

CHILDREN OF THE NIGHT INTERNATIONAL DRACULA CONGRESS

April 16th-18th, 2021 (Virtual event)



ABSTRACTS (in alphabetical order, after authors)

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KEYNOTE SPEAKERS:

Victoria Amador (Assistant Professor of English at the American University of Sharjah, UAE)

Care for a Bite? Vampire-Inspired Cook Books

Many North-American adolescents in the mid-1960s were captivated by the monster renaissance occurring in popular culture at the time. The Hammer Films remakes of Universal horror films of the 1930s and '40s brought colour to the bloody vampires, mummies, werewolves and Frankenstein monsters. Those films' success helped to inspire Roger Corman to create his own horror film empire, from 1960's *Little Shop of Horrors* to the Edgar Allan Poe series of adaptations, most featuring Vincent Price. The horror-themed publishing giant Forrest J. Ackerman introduced the iconic *Famous Monsters of Filmland* magazine, and Ackerman amassed a remarkable collection of film and Gothic memorabilia, much of which was purchased after Ackerman's death by Mexican filmmaker Guillermo del Toro. Comic books like *Creepy* and *Vampirella* functioned as terrifying, and somewhat titillating, graphic novels.

Television also fulfilled the needs of that young generation of monster consumers. *The Addams Family* and *The Munsters* were prime-time hits which also spawned a variety of

collectible items from plastic models to Halloween costumes to a Thing bank—a character in *The Addams Family* embodied, so to speak, but a hand and nothing else—which snatched a penny when a switch was flipped.

Seeing the bankability of adolescent/young adult filmgoers and shoppers, it was quite logical that scary food products would follow. In March 1971, General Mills created what they now term their “Monster Cereals.” Count Chocula featured a caricatured, sharp-edged Nosferatu-as-Dracula figure, sketched by the visual creator of the Trix Rabbit, George Karn; these cocoa-infused grain rounds mixed with marshmallows were irresistible to chocolate-loving monster fans. Franken Berry appeared at the same time, a strawberry-flavoured cereal with a manically-grinning Frankenstein monster as its image.

Only a year later, in 1972, Boo Berry, a blueberry-flavoured cereal with a friendly ghost as its totem, appeared. Limited editions of other monster figures were also produced—Fruit Brute (1974-1982, 2013), a werewolf-advertised cherry and marshmallow treat; and Fruity Yummy Mummy (1988-1990, 2013). And in autumn 2019 in the United States, General Mills issued another limited run cereal—Reese’s Puffs Peanut Butter Bats—as a sugar-charged addition to any *petit dejeuner*.

Children weren’t the only ones to enjoy terrifying treats, however. A cross-over into the adult market of Halloween parties and seasonal dishes has been cookbooks which are specifically oriented towards grown-ups who still thrill when the wolfbane blooms and the autumn moon is bright. Interestingly, the majority of these cookbooks, dating from 1965 to the present, feature vampires in their title. Given that they only drink blood, a werewolf or other carnivore as inspiration would have made more sense. This paper will look at some of the monstrous cookbook best sellers—at least according to Amazon sale statistics—and address their layout, photographs, and recipes. The blood is the life, but so is the human cuisine that feeds vampire victims.

Marius-Mircea Crişan (Associate Professor at the Teacher Training Dept., West University of Timișoara, Romania)

“I took my way to the castle” (Bram Stoker, *Dracula* 528): Looking for Castle Dracula in pandemic times

Castle Dracula is one of the most powerful constructions of the literary imagination. It symbolizes the liminal space between some key ideas that define human existence, such as the known and the unknown, the possible and the impossible, reality and imagination, the inner world and the outer world, fear and courage, past and present, life and death. This mythical space that Bram Stoker created has stimulated the imagination of countless writers, artists and film producers. But it has also piqued the curiosity of generations of readers who wanted to see the castle described in the most famous vampire novel of all times. Based on the bibliography dedicated to Castle Dracula and focusing on the recent research on the topic, this paper is a reflection on the rich significance of the vampiric castle and on its connection with the historical region linked to its fictional existence, Transylvania.

Magdalena Grabias (Assistant Professor at the Institute of Cultural Studies at Maria Curie-Skłodowska University in Lublin, Poland)

The Gothic and the Macabre. A Defence of Mark Gatiss's and Steven Moffat's *Dracula*.

The 2020 BBC adaptation of Bram Stoker's most famous novel *Dracula* met with an avalanche of negative critique from the viewers expressing their displeasure in various aspects of the new production, including shifting a part of the plot from the original 19th century Transylvania to 21st century London. Other most frequently recurring complaints refer to a gender flip executed in the form of a female Van Helsing, as well the apparent clash of the classic Gothic aesthetics with the modern stylistics of the third millennium.

This article aims at addressing the above-mentioned factors by means of studying the Gatiss-Moffat diegetic reality in search for the Gothic and the Macabre and ultimately indicating the shrewdness and value of the writers' post millennial vision.

Sorcha Ní Fhlainn (Senior Lecturer in Film Studies, Gothic and American Studies at Manchester Metropolitan University)

'Knowledge is a Fatal Thing': Confessing Vampire Secrets from Polidori to Neil Jordan

There is something altogether exciting, if not outright spellbinding, about the whispers and murmurs of vampires. While subjectivity has become infused into the vampire narrative since the late 1960s in popular film and vampire literature, the musings and haunting disclosures of the vampire voice can be brought back to the contemporary's vampire's founding narrative in John Polidori's 1819 novella, *The Vampyre*. The tale initiates two tantalising elements in vampire fiction which continue to inform its postmodern iterations today, lingering on as an echo across time, slowly fragmented across diaries, confessions, lived accounts, musical recordings, and supplemented in our imaginations with a soundtrack of forlorn longing and occasional menace. Polidori's tale is the first of many that enables the vampire voice to amplify its power – this is no mere mortal's mode of communication; vampiric voices carry with them the power of Gothic time. In this paper, I intend to examine the vampire voice and its Gothic haunting quality through the power of traumatic memory, narrative disclosure, and contemporary song, as these voices often carry with them the power to terrify, seduce, and ensnare future victims in the quest to be heard across eternity.

William Hughes (Professor for English Literature at the University of Macau; former Professor at Bath Spa University; former President of the International Gothic Association)

"What does this blood mean?": The Sanguine Physiology of *Dracula*

Academic Criticism has traditionally contemplated the secretion, depletion and exchange of blood in *Dracula* through its symbolic implications, thereby locating Stoker's novel firmly within a fearful *fin-de-siècle* context of decadence and degeneration—an assumed cultural

decline intimate to the perceived deterioration of the domestic population. While it is evident that the author *was* indeed fully aware of the metaphorical potential latent in blood—he deployed it as an icon of common Anglo-American heritage in both *A Glimpse of America* and *Personal Reminiscences of Henry Irving*, for example—the degree to which Stoker’s fictional vision of sanguine crisis might be predicated upon specific medical knowledge as well as non-clinical mythology has received somewhat less attention from literary critics. This is surprising, as *Dracula* is a novel rich in references to practical medical procedures as well as to contemporary theories by which the less-resilient or abnormal body was explained and its ostensible deviance contained. In addressing the medical script of Stoker’s 1897 novel, this paper will make reference to technical writings by contemporary clinicians as well as the popular medical guides through which their theories were disseminated to the general public. The focus of the paper will be the issue of exsanguination, and the conventional symptoms which appear on the bodies of the vampire’s victims, the characteristic pallor of which serves to frustrate—for a time—the unprecedented but still essentially conventional medical diagnosis of corporeal decline consequent upon vampiric predation.

Hans Corneel de Roos (Independent researcher, Netherlands/Germany/Philippines)

Philippine Vampires and Other Mythical Creatures

As a special contribution to the 2021 conference, Hans Corneel de Roos and his team from the Philippines have prepared a [video documentary](#) dealing with the supernatural creatures from this country. Among these are several kinds of vampires—including the self-segmenting, intestine-sucking, flying Manananggal. Philippine beliefs in such creatures are much older and far more varied than the vampire beliefs documented in Eastern Europe around 1700. The documentary showcases the work of—mostly Filipino—illustrators and painters.

70 minutes in 4K (also runs as Full HD). With c. 500 illustrations, paintings, photos, movie posters, maps, manuscripts, infographics and film clips.

The documentary will premiere as part of the April 2021 Children of the Night International Dracula Conference program. After that, it will be freely available on YouTube for academic and educational purposes. At the premiere, a complete transcript of the spoken text and the interviews will be released, that can be used in courses, school classes, etc. The script (18 pages) contains footnotes and links for further reading.



The documentary proper will be introduced by a short video clip (3 min. 40 sec.), produced for the case that the Internet connection on Bantayan Island does not function in the critical moment :-)

Clemens Ruthner (Professor at the Department for German and Central European Studies at Trinity College, Dublin, and Director of Research at its School of Languages, Literatures and Cultural Studies)

Blood-drinking Across Borders: Vampirism, Liminality, and Migration

The horror genre in literature and film is replete with beings that possess an unclear ontological status, i.e. they unfold their activities from a hypothetical in-between zone: they are undead, for instance, and/or shape shifters on the threshold between human and animal, most prominently: the vampire.

This probably most glamorous revenant of the European tradition is the prime example of a border-crosser in a double sense: on the one hand, in his transgression of bodily boundaries and rules, his bloodsucking, which makes him a dangerous parasite for the lives of others, indeed a trope of sexualized violence; on the other hand, in his status between life and death (“un-dead” is a non-word), in his conflation of nourishment and reproduction, in the unexplained ornament of his actually useless sexuality. In addition, the vampire is also a prime example of migration: as a cultural transfer from the barbaric Balkans to the enlightened West in the 18th century as well as in the influential novels and films of Count Dracula, who travels, floats (as a signifier) and flies.

Through these intermediate states, the vampire is, as it were, a deconstructive beast *avant la lettre*. The concept of liminality can be used to describe his speculative state of being and migration, as it was developed—quasi close to the body politic—in the anthropology of the 1960s by Victor Turner (following Arnold van Gennep's work *Les rites de passage*, 1909). Its proximity to deconstruction, which at first glance is not evident, stems from the at least hypothetical postulation of an excluded third as an unstable intermediate state, which makes the liminal appear not as a figure of implosion, but of *bridging*.

These lines of thought are exemplified by Herbert Rosendorfer's story *Der Bettler vor dem Cafe Hippodrom* (1970) — to my mind the first literary text to explicitly address the migrant status of the vampire who is Romanian here. However, he could have also been a war refugee from the Middle East, going North on the Balkan Route of our day.

PLENARY SPEAKERS

Samira Aziz (North South University/Victoria University of Wellington, New Zealand)

The Shift to Historical Realism through the Dracula mythos in Elizabeth Kostova's *The Historian*

Elizabeth Kostova's *The Historian* (2005) centres around the myths involving Vlad the Impaler, both the historical figure as well as the fictional depiction Count Dracula. Several notable books illustrate a version of Dracula that has some historical basis but lean more towards Bram Stoker's *magnum opus*. A recent film depicting Dracula's story is *Dracula Untold* (2014). While the movie certainly draws on some historical facts, it has almost no historical basis. Another recent novel, Royce Prouty's *Stoker's Manuscript* (2013) borrows much of its plot and structure from Stoker's *Dracula*. *The Historian* stands apart from this common practice as it foregrounds the history of Vlad Draculea, pushing back the legends. The narrative refers several times to the atrocities Vlad the Impaler committed as the Prince of Wallachia and places secondary importance on how he became a vampire. Thus, Kostova's novel signifies a shift to historical realism by prioritising fact over fiction.

Prodosh Bhattacharya (Professor of English at Jadavpur University, Kolkata, India) and **Abhirup Mascharak** (Department of English, Jadavpur University, Kolkata, India)

***Dracula* and Dracula in Bengali and in Bengal**

This presentation, after listing some translations of Stoker's novel into Bengali, chooses to focus on two adaptations which totally Indianize the novel and its characters, particularly the titular antagonist, placing them, in one case, in newly-independent India and Calcutta, and in the other, in an India and a Calcutta around two decades after the independence of 1947. In the process, the vampire is queered in both adaptations, and, in the earlier one, so are its human opponents, whereas the later adaptation follows a more homophobic opposition of a queer alien and unambiguously heterosexual humans, despite there being no major feminine presence in it. We attempt some deductions regarding why the two Bengali adaptors took their respective stances.

Martina Bartlett (Winchester University, UK)

Ol' Red Eyes Himself: The Mesmeric Vampire in Polidori's *The Vampyre* and Stoker's *Dracula*.

John William Polidori graduated from Edinburgh University with an MD and a thesis on oneirodynia (somnambulism) in 1815, just as Franz Anton Mesmer was dying. During the now infamous trip to Geneva in his short employ as Lord Byron's physician, Polidori wrote

what was to become a seminal text in vampire fiction creating Lord Ruthven (aka Strongmore), the aristocratic seducer in *The Vampyre*. Polidori's description focused on his vampire's spell-binding gaze, his 'dead grey eye,' a tangible force felt by all those upon whom it fell. Two aspects of Polidori's vampire were its spell-binding gaze, and the ability to manipulate the imaginations of those around him by reflecting their own fantasies back to them, much like the power of the animal magnetists.

At the other end of the century, Stoker's creation Dracula, depicts a similar asymmetrical male relationship to that of *The Vampyre*, with vampires whose gaze also enthralls their victims. But in Stoker's fiction it is not only vampires who use such mind-manipulating powers; Stoker bestows this ability, albeit medicalised as hypnotism, on the vampire hunter, Van Helsing, who deploys it in the pursuance and destruction of Dracula. This paper argues that both vampires embody fears of the powerful manipulator of minds, the magnetist, but it is only Stoker who used the vampire's own power to defeat him.

Francia Benson (Weber State University, Utah)

Dracula, a Narrative of Mental Illness in its Different Manifestations

There has been much speculation about Bram Stoker's inspiration in creating the persona of Dracula. Stoker introduces three psychiatry elements: a mentally ill patient, a mental asylum, and a psychiatrist. The theme of mental illness, or madness, is portrayed through the characters. Scholars have written about mental disorders in *Dracula* in an attempt to unravel the count and the characters. Dr. Andres Romero Jodar suggests that *Dracula* is an examination of the human mind and paranoid disorders. Scholars J. M. Raines, L. C. Raines, and M. Singer argue that Count Dracula exhibits borderline personality disorder traits. I suggest that *Dracula* is a narrative of mental illness in its different manifestations, and it explores the depth and distortion of the human mind. My argument is based on the characters' behaviors and the transferring of knowledge and fears among them, on Stoker's interest in psychology, neurology, and madness and his connections with professionals in those fields. Dracula, perhaps, is a mental phenomenon rather than just a fictional character. I assert that the characters suffer from shared psychotic disorder. The primarily affected person transfers delusions or abnormal behaviors to another person or a group of people close to him. The personages share paranoid delusions, and they feed off each other. Their journals and letters are like a door to their minds, insights into their psyche, fears, anxieties, and doubts. Lucy Westenra's journal reasserts Van Helsing's belief about the existence of a vampire. He becomes the primary inducer and unknowingly, with Mina Harker's help, induces the others.

Paul Butler (Novelist)

The Thrill of Collision; How Values Clashes Can Spur Modern Riffs Upon 19th Century Fiction

My novel *Mina's Child* (Toronto: Inanna Publications, 2020), set a generation after the events in Bram Stoker's novel, explores *Dracula* from the point of view of Abree Harker, the daughter of Jonathan and Mina Harker. The values clash between parents and grown daughter in the early 1920s represents the dissonance of the 21st century readers experience with Bram Stoker's moral framework in which a foreign evil (Count Dracula) infects the virtue of "good" English women, exemplified by Lucy Westenra. These fears, seen uncritically in 1897, represent if modernized an incel (??) sensibility, and multiple issues of misogyny and racial/cultural prejudice. I will explore how values that are mainly hidden and unconsciously expressed by a 19th century novelist are later explored by the late 20th and 21st century fiction writer. In establishing a template for this revisionist approach I will refer to the spirit and the tradition of Jean Ryss *Wide Sargasso Sea* (the 1966 novel that riffs on Charlotte Brontë's *Jane Eyre*).

Elsa Carruthers (Poet, writer, and genre scholar)

The Morphing of Dracula: The Many Faces of Vampires

This presentation will examine the way that vampires have changed in appearance and social significance and symbolism over time. From Count Orlok and *Dracula's* anti-Eastern European anxiety (specifically anti-Semitism), to the call for racial and social justice of *Blackula* and *A Girl Walks Home Alone At Night*.

Significant additions to vampire lore and culture often reflect the need for representation and a desire for social change, but they also can be agents of maintaining the status quo.

We will also explore examples of status quo vampires that serve as roadblocks to change and their symbolism.

Dr Matthew Ray Crofts (University of Hull)

"The Plot Thickens": *Dracula's Castlevania* Bloodlines

Dracula is no stranger to transformations. The greatest of these is perhaps the long-running *Castlevania* series, which has run from 1986 to the present, and could perhaps boast being the *Dracula* series with the most iterations. *Castlevania* has built its own *Dracula* mythos, fuelled its own popularity, and has gone on to receive its own trans-media adaptation. To *Dracula* scholarship it offers a long-running example of literary adaptation and a complex case-study in how diverse influences can reshape a relationship with the source text.

Set within Dracula's castle, the series sees the player battling the Count's hordes to slay him—until his next resurrection. In many ways *Castlevania* reflects the wider cultural treatment of *Dracula*: it prefers to appropriate the Count and craft an original narrative. Apart from Stoker's novel, there are influences from the horror movies that popularised the text, with references to actors such as Bela Lugosi in the first instalment. The series expands over its twenty+ instalments, reinventing the Count, creating its own parodic spin off, a complete reboot of the franchise, and most recently an animated television adaptation. Boldly, the 1994 entry, *Castlevania: The New Generation* (1994), subsumed the original novel within the series' own canon. "The plot thickens" was used in a print advertisement for the instalment, signalling the game's literary heritage, but equally its own expansion upon the series' mythos. In every sense, the "adaptation" now dwarfs the original, bringing the text to distinct new audiences and media, in turn challenging the stability of the core text.

This paper will begin to explore the *Castlevania* series' inventive and complex engagement with *Dracula*, not only moving beyond the book-to-film format, but offering an international perspective and incorporating influences from other adaptations. It offers a fresh perspective as to how a series can destabilise the core text, even supplant it, not only through a multitude of reinventions, but an establishment of its own franchise and mythos,

Soraia Garcês and Margarida Pocinho (University of Madeira/CIERL and Research Center for Tourism, Sustainability and Well-being of the University of Algarve)

Myths and Legends in Portugal Tourism: Yes or No?

Myths and legends are scarcely used in Portugal tourism offers or even as a marketing strategy to the best of our knowledge. The potential of myths and legends as a powerful source of storytelling while preserving the "unwritten" stories of our grandmas, great-grandmas, and our old ancestors is, in our view, an opportunity to introduce a new market niche regarding intangible tourism products in Portugal. Experiences, emotions, and storytelling are cornerstones of today (and tomorrow) tourism and are vital to attract visitors to destinations. In a time that tourism has suffered unprecedented setbacks, it is crucial to look at new ideas that can be a destination differentiator from all the rest of the world and which simultaneously can be a source of satisfaction and well-being for locals. Myths and legends can be a positive experience that can bring strong emotions through its storytelling while at the same time preserving local culture. Thus, this communication will address the first stages and results of a study being carried out in Portugal that aims to analyze residents knowledge about myths and legends and their perceptions in using them as intangible tourism products and as a way to preserve local heritage.

Yuri Garcia (Professor at Universidade Estácio de Sá. Rio de Janeiro, Brazil)

“Dracula, the Mediatic Vampire: the Movies that Created the Contemporary Myth”

The presentation focuses on exploring the construction of the vampire myth that is most common in our cultural imagery. Although this personification can be traced throughout history and seen in many ancient religions and legends and/or folklores around the world, the specification of its characteristics and its image was best delimited only in Gothic Literature—especially in the triad *The Vampyre* (John William Polidori, 1819), *Carmilla* (Joseph Sheridan Le Fanu, 1872) and *Dracula* (Bram Stoker, 1897). Due to its repercussion and history in the audiovisual media, *Dracula* has been the most famous representation of the vampire in our culture. The relation with the historical figure Vlad Tepeș has brought some mystery that causes attraction and curiosity to the character. But most of all, its cinematic incursions have turned him in the classic idealization of the vampire. This presentation will highlight the importance of three films that are essential on the construction of the vampire myth and popularization of *Dracula*: *Nosferatu* (F. W. Murnau, 1922), *Dracula* (Tod Browning, 1931) and *Dracula* (Terence Fisher, 1958). As this vampire begins to be better molded in our culture in its monstrous persona, other movies introduce new readings of *Dracula* as romantic, suffering or heroic, opening new paths to explore its narratives and presenting a figure that is extremely famous in our imaginary and extremely chameleonic and mutable. Here, we will dedicate our objective on understanding this filmic importance in the construction of this myth.

Peter Gözl (Associate Professor at University of Victoria, British Columbia, Canada)

Nosferatu’s Cats: Undead Genre Conventions in Murnau, Herzog, and Merhige

Nosferatu and *Dracula* stand side by side as the forefathers of cinematic vampires. In both cases, various film adaptations have, as befits genre productions, referred to and included the same central scene. In many *Dracula* adaptations, this is the scene of Jonathan Harker’s encounter with the three brides/sisters in *Dracula*’s castle. Similarly, the female protagonist’s encounter with a cat is depicted in the three canonical *Nosferatu* movies by Murnau, Herzog, and Merhige. While much has been written on the encounter with the brides, the cat scenes have not received broad attention despite their importance in setting the stage for every *Nosferatu* film, and the *Nosferatu* genre itself. This talk will look at the role of cats (and rats) in the three *Nosferatu* adaptations, paying special attention to how they introduce every film with a meta-critical and self-reflexive look at their status as adaptations and their interactions with genre conventions.

Penelope Goodman (Senior Lecturer in Roman History, University of Leeds, UK)

Byron, Polidori and the Classical Roots of Vampirism

Classical literature and culture were greatly revered by the Romantic movement, so it is not surprising that Byron's *Fragment of a Novel* and Polidori's *The Vampyre* both deploy Classical settings, motifs and allusions. This paper examines these references, asking what they bring to the texts and what resonances they would have had for contemporary readers.

Both stories involve journeys which start like conventional Grand Tours but quickly become journeys into an ancient otherworld. Byron constructs layers of multiple abandoned pasts, offering an implicit warning about the fleeting nature of human civilisation, while Polidori's Aubrey is torn between the vivid but simple Greece of the present and the glorious yet fallen Greece of the past. Both scenarios reflect and contribute to wider contemporary debates about Classical antiquity and its relationship to the present.

The landscapes of the stories are also replete with ancient gods. Byron refers explicitly to the temple of Diana at Ephesus, one of the Seven Wonders of the ancient world, and the temple of Ceres at Eleusis, the centre of a mystery cult celebrating the cycles of death and rebirth. Polidori's references are more allusive, but include pagan beliefs and practices and incorporate the central device of an oath of secrecy from Byron's fragment. These references to ancient paganism generate an air of exoticism, some element of magical realism, and a frisson of simultaneous attraction and repulsion which draws the reader into the story.

Lokke Heiss (Physician and *Dracula* scholar, Researcher, USA)

In Emily We May Acquit and Blame the Word on Schmidt: Updates on Emily Gerard Research—How Much of Her Work Did Bram Stoker Use and Further Discoveries on the Origin of the Word “Nosferatu.”

Many participants attending this conference will be familiar with Emily Gerard and her book *The Land Beyond the Forest*. My paper will be an update on two aspects regarding Bram Stoker and his use of Emily Gerard's work in the formation of his novel *Dracula*. The first involves the question of his source material, his notes reflect his knowledge of Gerard's article in *Nineteenth Century Magazine*, but it has been unclear as to if he had access to her book, *The Land Beyond the Forest*. With the help of the London Library, I can confidently answer that question. The second update is to discuss further research in the word “Nosferatu,” the source of which has been a topic of debate for decades. I will further discuss recent evidence that Gerard's source for the word was an article from folklorist Wilhelm Schmidt published in 1865, and offer suggestions in which “Nosferatu” may be his attempt at transcription from an oral history.

Cat Howe (MA student at the University of Portsmouth)

The Anorexic Logic of Le Fanu's *Carmilla*.

In this presentation, I will discuss Sheridan Le Fanu's *Carmilla* within the context of (Anna Krugovoy) Silver's work on Victorian anorexic logic.

I will argue that vampires are the embodiment of Victorian expectations, uncertainties and anxieties surrounding female bodies. In particular, the female vampire encapsulated Victorian anxieties regarding the female body as a devourer, a consumer and as an active sexual operative. More specifically, the female vampire reflects the anorexic logic (a term coined by Leslie Heywood for the patriarchal logic which values thinness and the body) supporting Victorian attitudes to the female form.

In *Carmilla*, Le Fanu presents the female vampire of his title as a beautiful, yet violent aggressor of the innocent, delicate and pretty Laura. This relationship is not only supernatural, but typical of the relationship between an anorexic young woman and her illness. That is, the anorexic both fears and loves her attacker; the affliction of anorexia is both foreign and home, just as *Carmilla* is to Laura.

Furthermore, I will contend that Le Fanu's vampire is the representation of anorexia itself, demonstrated through depictions of shame, secrets and the vampire (anorexia) as a timeless, unstoppable force.

Juliana Porto Chacon Humphreys (Communication Center in Universidade Presbiteriana Mackenzie in São Paulo, Brazil)

Forged in Blood: the Ancestry of the Cinematographic Vampire

This presentation aims to show briefly the main results of a study about the route of the vampire figure in film, tracing a line of ancestry that starts in early influences found in medieval art, through the transmutations within the Gothic and Romantic literature, until contemporaneously, their cinematic recreations. It is about to understanding the factors that forged the figure of the vampire in current cinema, especially regarding its status as an undead male and to the arising horror effects.

Thus, the object of study assumes two distinct phases: primary, enclosed by the figure of the vampire in film; and secondary, comprising a cutout of fantastic literature. Being hybrid, the research *corpus* comprises, at first, a set of works from the 15th century called Macabre Dance, plus a small sample of tales from the 18th and 19th centuries with the vampire theme, culminating in the work *Dracula*, by Bram Stoker, in 1897. Secondly, but more importantly, about a century of extensive and representative vampire filmography that includes the transformation of the vampire image, starting with *Nosferatu*, in 1922. The assumptions that guide the study deal with the relationship between the attraction

exerted by the vampires and their increasing aestheticization; detachment between cinematic vampires and the literary array of Bram Stoker's *Dracula* and the consequent spread of reconfigurations of character retrieve the medieval influences. Supported by this background, this study also aims to contribute significantly to the study of the figure of the vampire, highlighting the influences that determined the existence of one of the most important horror characters of the first century of cinema.

Patricia Hradec (Professor of Language and Literature, Universidade Presbiteriana Mackenzie, São Paulo, Brazil)

Lestat de Lioncourt: Villain, Hero and Prince

Vampires are creatures that oscillate between horror and fascination. And they are not different from the contemporary vampires in Anne Rice's *Vampire Chronicles*, especially the vampire Lestat de Lioncourt, the hero of the whole saga. The purpose of this communication is to present the trajectory of this vampire in three different moments: in the 1st volume, in 1976, *Interview with the Vampire*, he appears as a villain; in the 2nd volume, in 1985, *The Vampire Lestat*, he appears as a hero and, in the 11th volume, in 2014, *Prince Lestat: The Vampire Chronicles*, he appears as the prince of the vampires, organizing the tribe around the world. The path taken by Lestat leads us to reflect on aspects regarding villainy, heroism and principality and so we will make connections with several theorists to strengthen our studies, such as Nina Auerbach (1995), Joseph Campbell (2007), among others. This way, we can reflect how the vampire Lestat has survived, modified and updated himself over the centuries.

Ruxandra Ivănescu (Associate Professor, Transilvania University of Braşov, Romania)

Bram Stoker's *Dracula*, a Mythological Reading

Our paper deals with mythological elements in Bram Stoker's novel *Dracula*. We discuss the mythical topos of Transylvania, seen as an exotic land, a scene to place romantic events and characters. This place becomes a territory of passage, with mysterious forests and mountain, and the castle where is placed the heart of the mystery.

The undead /immortal Dracula is seen as character made of classic mythology/immortality, life after death, and elements with roots in folklore—the Romanian and the Irish one.

Because of the censorship in the Victorian age Bram Stoker placed the seeds of mythology encoded in the text. For his contemporaries Dracula must be evil and killed. The next generations disseminated the mythology of *Dracula*, each one according to its cultural level and taste, from *Nosferatu* to *The Vampires Diaries*.

Duncan Light (Senior Lecturer In Tourism at Bournemouth University, UK)

Hotel Castel Dracula Reconsidered

Hotel Castel Dracula, located high in the Carpathian Mountains at Piatra Fântânele, is a key site on the *Dracula* trail in Romania. This is a building which, since its opening in 1983, has generated derision and criticism. The hotel is interpreted as a crass and clumsy attempt by Romania to exploit the *Dracula* myth. In architectural terms the building is accused of “kitchness” (kitschness, kitschiness) and inauthenticity. Critics equate the building with Disneyfication and trivialisation of the *Dracula* story.

In this paper I present a more sympathetic appraisal of *Hotel Castel Dracula*, drawing on interviews with the people involved in its construction. The hotel was conceived and built during the communist period, in a context where the state was initially indifferent and later hostile to the Western *Dracula* myth. The hotel was an entirely local initiative of the tourist authorities in Bistrita-Nasaud who were able to subvert the normal planning and decision-making process and persuade the central authorities to fund and build a hotel that resembled a castle in a location where it would appeal to Western *Dracula* enthusiasts. Furthermore, in terms of its architecture the building was a radical departure from the norms of hotel design in communist Romania. I also consider the notion of kitsch and argue that it is important to move beyond matters of “bad taste” when considering the hotel. In short, while *Hotel Castel Dracula* may not be to everybody’s taste, I argue that we are justified in considering it to be truly remarkable.

Connor Long-Johnson (Student at University of Greenwich, UK)

***Dracula* and Stephen King**

Dracula has been inescapable since its publication in 1897. The Count still looms large over popular culture in the twenty-first century and his brethren have spread to all forms of media, with novels and films such as *Twilight*, *The Strain* and *Buffy the Vampire Slayer* finding huge success. In 1975, horror author Stephen King helped to bring the undead from the antiquity of Eastern Europe to the modern suburbs of American New England with *Salem’s Lot*. The influence of Stoker’s novel is evident throughout King’s second published novel as is *Salem’s Lot*’s role in bringing the vampire mythos into the modern era. Through comparing Stoker’s work and King’s, we can discover how the latter has not only borrowed from Stoker, but also evolved the figure of the vampire, making it more fit for purpose in the late-twentieth century and beyond.

Stella Louis (Ph.D. in French and Comparative Literature, teaches Cinemas, Sorbonne/Paris-Nanterre)

The Untold Story of Dracula... as a Superhero: How Nowadays Cinema have turned a Villain into a Superhero?

Dracula seems to have remained today the model of the ultimate vampire, certainly in the public eye, but even in the minds of the modern creators. But “new” vampires started appearing at the turn of the current century such as Stephen Norrington’s *Blade* (1998) and till Gary Shore’s recent representation of Dracula (*Dracula Untold*, 2014). They represent a new kind of vampire; one associated to the aesthetic of American superhero films. With this evolution vampires have come to represent a new model of superhero expression linked, by virtue of their nature, to sacrifice, redemption and hope.

This paper aims to present my actual research which questions how the generic vampire figure has evolved at the crossover of the two centuries as new cinematic techniques came to fruition and as the American superhero movie genre came to the fore. To answer, this paper will particularly focus on the representation of Dracula in Gary Shore’s 2014 movie and some of his avatars in other movies of the period.

Agnieszka Łowczanin (Department of British Literature and Culture, University of Łódź, Poland)

“Some Had Decomposed, Some Were Skeletal, Others Were Still Fresh”: Polish Vampires and Blood-Suckers before *Dracula*

My aim is to focus on a few Polish examples of pre-*Dracula* literary vampirism and blood-drinking, penned at the end of the eighteenth century by Józef Maksymilian Ossoliński, and in the early nineteenth century, during Polish Romanticism, by Adam Mickiewicz and Zygmunt Krasiński. Belief in vampires, in Polish called “upiór,” which seeped into the work of Ossoliński and Mickiewicz, had pre-Christian Slavic origin and was widespread especially in the eastern part of the former Polish-Lithuanian Commonwealth. Krasiński’s juvenile story is a reworking of the legends about Countess Bathory but moves the action to the territory of early medieval Poland.

Georgeta Moarcas (Associate Professor, Transilvania University of Braşov, Romania)

Three women writers, Elisabeth Kostova, *The Historian*, 2005, Doina Ruşti, *Zogru*, 2006, and Ruxandra Ivănescu, *Ochiul dragonului* [The Eye of the Dragon], 2012 and *Cavalerii doamnei în negru* [The Lady in Black and her Knights], 2017, chose the vampire motif as the core of their historiographical meta fiction. The principle of verisimilitude that dominates their prose writing in different percentages, transforms the narrative strategy into an initiation journey for interpreting various traces left behind by a mysterious character. They are

blending into their prose writing historic archival facts, popular knowledge embedded in folktales and ballads, as well as important artifacts. As requested by the literary convention, their vampire becomes a time traveler, interested in maintaining power and offering protection to a few ones, a more intellectual and good-natured character, stripped of his sensuality.

Stefan Münch (Institute of Cultural Studies, Maria Curie-Skłodowska University, Lublin, Poland)

Lord Ruthven: The Terrifying Charm of a Vampire

In Romantic opera, Heinrich Marschner's *The Vampire*, to a libretto by Wilhelm August Wohlbrück, with a title character of rich literary provenance, made direct reference to the aesthetics of horror. The subject of this opera became fashionable, especially through Byron. Allusions to vampires can already be found in Giaour, and in John William Polidori's short story *The Vampire*, published in 1819, the Byronic inspiration is beyond doubt. Incidentally, due to a mistake made by the publisher, the story was published under Byron's name, and Goethe considered it the best work by an English poet. He himself dealt with a similar topic in *The Bride of Corinth*.

The Romantic opera repertoire also featured other characters who functioned on the borderline between the spirit world and the real world, such as Hans Heiling, the Flying Dutchman, or Lohengrin in the operas of Heinrich Marschner and Richard Wagner. Lohengrin alludes to the character of the hero of *The Flying Dutchman*, in a certain way, with the difference that the wandering sailor was a plaything in the hand of Satan, while the knight of the Grail served the good; both have no choice, their fate must be fulfilled, for both, finally, earthly love is a source of disappointment.

Florin Nechita (Associate Professor, Transilvania University of Braşov, Romania)

Dracula: The Missing Ingredient of the Romanian Destination Branding Recipe?

A destination brand is a very complex construct and the destination branding process is very difficult to handle, especially when a country is the object of it. Destination branding is about selecting certain benefits, values and brand elements in order to tell a story about what the destination stands for. Some comparisons are drawn between country branding and commercial branding from the perspective ingredient branding. The paper explores the differences between projected and perceived image of Romania as destination brand. An ingredient branding strategy could be beneficial for enhancing Romania's destination brand, but the question mark is whether the Dracula brand can/should be the key ingredient.

Aba-Carina Pârlog and Marius-Mircea Crişan (West University of Timișoara)

Glossing the Literature of Terror in Higher Education: Ways of Seeing *Lord of the Flies* Digitally

As Carol Senf suggests (“*Dracula: the Unseen Face in the Mirror*,” 1979), one of the greatest dangers which Bram Stoker’s characters have to face is the evil inside them. This theme was developed in different ways in 20th century British literature. An interpretation of the background, setting and story in William Golding’s *Lord of the Flies* can be very useful for the understanding of the darkness of one’s soul and the way in which people can dread human nature. The digital tool EVOLI offers a chance for teachers and students alike to teach and learn about *Lord of the Flies* by transgressing the borders of language and turning affected spirituality into a reason for analysing the depths of cultural codifications. The elements connected to the novel are taken into account using various views on methodological hermeneutics so that meanings may be made transparent and the message of the author can be rendered without any bias. The importance of this approach is shown by students’ feedback to this kind of a perspective on a theme of evilness, terror and death. The presence of a Beast in the midst of the action and of an overall Beelzebub influencing all characters helps one create a scale of human corruption which determines a gradation of the connotations of what haunting is.

Enrique A. Palafox (Lecturer at La Ibero University, Mexico City)

The Transmedia of Dracula

I recently graduated as a Doctor in Literature and my research focused on the construction of the narrative universe of *Dracula* because of his appearances through the different media. My interdisciplinary work sees Stoker as a stronger link in a long chain of authors and creators who have reinterpreted the same story in a thousand ways, resulting in a constantly expanding Vampiric Universe. My work not only sees Dracula as a literary character or as the title of a book but as a myth that is still valid and in constant growth and expansion. My talk deals with the construction of the myth thanks to the passage of the story through theatre, cinema, comics, television, and even through toys.

Ana Resende (Universidade Federal Fluminense, Rio de Janeiro, Brazil)

“Ce n’est pas du sang, c’est du rouge.” A fin-de-siècle Vampire in “The Neurosis of Color [A nevrose da cor],” by Júlia Lopes de Almeida

In this talk, I will focus on a reading of a short story by the Brazilian author Júlia Lopes de Almeida (1862-1934), *The Neurosis of Color* [A nevrose da cor] (1903). My purpose is to show how, like other *fin-de-siècle* female authors, Júlia Lopes de Almeida used her literature

to reflect various political and social viewpoints, including viewpoints about sex, sexuality and sexual expression.

In *The Neurosis of Color*, the narrative is set in Ancient Egypt. Princess Issira is a victim of the “madness of the red.” Her rooms are covered in red tapestries; the window panes are red. Issira is driven to horrific and disruptive acts because she is mesmerized by the color red. The Egyptian princess ends up being dominated by her obsession, like many other characters from *fin-de-siècle* Decadent fiction. The desire for the color red turns Princess Issira into a vampiric character because she wants to drink and soak in red blood.

Roberto Cavalcante Rodrigues (BA in Graphic Design by Universidade Paulista, Art History student at Universidade Federal de São Paulo, Creative Director in the Municipal Secretariat of Human Rights and Citizenship of São Paulo, Brazil)

Blood & Couture: Dracula by Eiko Ishioka (石岡 瑛子)

In this research, by means of bibliographical survey and debate, we intent a filmic analysis of the *Bram Stokers Dracula* (Francis Ford Coppola, 1992), focusing on the art direction and costume, both signed by the Japanese designer [Eiko Ishioka](#). Considering the critical reviews of the movie and its consequent status upgrade as an “icon” between other cinematographic adaptations of the homonymous literary work—in part due the fact of its costumes and visual presentation —, we will get in contact with the bibliographical references left by the research of Ishioka herself while planning the costumes concept, such as the book *Dreamers of Decadence: Symbolist Painters of the 1890s* by Phillippe Jullian, which was one of her most important visual references and, possibly, responsible for the break with the typical manner of representing the Gothic and Victorian aesthetic from the original story. Furthermore, another aspect observed is the relevant contribution of the film’s visual comprehension through symbolic analysis by researchers around the world. Thus, we seek to delve into relevant points which render this work so exclusive compared to other adaptations (that have been increasingly recurring) of the romance, like its intentional lack of historical accuracy, the fantastic mediaevalism and its ode to symbolic and decadent overstatement, both because of the visuals and the narrative, responsible for humanizing and framing the figure of the vampire —that has always been portrayed as a beastly creature—as a species of “dandy.”

Eva Szekely (Lecturer at University of Oradea, Romania)

From Liminoid to Liminal: Victorian London in Bram Stoker’s Dracula

Rites of passage, as Arnold van Gennep pointed out in his seminal work, are ceremonies that mark important transitional periods in men’s and women’s life. They played an important role in traditional societies and were to a large extent spatial practices, in the sense that the persons that were undergoing these rites were spatially separated for a limited period of time from the rest of the group, tribe, or society. In his article “Liminal to Liminoid, in Play, Flow

and Ritual: An Essay in Comparative Symbology,” Victor Turner suggested that these traditional rites of passage had lost their importance in modern consumerist societies and that they had been replaced by other mundane out-of-the-ordinary experiences that he termed “liminoid” moments, where creativity and uncertainty unfold in art and leisure activities. In Bram Stoker’s *Dracula*, Piccadilly, the London Zoo, Hampstead Heath and to some extent Dr. Seward’s Lunatic Asylum (the home of the zoophagous Renfield) are liminoid spaces, i.e. places destined for leisure, and playful and experimental pursuits. Upon Dracula’s relocating in London, each of these sites are turned into liminal spaces, i.e. they become thresholds, entrances to the vampirical world/existence. In my paper I shall examine the various dimensions of these liminoid spaces that render them vulnerable to spatial appropriation and redefinition.

Antonio Sanna (University of Sassari, Italy)

Dracula and the “Ting of the Gold”: Monetary Concerns in Bram Stoker’s Novel and the Films

In a passage of Bram Stoker’s 1897 novel, after Count Dracula is attacked by the “Crew of Light” in Piccadilly, the cloth of his coat is cut by Harker’s *kukri* knife and the vampire loses some bank-notes and golden coins over the floor, which he hurriedly picks up before flying the scene. As critic Judith Halberstam suggests (1995), such a moment epitomizes the difference in the use of money by the vampire and by the men comprising the Crew of Light. Also, Halberstam argues, it represents the fact that “vampirism somehow interferes with the natural ebb and flow of currency.” This singular passage from the book, describing the first fight between the villain and his opponents, has never been adapted into the cinematic versions of the narrative. The monetary concerns of the Transylvanian Count have thus apparently lost appeal for both the public and the producers of the films. Only Alan Gibson’s *The Satanic Rites of Dracula* (1973) returns to this issue when presenting the vampire as a property developer intent on avenging himself on humanity through his corporate means. On the other hand, in films such as *Dracula 2001* and *Dracula Untold*, it is the human characters who are depicted as often preoccupied with money and the accumulation of wealth, whereas the count is treated as a valuable property himself. This paper shall therefore examine how money, wealth and their social use are represented both in the novel and its cinematic adaptations, focusing on both the villain and its opponents.

Elena Sperner (Linköping University, Department of Gender Studies, Sweden)

Real Life Vampirism — Sex-positive Perspectives on Identities and Orientation

Vampires are not just fictional characters or folklorist tales, but they are also human beings with a desire to consume blood or other energy sources. This presentation builds upon my master’s thesis “Fetish Identity—A Collaborative Auto-phenomenographic Approach to Reframe Sexual Fetishism” which explains fetishism as a sexual orientation and its

importance for the individual well-being. Vampyrism (spelled with a Y instead of an I to be distinguished from fictional vampires) has been described on several occasions, but never been satisfyingly explained. Descriptions range from folklore, psycho-pathology to plain statements of delusional individuals, but few have been able to give validity to the embodied experiences of modern day vampyres. My previous research on fetishism does not only remove pathology from it and frames it as a valid sexual orientation, but it also opens for new perspectives and understandings of vampyrism. My work is based upon life histories, subjective embodiment, phenomenography and driven by queer-feminist and sex-positive values. Vampyres are not sick or role players, but have an ever-present desire that is not consciously chosen but emerges in childhood and early puberty, very much like any other sexual orientation, and therefore should be considered one.

Nancy Schumann (MA English Literature from the University of Leipzig, author of Gothic Fiction, Independent Researcher, London)

Pardon my Bite: Vampire Women who Kill Children from Ancient Folklore to Post-modern Literature

Vampires don't just do blood. From the first vampiric creatures in folklore and legend to the writings of Anne Rice, vampires are never adverse to the odd nibble of flesh. They are quick, ruthless and demanding killers in every era.

Female vampires in particular have always been a specific threat to children.

Lilith, as first wife to Adam, becomes a vampire after her flight from the Garden Eden. In various legends she is said to drain children of their blood thereafter but she might also literally slaughter them. Lamia, in ancient Greek legend, also kills human children by draining their blood.

As vampiresses take residence in works of literature their appetite for children never diminishes. Who could forget the eerie feeding of local babies to Dracula's brides? Bloofer Lady, Lucy Westenra, first and foremost seeks out the children around the cemetery. Carmilla forever haunts the daughters of her descendants. Even Claudia, the beautiful vampire child in Anne Rice's works, prefers to kill children. Maharet in *The Vampire Chronicles* is the ever present mother to her great human family, while her sister, Mekare, is the vengeful cannibal that annihilates even the vampire queen.

Women and vampires are a deadly combination. They nurture and kill with equal ease. They are the vengeful, independent women that make human women suffer for seeking fulfilment in motherhood. When they are mothers themselves they are eternally caring über-mothers, fighting every natural and supernatural threat to protect the children that kill.

This paper will trace the deadly vampiress from her early folkloristic roots into present day literature, showing the mothers and the killers alike.

Yağmur Tatar (Yeditepe University, Istanbul, Turkey)

“Reader, unbury him with a word”: Revenant and Evil in Elizabeth’s Kostova’s *The Historian*

Julian Wolfreys argues that “to tell a story is always to invoke ghosts, to open a space through which something other returns” so that “all stories are, more or less, ghost stories” and all fiction is, more or less, hauntological. This research addresses a universal question rooted deep in the history of humanity, the question of evil, through an intertextual focus between Bram Stoker’s *Dracula* as a traditional Gothic production and its neo-Gothic counterpart, *The Historian* by Elizabeth Kostova. By investigating the relationship between two ensuing genres, it explores the understanding of human nature and its transformative capacity for evil in Gothic and neo-Gothic fiction, and the protagonists’ need, temptation and failure to exorcise the Revenants of the past. With a theoretical framework supported by Jacques Derrida and his concept of hauntology, the present research further revolves around revealing how the monsters of the (neo-) Gothic fiction are actually manifestations of history itself by analyzing the way the past haunts humanity’s present and future, and how humanity fails at outrunning these specters of the past.

Nina Anna Trzaska (Adam Mickiewicz University, Poland)

Greek Vampire – Devilish Possession, Orthodox Purgatory or Revenant? Report and Highlights from Continued Research on Vrykolakas

The proposed paper is a continuation of my presentation from the previous edition of the Congress titled “Vrykolakas, the Greek vampire in accounts and other sources,” which was a draft of a research plan examining Greek vampire beliefs. This year, my paper has two goals:

1. to reveal the current progress and state of my research as well as to comment on the changes implemented into my workplan;
2. to present a sample of my work concerning the nature of *vrykolakas*. Aside from the obvious binary opposition *good-evil*, under the ambiguous term of nature I will determine the place of the *vrykolakas* in Orthodox cosmology and in laic understanding of the world. I am going to show the discourse regarding the deeper explanation of the vampire phenomenon, in order to comment on theologian approach towards vampirism and to reconstruct a possible popular explication of the problem.

Freja Ulvestad Kärki (CEO Institute for Dialogics, Norway)

The Darkness Inside Me. Psychodynamic Aspects in the Cult of Dracula

In the psychoanalytic tradition — now under extensive pressure due to emphasis on cognitive therapeutic trends and behaviour-based understanding of human mind — the need for horror has a cathartic role. Taking part of transformation, as a result of a violent act in literature or on a screen, will give the opportunity to identification, not only with the victim but also with the perpetrator. In Freud's terms, the two deterministic poles in the dualistic principle, *Eros* (the creative principle, carnal love, physical passion) and *Thanatos* (the destructive principle, death) not only meet but *merge with each other*. This is a particularly valid perspective in the cult of Nosferatu / Dracula. Blood is life – and the life eternal is won through a (voluntary or involuntary) process of death as a result of a meeting with a vampire. The sexual aspects in the act of biting are present and obvious, and the victims mental mode often as much ecstatic as horrified. At the same time, the intuitive need for dealing with the dualism mentioned, is present already in children in their pre-puberty, indicated by a strong drive towards narratives with the two principles present, as in folklore and fairy tales. In children exposed to traumas early in life, this drive can be amplified.

In my presentation I will give a short record of how these aspects can manifest themselves in psycho-therapeutic context as I elaborate on the topic of need for horror as a catalyst in clinical /non-clinical sample.

Agelikki Valessariou (MA in Cultural Studies and Children's Learning Environments (focusing mainly on Children's Literature) from AUTH (University of Thessaloniki), Greece.

Two Folktales (Vampire Beings in Greek Folktales)

This presentation attempts to elaborate how the vampire theme is conceptualized in Greek folktales. It's a case study of the folk tales: "Gelloudi" and "The Lamia Bride" [Folktales types (AT) by Aarne-Thompson: 315A (The Treacherous Sister), 300 (The Dragon Slayer), 590 (The Prince and the Bracelets)], found in the compilation *Paramythokores* (2002). The folktale complies with a strict formulaic style of oral narration. The most time-resilient element of storytelling is the motifs that create the story. Thus, we find similar or echoing motifs in folktales globally, for these oral narrations travelled in people's "baggage," allowing them to spread. Some motifs are darker than others, enhancing the agony and thrill of storytelling. In Greek folktale, the research led to the classification of 6 dark motifs. Bloodsucking creatures such as *Strixx*, *Gello* (Gelloudi), and *Lamia* are found in the dark motif of the supernatural. The tales in this case study are horror stories, in a sense, but they evolve in a broad form of narration depriving the reader of gruesome details and delivering a cathartic ending. The vampire theme is not dominating in the first folktale due to the combination of three folktale types, whereas the second one focuses solely on this theme. In both cases the creatures are female, attacking animal, men and community, which symbolizes

the heavy price of the birth of a girl in the family, as it was perceived in these traditional communities. A baby girl and a new bride attack the world of men. They are powerful and feared, they are “horse-eaters” symbolizing the danger of depriving the established status for men, first by eating their horse and then eating them.

Kevin J. Wetmore, Jr., Ph.D. (Loyola Marymount University, Department of Theatre Arts)

Playing the Vampire/The Vampire Play: Adapting *Dracula* for the Theatre in Postmodern, Comedic and Children’s Productions

The first performance of *Dracula* onstage, on 18 May 1897 at London’s *Royal Lyceum Theatre*, organized by Bram Stoker himself to establish stage copyright, is well documented, as is the famed stage adaptation by Hamilton Deane, later revised and expanded for American audiences by John Baldertson in 1924 and 1927, respectively. This last production is, of course, the one that featured Hungarian actor Bela Lugosi in the title role, leading to him portraying the count on film for Universal Studios in 1931, a role with which he was identified for the rest of his life. It seems appropriate to note that the theatre has played an important role in the presentation, dissemination and reception of *Dracula* beyond the novel’s readers.

Beginning in the sixties and seventies, however, in the wake of the Universal *Dracula* films being presented to a new generation via television and the Hammer *Dracula* films similarly presenting a new version of the count (most often in the form of Christopher Lee), a shift in how the novel was dramatized and adapted occurred. Matching the sixties aesthetic, adaptations of *Dracula* began to focus on the sexuality of the narrative, while also deconstructing how it is presented. Playwrights attempted to capture the epistolary novel’s form through matching dramaturgies, unlike film which has always presented the story as a linear narrative. Playwrights such as Mac Wellman focused on secondary characters, or narrating the events from the perspective of Lucy, Renfield, or even *Dracula* himself, allowed to tell his version of the events. Similarly, other dramatists saw comedic potential in the story, resulting in plays such as Le Navet Bete’s *Dracula: The Bloody Truth* and Sean Michael Welch’s *Earl the Vampire*, both of which rely upon an audience’s knowledge of the Stoker text or previous adaptations for the humour to work. Lastly, a number of playwrights adapted the text for middle grade student performance. Even Tim Kelly’s *Dracula, The Vampire Play*, which opened in London at the *Queens Theatre* in 1978 was subsequently marketed primarily for school and community groups, aimed at young audiences.

In this presentation I offer a brief overview of the many different adaptations of *Dracula* for the stage before turning specifically to the postmodern/deconstructionist, comedic, and children’s *Draculas* in order to understand how, why and by what means Stoker’s novel is adapted in contemporary contexts for performance, what all that says about the novel and its place in our culture, and what it says about the dramatists and audiences who embrace the vampire in these new forms.

