The vampire's role emerged in Gothic literature, an ideal framework for the introduction of diverse monsters. It is interesting that although legends of vampires were recorded by many a world's nations, literary vampires were based on the beliefs of the Balkan and East European nations (see, e.g., Vrbanić <<https://doi.org/10.7771/1481-4374.1218>>). The historical moment in which the vampire came into the literary scene was the Victorian era. Among other things, the West demonstrated a strong aversion toward the East during this period, fearing the appearance of "ghosts of the past" and their possible retaliation and about which Stephen D. Arata writes in the context of the so-called "reverse colonization" in "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization." Stoker's 1897 novel *Dracula*, as the most prominent text of this kind until the twentieth century and maybe even further, portrays the fear of the West from the East. The main part

of the plot of the novel is set in Transylvania, now a Romanian province, and back then a region of the Austro-Hungarian Empire. For the English reader of the time, Transylvania was a mysterious place where anything is possible. The later literary vampires will also be based on East European vampire myths, so many vampires of modern literature were born or created in the region. Of course, from the vampire of gothic literature such as Count Dracula to the new vampire characters, the metamorphosis of this character had to occur, as well as a change in its overall positioning in the world of the fictional text. The "new" vampires bear a large number of traits attributed to the initial vampires and those characteristics we perceive as "new" are almost always associated with the previous and interpreted in the context of evolution of the literary vampire character.

The vampire outlived the period of mythical creation. Different religions took over parts of mythological interpretations, so that particularly during the Middle Ages, the vampire was mentioned as a real culprit for unfortunate events. He was, therefore, an integral part of life. In the early eighteenth-century in Europe a real "vampire fever" emerged (see, e.g., Brown). Namely, the reports on the emergence of vampires came from East Europe, as well as damage and accidents caused by vampires. Reports on vampires first caused a sensation in the Austro-Hungarian Empire and then traveled further to other European countries. This period of "fever" coincided with major changes in England, where the vampire became a literary hero. This model of a monster that has much to do with the human being was an amazing "tool" and "material" for literary creativity. He became an excellent means of ambiguous allegory, metaphor, and later metonymy. Cavallaro analyzes a range of connotations that vampire characters suggest in a fictional text. The most popular amongst the first literary vampires is Count Dracula invented by Bram Stoker. Since the appearance of Stoker's novel to the present day, the interest in its interpretation has not waned. In the twentieth- and twenty-first centuries new and different characters of this kind were and are created. The vampire has changed significantly in many ways. Still, his main feature -- a thirst for fresh human blood has remained the same. If we look at the vampire character as the embodiment of our deepest horrifying idea and as that "devil's ally" whose power is indestructible, the transformation of a literary character may serve as an indicator of our change, both individual and the one in the whole society.

Scholars agree that we have witnessed a boom of this literature, where the character of a vampire now contains a significantly altered connotational context in comparison to the circumstances of Victorian times. Thus, as Marie-Luise Löffler and Florian Bast point out, "While vampire literature has always been considered a part of popular culture, its most recent boom, perhaps most powerfully exemplified in both its popularity and its heterogeneity by the *Trueblood* franchise and the *Twilight* franchise, has proven especially productive. As scholars devote more attention than ever before to the popular culture phenomena of vampires and their fans" (2). Some of the reasons for the flourishing of the vampire literature are found in the context of the situation of contemporary science, religion, and psychology. After all, *Dracula* has often been associated with the state of the science of his time, especially the Darwinian theory of evolution. Many supernatural powers of vampires and other mythical creatures described in literature were explained by science in its own way. One such explanation is offered by Susan Peppers-Bates and Joshua Rust who propose that "supernatural causation and ascribing purpose to natural phenomena have been dropped in favor of blind, boring, physical causation" (188). "Boring, physical causation" sounds so certain to any human being. It is a being who is accustomed to interpret a significant share of his/her own reality in a mysterious, if not mystical way: "It is through fantasy that we have always sought to make sense of the world, not through reason. Reason matters, but fantasy matters more" (Zipes <<http://dx.doi.org/10.7771/1481-4374.1392>>). In this context, one might say that the image of the world which is promoted by the modern man and society as a whole and created by advances in science is what has in many ways encouraged the vampire fiction and other types of fantastic fiction. In addition to the scientific progress in the field of explaining physical reality, the weakening of major religious concepts occurred, so Peppers-Bates and Rust provide a further explanation: "Gods are reduced to heavenly bodies mechanically tracing elliptical orbits. Visions of Athena or the archangel Michael are reconceived as hallucinations or tricks of the light" (188). The image of the World "is impoverished" by the explanations of scientific naturalism. For the man, this image must be more interesting and more complete, and the fictional worlds of art are there exactly as to replace what reality is missing.

However, in addition to science and religion, the psychology of the modern reader affects the popularity of vampires. Thus, studying the vampire, we must bear in mind the context of human needs as the source of creation. In fact, everything that humans create, they produce out of some need. Sometimes some of people's needs do not at a first glance seem clear and logical, but it does not mean they do not exist and have not motivated certain behaviors. The need for the vampire has to do with the fear that we feel from this being regardless of whether it is understood as the dark side of our own personality

or as a separate entity, whether it poses for us a physical or psychological threat, whether it comes from to us known past or it is a part of the anticipated future. The literary vampire somehow helps people to live out their gruesome fears in a fictional world, even those that in reality they could not or should not admit to. This feature helps us to become aware and recognize that fears sometimes arise from our acts which we estimate are mistakes or sins. This is already evident in Stoker's *Dracula*. Dracula is the embodiment of everything that was considered creepy by the Victorian reader. He brings to England death, loss of souls, liberation of female sexuality and, in general, a new type of woman who thinks by means of a "male brain," syphilis, the East, and more. Speaking of Stoker, Visano states that "mythologies succeed where science and Christianity fail" (335). The missing reflection of Stoker's vampire character in the mirror can be interpreted in such a way that the vampire is actually the dark side of humanity in front of the mirror not able to perceive this dark part of his/her own personality.

Some new literary vampires are proof of mistakes of today that could indeed be punished in the future. Thus, John Ajvide Linquist announced a particularly striking novel *Let the Right One In* (2008) which speaks of a twelve-year Oskar, a child who is neglected by his family and bullied at school. Oscar will meet Eli, a two-hundred-year-old vampire who became undead at twelve years of age. The tormented child finds the only friend in the figure of the vampire, and this friend is in many ways "more humane" than the real people who surround Oscar -- his parents, who act unreasonably and irresponsibly and those who torment him in school. Linquist accused both the school and the family, which are (or should be) the two safest and most functional social communities, of being "guilty" of Oscar's unhappy childhood. Vampires are necessary to children audience as argued by Marta Miquel-Baldellou: "The proliferation of vampire children in contemporary vampire fiction underlines a significant diachronic evolution from portraits of aged vampires in Victorian fiction to adolescent and infant vampires in contemporary narratives as the figure of the vampire becomes more sympathetic and appealing to younger audiences" (112). The sensitivity of the human being in childhood and early adolescence is exceptional. Given that many social changes in the past few decades have not contributed to the welfare of this age, by introducing the cruelest of all monsters – vampires – in the role of assistants, advisers and friends, some writers certainly show a chilling image that characterizes today's family, school, and technological and consumer society as a whole. The vampires of Dracula's generation (from the late eighteenth till the mid-twentieth century) were showing fear of the criminal past – they were noblemen or noblewomen who once before, during a real human life, did many atrocities. Modern vampires oriented to children and young people, especially teenagers, seem to show fear of the future, as Nina Auerbach pointed out "Children's innate affinity with horror means that vampirism is, for the first time, symptomatic of fear of the future, not the past" (206).

In the 1980s, particular attention started being paid to children and youth as recipients of this literature and this interest is increasing over time. Simon Bacon recognizes similar motives of adults' incompetence to be "adult" in films which deal with vampires: "All of the teen-vamp films show adults, and in particular parents, to be largely useless or completely absent from children's, and subsequently, family life" (50). Practically, the children are left to their own devices. A child finds a vampire friend such as Oscar, and, in the case of the *Twilight* saga a teenager falls in love with a vampire and starts a family with him. In any case, according to the ideas of such narratives, human society cannot provide children and the youth with what they need, a safe and secure upbringing. Such hypotheses about this literature are both disturbing and revealing. Children and teenagers themselves have difficulty finding their path to adulthood and they often experience so many horrors in their early childhood that their adult world is not appealing at all. They are lonely even when they are surrounded by a crowd, direct communication face to face scares them while much less anxiety is caused by social networks. Bella Cullen, the main heroine of Meyer's *Twilight*, just like Oscar, was lonely, not understanding herself, her family or peers until she met the vampire from the Cullen family.

At the beginning of his literary role, the vampire was also man's assistant, almost analogous to the "assistant" from a fairy tale. He helps the man in that by allowing him to talk about the fear of vampires, he communicates all those other fears, deeper and more hidden, without which being conveyed through a monster character. Thus the vampire sucks the "bad blood" out of the man acting in two directions: he heals the man by "drinking bad blood," i.e., allows him to speak about what ails him very strongly, but also "poisons" the man and he encourages him to openly and honestly talk about his anxieties, because after fictional catharsis in the world of vampire narratives, the "free thought" of the recipients will occur. By analogy with Darwin's theory of evolution, Benjamin H. Leblanc shows the evolution of vampire through three basic types: the supernatural vampire, romantic vampire, and the vampire interiorized (353). The first type of vampire, in the opinion of Leblanc, lasted until the end of the eighteenth century, which coincides with the beginning of Romanticism in Europe, and this kind emerged "from superstition and religious faith" (353). All various mythological vampires fall into this category regardless

of where and when they were created, what ignorance or fear they were caused by. Until the eighteenth century, which Leblanc supports by examples, the vampire was an integral part of real life through superstition. The romantic vampire is the first literary vampire and was produced once the vampires were "expelled" from real life and found refuge in literature. Leblanc named this vampire the romantic vampire because of the epoch in which it appeared. The third kind of vampire was created in the twentieth century and is caused by changes in modern developed societies, or, as Leblanc states "An increasing tendency to individualism and a new pluralism of axiologies (systems of values) can be held responsible for the vampire's second major transition where s/he has become interiorized by his/her 'victims'"(366).

The third type of vampire is the interiorized vampire. The main literary process, which allows an internalization of "our" vampire, opens up the inner world of vampires to the reader. Until Anne Rice's vampires in her 1976 the *Interview with the Vampire*, the audience had no insight into the inner world of vampires. Other characters did speak about vampires, but they themselves never did. The whole constellation of characters speaks about Dracula and his crimes, while the Count himself has no chance to say anything, at least when it comes to his inner psychological world. Rice's vampire Louis voluntarily gives an interview during which he tells us all about his life, creation, sufferings and dilemmas, showing many horrors of immortality. Having acquired the ability to see the interior of the vampire, the reader is able to internalize him. This is particularly possible when we talk about the latest literary vampires which were mainly created by other people's mistakes or crimes and are therefore victims. The victim status brings to the vampire, in addition to excellent properties -- beauty, youth, strength, speed, etc. -- a position of one whom the audience can identify with. Modern vampires are such that the reader can interiorize them. They are in many ways "more humane"; they are not by any means physically different, except in the sun in the *Twilight* saga and by the fact that they are extremely good-looking, better-looking than the mortals. The vampire is still supernatural, but in a charming and friendly way, he connotes ethical issues, the curse of immortality, inner struggles, a struggle of conscience, patience and understanding. This type of vampire becomes a best friend or the greatest love for the "unadjusted" adolescents, he helps the advancement of the human kind, and he himself evolves into a hybrid human-vampire type, as it happens in the *Twilight* saga. An evolution occurred from complete darkness and the underground world to the light, knowledge and the sun.

The second stage of the metamorphosis of the vampire character which happens simultaneously with the first evolutionary direction with an aim of interiorization is the shift in the reading audience. At the very beginning of the literary career of the vampire character, the vampires appeared in the literature which was intended solely for adult readers and today an obvious shift of focus is made towards younger readers (teenagers and even children). This is supported by the introduction of children's characters of vampires. Although in the novel *Dracula* there are no characters of child vampires: "the possibility of their existence is suggested that infants and children serve as the preferred prey of the female vampires, Lucy Westenra and Count Dracula's three Transylvanian brides" (Carter 184). The character of Lucy is particularly demonized as rather than being a woman-mother, she is portrayed as a monster who becomes a vampire (which is clearly motivated by her open sexual desire), then kills children, drinking their blood. In Stoker's *Dracula* binary oppositions are numerous: barbarism/civilization, wild/tame, natural/supernatural. The first character of these binaries is in a relationship with the bloody Count and it determines the connotations of his character, while the other is connected with some of the positive human characters. Visano finds the following oppositions: "sinner and saint, the secular and the sacred, the dead and the living, cerebral and visceral, black and white, private and public, intentional and incidental, simultaneous and sequential, and science and religion" (332) and Mathias Clasen posits that "*Dracula* is a mixture of history, folklore and imagination" (382). Perhaps such a mix allows the creation of numerous connotative and denotative meanings, especially with regard to the period in which the novel was written.

Dracula also portrays the conflict between science and technology (the West) on the one hand and superstition (the East) on the other. As science did not save Lucy (blood transfusions did not provide any results), the world tries to set free of the vampire evil by methods of Christian doctrine. The novel accentuates many fears of the English society of the time about which Caitlyn Orlomoski writes that "*Dracula* works effectively on multiple levels, both as a Gothic horror novel and as an allegorical commentary on what English Victorian society feared the most. Stoker incorporates Victorian fears about the conflict between science and religion, the potential for reverse-colonization, and changing female sexuality into his novel, creating a monster in Count Dracula who threatens to destroy society for no clearly-stated reason" (8). Carol Margaret Davison analyzes the share of the fears of syphilis, homosexuality, feminism, decadence, and the fall of the empire (25-26). Davison finds the common name for these fears: degeneration and after transitioning into vampires, *Dracula's* three young Transylvanian

brides and Lucy express sexual thirst which in a Western context suggests degeneration. In any case, it is possible to find negative connotations for the character of Dracula and his vampire virus and the Count can be seen as a monster that spreads disease.

Some of the new vampires are still forces of evil and darkness, but as Melis Mülazimoğlu Erkal stresses, "leading vampires represented in these narratives have become mainstream, civilized, tamed, vulnerable and almost human in many ways" (158). The transformation of the vampire is best seen in the contrasting characters: the old and the new vampires. High-technology and information society represents a different referential system for literature. The basics of the new world are sometimes more clear thanks to the literary vampire. The new vampires are so likable to the modern, especially young reader that the literary encounter with an old vampire type would certainly not be pleasant, but also a lot of it would not be clear to him/her if one bears in mind the importance of the social dimension and the historical period for contextualizing the conceptual layer. Our heroes have crossed a long developmental path, i.e., "vampires have represented society's fears about the unknown "other," and over the past one hundred years, they have evolved from immoral and inhuman monsters to undead humans who point out the monstrosities of living humans themselves" (Orlomoski 1).

The dark narration in which the vampire is a natural phenomenon is sometimes interpreted in the context of "soporific escapism" (Cavallaro 17), i.e., an immature escape from reality. This assertion can be supported by some of the stylistic connotations such as elements of dream, hallucinations, delirium, i.e. the language of dreams and, in general, the atmosphere is often reminiscent of the surrealist. The presence of these elements is strongly expressed in *Twilight*. Bella is a big dreamer, her imagination is alive to the extent that she clearly sees Edward's presence in situations which she creates herself and which are extremely dangerous, practically life threatening (*New Moon*). Projections of Edward's character in her mind are fully alive and tangible. Bella has a powerful world of imagination that sometimes sails through dreams, but is often the result of the manifestation of the subconscious under special conditions. Bella is a representative of "our own minds can be as dark and mysterious as any exotic, earthquake-busted landscape" (Cavallaro 48). Because she is a privileged storyteller, it is clear to us that she mostly has very negative ideas starting from her numerous discomforts and anxieties of everyday life - the first day of school, spending time with peers, situations in which you need someone to talk to, to the big bad assumptions about your own life. Edward is the one (and occasionally Jacob) who pulls her out of the state in which she continuously has a bogeyman in her mind. The vampire is for her an elixir which complements her and by means of which she achieves wholeness. Her previous uncertainty and continuous idea of own damage is anyway a natural stage in the maturing of a human being, "The confrontation is inevitable because the inexplicable, though ostensibly non-human, is intrinsic to being human. The energies that haunt us are very much a part of our own selves; they refer to what is missing from us and hence to a fundamental aspect of our being - lack" (Cavallaro 61). As the missing piece of the puzzle, the part that means security, love, care, and warmth, Edward fits in with Bella, especially since the moment when he infects her with his own poison and when she survives her own death thanks to the poison.

Leblanc laid out the evolution of vampires in an interesting manner showing that for many years they were an integral part of life and that they were exiled from it probably thanks to the progress of science. Then they continued their "life" in fiction and their fictional life is rich. But they are not static fictional figures. Here too they display the properties of transformation. Analyzing the new vampire codes (especially *Twilight*), Bacon also points out the previous developmental line. Bacon, however, expresses an interesting assumption of the possible re-crossing of the vampire character from fiction to life. A variety of evidence for this is contained in *Twilight*, and ignoring all the individual and detailed descriptions of individual vampire characters, we clearly notice that "the cold one" is set as an ideal to be pursued, a model and inspiration: Edward is an idealized figure of a young man, son, student, brother, husband, and father.

If we compare some of the characteristics of the "old" and "new" literary vampires, we notice that their progress happened over many ways. Vampires of the Count Dracula type were unbreakably related to darkness. The Count himself was moving only at night, and he spent daytime sleeping in a coffin. Also, he was inseparable from his native soil, so that Transylvanian soil travelled with him to the United Kingdom. The new vampires, especially Meyer's Cullens, broke up that kind of relationship with darkness. They move and operate during the day, but they are sensitive to light in a very special way. Namely, their skin gleams in the sun as if it is made up of thousands of crystals (*Twilight*). Practically, they shine in the refracted sunlight. For the Cullens, soil has no special meaning. None of them had even been buried. All of them were transformed into vampires a moment before their death, so that burial never happened (*Twilight*). Meyer's Cullens wipe out the "prejudices" about vampires. They live as vegetarians and drink only animal blood, and, what is especially interesting, they make choice even amongst animals

by opting for predators, thus sending environmental messages to readers. In general, the messages that Meyer sends by this series of novels through the vampire characters are focused on a traditional system of values and project the need for the reader to identify with vampires and internalize their ideas. Traditionalism is reflected in virtually all thematic corpora – the family relationships are typically traditional in terms of male-female roles, responsibilities and obligations, marriage union and everything about it is based and maintained exclusively in a patriarchal code, the main character Edward is a typical fairytale prince in all elements of behavior, heroine Bella is in many ways like Cinderella: hardworking, loyal, and helpless until her unification with her prince and until fulfilling the role of a mother after which she deserves the prize of transformation into an immortal vampire.

From the marriage of Edward and Bella a hybrid creature, Renesmee, is created, a creature that combines the best of the human and the best of the vampire traits thus finalizing the creation of a new stage of evolution of human and vampire kind. Bacon explores the messages we receive from the new novels about vampires in connection to any future evolution. He points out that "these newer narratives are actually transitional texts preparing us for possible new stages of human evolution, and that the new breed of hybrid human/vampire characters appearing" (44). Renesmee is exactly a symbiotic figure: half human and half vampire who exerts incredible abilities and wins the status of a super being. In a civilization where everything needs to be "finished as soon as possible" and sped up, she appears as a perfect being, her development from conception onward is much faster than one can imagine. Bella describes her development in the following way "At three months, Renesmee could have been a big one-year-old, or a small two year-old. She wasn't shaped exactly like a toddler; she was leaner and more graceful, her proportions were more even, like an adult's ... Renesmee could speak with flawless grammar and articulation, but she rarely bothered, preferring to simply show people what she wanted. She could not only walk but run and dance. She could even read" (Meyer, *Breaking Dawn* 581). Even as an embryo she thinks and has the ability to share these thoughts with others without speaking.

In conclusion, the prenatal intelligence of the vampire and the character's ability of fast and comprehensive boosting of characteristics of the human species that enriches the "new" vampire of current literature and film. For example, Meyer's texts make us think about the increasingly frequent scientific experiments carried out on the human genome with the aim of creating a superman who will respond adequately at all levels of the current civilizational advances. There is a discrepancy between the human being and the pace of his evolutionary development and the stampede of the development of civilizational achievements of modern, technological society. Even the idea that people rob the nature of its power is problematized, the idea that we start managing our evolution, a very serious matter for which, it seems, we have not matured enough.

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Author's profile: Dijana Vučković teaches methodologies of pedagogy and literature and native language acquisition at the University of Montenegro. Her interests in research include the reception of literature by young readers, reading literacy, and the functional adoption of first-language grammar. Her recent publications include "Montenegrin Teachers' Perception of the Acquisition of Literary Terms in Primary School," *Croatian Journal of Education* (2016). E-mail: <dijanav@ac.me>

Ljiljana Pajović Dujović teaches South Slavic literature at the University of Montenegro. Her recent publications include "Biljeske jednog pisca kao autopoetički, memoarski i putopisni tekst Sima Matavulja" ("A Writer's Notes by Simo Matavulj: Literary Text as an Autopoesis, a Memoir and a Travel Text"), *Folia Linguistica et Litteraria* (2016) and "The Macabre Metamorphosis of Vampire Characters in Literature" (with Dijana D. Vučković), *Književna smotra* (2016). E-mail: <ljpajovicdujovic@t-com.me>