

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Tlemcen



Faculty of Letters and Languages
Department of English

The Vampire Figure From Literature to Cinema

Dissertation submitted to the Department of English as a partial fulfilment of the requirements for Master's degree in Literature and Civilisation.

Presented by
Miss Chaimaa REHAILI

Supervised by
Dr Souad BAGHLI BERBAR

Board of Examiners

Prof. Wassila HAMZA REGUIG
MOURO

Prof **President**

Dr Souad BAGHLI BERBAR

MCA **Supervisor**

Dr Omar RAHMOUN

MCA **Examiner**

2024-2025

Dedications

Thanks to Allah the Most Gracious, the Most Merciful, who blessed me and guided me to this.

To the roots that held me steady and the winds that pushed me forward,

This work is for you.

To Bouchra REHAILI; my sister, best friend, my endless support and care.

To my little family, to my parents; my foundation and strength.

To that little girl who spent her days studying myths and old books.

To my brain charming friends with whom I have had the deepest conversations.

To the library staff who's seen me at my worse.

To every good and bad person I've encountered in my university journey.

Thank you for helping me stake my claim in academia.

~Chaimaa~

Acknowledgments

With profound gratitude, I begin by expressing my heartfelt thanks to my supervisor Dr Souad BAGHLI BERBAR. Your guidance has been the steady hand that navigated me through this journey. With your wisdom, encouragement, and unwavering belief in my potential, you have not only shaped this research but also inspired me to seek knowledge beyond the boundaries of what I thought possible.

To my esteemed jury members, I owe my deepest appreciation to Prof Wassila HAMZA-REGUIG MOURO and Dr Omar RAHMOUN; Your meticulous feedback, thoughtful critique, and insightful perspectives have enriched this work in ways that words alone cannot convey. Your presence in this journey has elevated my understanding and challenged me to pursue excellence with renewed vigour.

I owe a debt of gratitude that words can barely repay to Dr Meriem MENGOUCHI DIAB, a teacher, sister, and a mentor, your wisdom and patience have been a gift I will treasure forever. I am profoundly touched by the generosity and guidance, and for every step of the way, thank you from the depths of my heart.

My sincere thanks extend to Stoflish club and its guiding force, to be a part of this extraordinary community has been a privilege, and a beacon of inspiration. Within the vibrant spirit of the club, I found a space to grow, to collaborate, and to transform. They have nurtured not only my academic skills but also my confidence, resilience, and passion for discovery.

It is with great appreciation that I acknowledge the efforts of my teachers throughout my university journey, the constant support, care and assistance I have received from them made my quest far more meaningful and within an arm's length.

Abstract

This research deals with how the vampire archetype changed from folklore to literature and eventually to film, highlighting how it became a cultural icon in a variety of media in the western world. By concentrating on the literary origin, Bram Stoker's *Dracula* (1897), and important case study movies like *Nosferatu* (1922), *Interview with the Vampire* (1994), and *the Twilight series* (2008-2012), the research looks at how changes in culture and advances in film making have reshaped the vampire character, relying on analytical and comparative methodologies and cultural film theory. The study emphasizes the transformation of the vampire from a terrifying predator that represents societal anxieties to a morally complex antihero who can coexist alongside humans that were originally considered as his main source of nutrition. According to the analysis, the vampire's identity and thematic resonance are greatly influenced by cinematic elements such as lighting, colour grading, and camera work. The selected approaches place these transformations within their historical and cultural contexts, underscoring the adaptability of the vampire archetype. Understanding how cultural narratives change through media adaptation is one of the ways this research bridges literary and cinematic studies. By providing insights into the intersection of folklore, literature, and film, it affirms the vampire's ongoing relevance as a symbol for examining identity, morality, and human relationships.

Keywords: Vampire archetype, Folklore, Cinema, Film adaptation, Cultural film theory.

Contents

Dedications	II
Acknowledgments	III
Abstract	IV
Contents	V
General Introduction.....	1
Chapter One: Vampires and Cinematography	5
1.1 Introduction.....	7
1.2 The Vampire Archetype	7
1.2.1 The vampire Figure in Western Culture:Eastern Europe	7
1.2.2. Origins in Folklore and Mythology	8
1.2.2.1 Ancient Period BCE	8
1.2.2.2 Medieval Period	10
1.2.2.3 Renaissance Period (15th-17th Century).....	12
1.2.2.4 The 18th Century.....	14
1.2.2.5 The 19th Century and Literary Vampires	15
1.3 The Gothic Genre	18
1.4 Cinema and Film Studies.....	20
1.4.1 Introduction to Cinematography	20
1.4.1.1 Film.....	21
1.4.1.2 Film Series	22
1.4.2 Film Studies.....	23
1.4.2.1 Visual Storytelling.....	23
1.4.2.2 Casting	24

1.4.2.3 Film Adaptations	26
1.4.3. Cultural Film Theory	27
1.5. Conclusion	28
Chapter 2: The Transformation of Vampires from Literature to Cinema.....	29
2.1 Introduction.....	31
2.2 The Vampire as a Symbolic Figure in Literature	31
2.3 Key Themes in Vampire Narratives	32
2.3.1 Fear.....	33
2.3.2 Seduction	33
2.3.3 Immortality.....	34
2.3.4 Otherness	35
2.4 The Transition From Literary Vampires to their Cinematic Counterparts	36
2.4.1 <i>Nosferatu</i> (1922): The Monstrous Vampire	37
2.4.2 <i>Interview with the Vampire</i> (1994): The Romanticized Vampire	40
2.4.3 <i>Twilight</i> (2008–2012): The Modern Vampire as Fantasy	46
2.5 Analysis of Vampire Adaptations.....	51
2.6. Conclusion.....	53
General Conclusion	55
Bibliography.....	69

General Introduction

Folklore encompasses a community's customs, stories, beliefs, and behaviors that are transmitted from generation to generation. It consists of folktales, myths, legends, songs, dances, and traditions that capture a culture's ideals and experiences. Communities use folklore, which is frequently passed down orally, to explain the world, preserve their identity, and impart moral lessons. Aspects of folklore and creatures like vampires continue to have an impact on popular culture, literature, and film today and show timelessness and flexibility in response to shifting social norms.

Vampires have been part of human civilization since the dawn of history, starting from tales of the early creation and myths of gods, ghosts, to demonic creatures with peculiar and even fearsome-looking figures. Among the early existence of common stories of vampires is that of the deceased individuals that return from the grave to terrify the living. Often originating in Eastern Europe, these revenants are usually caused by improper burial practices, sinful lives, and summoned in the case of thirst for blood. Their tales have roamed the earth for long ages, evolving to accommodate each era with its specificities and to serve a purpose for each society that harbours such creatures which is to warn from immoral acts and societal anxieties.

Vampire existence extends beyond old myths and stories to literature and to modern media like films and serials. Gothic novels have created the proper space for the vampire to grow and served as fertile land for symbolism of controversial issues in nineteenth-century society. The infamous novel *Dracula* (1897) by Bram Stoker and other literary works of the same era such as *The Vampyre* (1819) by John Polidori, and *Carmilla* (1872) by Sheridan Le Fanu, placed in particularly the same setting, raise certain concerns in a rather conservative society; then are made to evolve to cover modern means of illustration.

Cinematography as a field of audio-visual representation has adapted these literary vampires into films providing a modern means of depiction for the vampire creature based on

the contemporary aesthetics and audience. Film adaptation is the process of transmitting already produced literary works into cinematic works which tend to re-envision and alter the source material to align with the specificities and opportunities of the cinematic format and the targeted audience. Thus, characters like Count Orlock from the film *Nosferatu* (1922), Louis De Pointe Du Lac from *Interview with the Vampire* (1994), and Edward Cullen from the *Twilight Saga* (2008-2012) franchise will be analysed as case studies for this dissertation to answer the following research questions:

- How has the vampire evolved from the original folkloric creatures?
- In what way has cinema modified the depiction of vampires?

The hypothesis of the previous questions put forward the fact that the transition of vampires from literature to cinema reveals how cinematography transforms textual descriptions into visual storytelling, reshaping cultural perceptions of the vampire from gothic monster to modern antihero.

This research uses two primary approaches to address the aforementioned questions, which effectively support the analysis that was undertaken. Literary analysis and comparative study examine the vampire archetype's beginnings and evolution in literature, underlining the ways in which language, themes, and narrative devices are used to depict vampires in the formerly mentioned works. While continuing the literary tradition, the cinematic approach focuses on the representation and visualization of vampires in movies. It looks at how filmmakers modify and reimagine literary vampires to fit the special storytelling qualities of the medium, including camera techniques, lighting, sound, and visual effects. This change is demonstrated in the selected movies by relying on cultural film theories.

The first chapter of the research looks back at the origins and the folklore of vampires, with a focus on Eastern European myths and beliefs and discusses how vampires were viewed

in various eras, including the Ancient, Medieval, Renaissance, and 18th centuries, emphasizing how they were incorporated into cultural narratives and social anxieties. With a focus on classic novels like Bram Stoker's *Dracula* and John Polidori's *The Vampyre*, it also charts the literary evolution of the vampire in the 19th century, especially in the Gothic genre. With the introduction of ideas like cinematography, visual storytelling, casting, and cultural film theory, the emphasis moves from literature to its adaptation in film and film series. This investigation lays the ground for comprehending how vampire figures have been remade to take into account evolving social norms and cinematic innovations.

The second chapter analyses the vampires as a symbolic figure in literature before examining the evolution of the vampire character in film, with an emphasis on how filmmakers have modified the archetype to represent societal and cultural changes. Starting from the earliest vampire movie towards twenty-first century block busters, the selected pivotal case study films such as *Nosferatu* (1922), *Interview with the Vampire* (1994), and the *Twilight series* (2008-2012), are explored to show how vampires have evolved from terrifying predators that represent societal anxieties to emotionally complex antiheroes and idealized characters that can live alongside people. The chapter demonstrates how these movies reimagine the vampire's identity through cinematographic techniques like lighting, colour grading, camera work, and special effects, making it a cultural icon that is still relevant to contemporary audiences.

Chapter One: Vampires and Cinematography

Chapter One: Vampires and Cinematography

1.1 Introduction.....	7
1.2 The Vampire Archetype	7
1.2.1 The vampire figure in Western culture (Eastern Europe).....	7
1.2.2. Origins in folklore and mythology	8
1.2.2.1 Ancient period BCE	8
1.2.2.2 Medieval period	11
1.2.2.3 Renaissance Period (15th-17th Century).....	12
1.2.2.4 The 18th Century.....	14
1.2.2.5 The 19th Century and Literary Vampires	15
1.3 The Gothic Genre	18
1.4 Cinema and Film Studies.....	20
1.4.1 Introduction to Cinematography.....	20
1.4.1.1 Film.....	21
1.4.1.2 Film Series.....	22
1.4.2 Film Studies.....	23
1.4.2.1 Visual storytelling.....	23
1.4.2.2 Casting.....	24
1.4.2.3 Film adaptations.....	26
1.4.3. Cultural Film Theory	27
1.5. Conclusion	28

1.1 Introduction

As part of the dark aspect of human civilization, vampires have long existed in many shapes and forms, constantly evolving, through time and the diversity of the human culture; from folkloric revenants in stories told in Eastern Europe to symbolic characters in celebrated literary works, to finally show as visually appealing cinematographic figures. The vampire archetype has long been a matter of studies and inspiration for writers to include in their works, finding a proper representation within the gothic genre. Such ideas and literary characters can be translated and shaped into moving images and cinema. As a visual medium is capable of interpreting, adapting and redefining myths into cultural representations through the use of various cinematographic devices.

1.2 The Vampire Archetype

Historically originating from medieval superstition and folklore, the vampire has evolved over centuries into a multifaceted literary and, subsequently, cinematic symbol. Eastern European culture has a special and developing place for the vampire figure. From a feared revenant to a symbol of seduction, otherness, and social anxiety, the vampire's cultural significance and historical development in Western Europe are examined in this section.

1.2.1 The Vampire Figure in Western Culture: Eastern Europe

Vampires are generally defined as folkloric or mythological beings that embody the reanimated dead who sustain themselves by consuming the blood or life essence of the living. The definition given in *Webster's International Dictionary* is: "A blood-sucking ghost or re-animated body of a dead person; a soul or re-animated body of a dead person believed to come from the grave and wander about by night sucking the blood of persons asleep, causing their death." *Whitney's Century Dictionary* says that a vampire is: "A kind of spectral body which, according to a superstition existing among the Slavic and other races on the Lower Danube, leaves the grave during the night and maintains a semblance of life by sucking the

Chapter One: Vampires and Cinematography

warm blood of living men and women while they are asleep”. Moreover, not all vampires were bloodsuckers, some of them sent their victims away by causing them to contract infectious diseases, strangling them without drawing blood, or using other methods to cause their deaths to occur quickly or slowly.

The term “vampire” has a complex etymology, originating primarily from Slavic languages and later spreading into Western European usage. The word vampire entered the English language in the early 18th century through German (*Vampir*) and French (*vampyre*), both of which derived from the Hungarian *vámpír* (Summers 17). The Hungarian term itself originates from Slavic languages, particularly Serbian and Bulgarian *ynup* (*upir*), with earlier variations appearing in multiple Slavic dialects (Barber 4; Perkowski 10). Some scholars propose a potential Turkic influence, citing similarities with the Tatar *ubyr* and the Turkish *uber*, meaning “witch” or “evil spirit” (Oinas 112). However, the strongest linguistic evidence supports a Slavic origin, as the term appears in historical records predating its adoption into Western European languages. Thus, the etymology of vampire reflects its evolution from regional folklore to a widely recognized term in Western discourse, shaped by linguistic exchanges and historical accounts.

Many stories have surrounded and fed the vampire lore from all across the world. However, those of Eastern Europe are what laid the foundation to the 18th century vampire in literature, and consequently the modern film characters.

1.2.2 Origins in Folklore and Mythology

The vampire figure is not a mere fictional character; its roots extend beyond literature and films to cultural narratives that draw from the human desires and fears. Many stories from all over the world have covered the matter of the creature that sucks the life force of the living after its own death and they vary from one folk culture to another. However, it is in Eastern Europe that the vampire took its final form shaping modern interpretations.

1.2.2.1 Ancient Period BCE

Chapter One: Vampires and Cinematography

Throughout history, vampires have appeared in literature, mythology, and folklore from all over the world, serving as universal symbols of fascination and terror. The idea that a vampire is a blood-drinking creature has existed since very ancient times.

Sekhmet (Egyptian Mythology), one of the early examples of the blood-sucking creature is Goddess Sekhmet of Egyptian mythology, often depicted with a lioness head and associated with violence and destruction. It is believed that she was sent to punish humans who disobeyed the god of the sun Ra but once she had a taste of mortal blood, the goddess ended up slaughtering hundreds of them for her thirst was impossible to quench. As noted in *The War Goddess of Ancient Egypt: Sekhmet the Bloodthirsty*, "Sekhmet was known to enjoy the taste of blood." This narrative highlights her association with blood consumption, a trait that has led some scholars to draw parallels between Sekhmet and later vampire myths.

Lilitu/Lilith (Sumerian and Mesopotamian Mythology) - Circa 3000 BCE, Lilith, also spelled, Lilitu, or Lilis, as mentioned in the Hebrew texts and Mesopotamian mythology, is a female figure that is referenced in various narrations regarding stories about her creation as the first wife of Adam. But her disobedience and demonic nature associate her with vampires, for she took to slaughter children and pregnant women. A description of her physical appearance is often rendered in human form by day and a demon-like form by night. Among the many versions in which Lilith is mentioned, is the work of Raphael Patai, *The Hebrew Goddess*, in which he described Lilith as "a demon who preys on infants and is driven out of Eden due to her refusal to submit to Adam" (174). This description is based on how the inhabitants of the area perceived the creature, and it leads to an understanding of the similarities that researchers have drawn between Lilith and the vampires as being creatures of evil intent.

Empusa and Lamiae (Greek Mythology) - 1st to 5th century BCE, Greek mythology has always introduced the most intriguing creatures and tales to the reader; from gods and their heroic stories to the terror that would be spread by their creations, and the

Chapter One: Vampires and Cinematography

destruction they would bring upon the mortal world. Among these creations is the Empusa.

Empusa is described as a vampiric, shape-shifting being associated with Hecate in Greek mythology. She is known for her monstrous appearance, including one brass leg and one of flesh, and her ability to seduce travellers before consuming them or draining their life force. Empusa embodies the blurred lines between life and death, as well as human and spirit worlds (Ogden 52). Many tales have surrounded this creature and many individuals have claimed that they met this creature, and with the appearance of the vampire, the Empusa was categorized as one.

Often mixed with a creature called Lamiae that has existed in previous Greek myths due to their similar practiced habits, Lamiae are vampiric creatures in Greek mythology often described as having serpentine features and preying on children. According to some accounts, Lamiae was originally a queen who was cursed by the goddess Hera, causing her to lose her children and transform into a monstrous being with a serpent body and the head and breasts of a woman. This curse drove her to devour the children of others. Over time, the term "lamiae" came to refer to a class of supernatural predators that seduced and attacked their victims, feeding on their life force or blood (Felton 55).

Strix (Roman Mythology) - Circa 1st century CE, the Roman Empire is often regarded as the cradle of civilization as it spread knowledge and sciences throughout its conquests. However, it is widely acknowledged that no human civilization is free of monsters and folktales shared by members of that community, and like many cultures the Romans had a vampiric figure of their own called Strix.

The Strix and the other variants known as the *Striges*, also known as *Strega* or *Stregoi* in various European countries, were a different type of vampiric creatures as they were perceived as living members of the community rather than the returning dead. The Strix was a

Chapter One: Vampires and Cinematography

bird of ill omen that fed on humans. In Debbie Felton's *Haunted Greece and Rome: Ghost Stories from Classical Antiquity*, the Strix is described as a bird-like creature from Roman folklore associated with vampiric behaviour, particularly the consumption of human flesh and blood. The Strix was believed to be a nocturnal predator that targeted infants, either by attacking them physically or by sucking their blood. It is often depicted as an owl-like bird but is also portrayed as a witch-like figure in some accounts (48).

Felton emphasizes that the strix's association with blood-drinking and its nocturnal habits made it a symbol of fear, particularly for parents who worried about the safety of their children at night. The Strix represents the fusion of bird and human characteristics in mythological traditions, reflecting both natural and supernatural fears (Felton 48- 49).

1.2.2.2 Medieval Period

Vampires continued to make way into the human civilization throughout ages and different cultures. Although they may not exist at similar eras, they did persist in different forms, shapes, and different narratives.

Vetala (Indian Mythology) - 5th century CE, found in ancient texts like the *Baital Pachisi*, the Vetala as an Indian vampire has appeared first-hand in the old collection of tales written in Sanskrit known as *The Vetala Panchavimshati* (Sanskrit: वेतालपञ्च वित्त) or *Betal Pachisi* ("Twenty-five (tales) of Betal"), internationally known as *Vikram-Vetala*. In the early Tales, the Vetala served as a test of king Vikramāditya's wisdom and a challenge forcing him to face moral conundrums, between the worlds of life and death. It is portrayed as a supernatural being that frequently appears as a ghost or spirit that lives inside a corpse (Burton 12). The Vetala is distinguished by its wit, intelligence, and capacity to formulate difficult philosophical and moral challenges, a liminal figure that exists between the worlds of life and death, the Vetala frequently symbolizes more profound existential and spiritual issues

(Vetāla-Pañcaviṃśati) (Somadeva 205).

While examining this creature's impact on the Indian society, Sudhir Kakar analyses the Vetala from a psychoanalytic standpoint in *The Inner World: A Psychoanalytic Study of Childhood and Society in India*, interpreting it as a symbolic figure that represents suppressed desires and fears. According to Kakar, the Vetala stands for the darker, unconscious facets of the human psyche, especially those that are connected to early anxieties about dying, being abandoned, and the paranormal. As a narrative tool to examine moral ambiguity and human conflict, he links the Vetala to more general Indian cultural themes of death and rebirth. Kakar highlights the Vetala's function in expressing societal concerns and its application as a tool for moral education in the stories (Kakar 75-76). From these perspectives, the inevitability of the link between humans and the vampiric creatures is clear as it represents the dark aspects of the human psyche or even an escape from the norms and laws that govern our world.

Jiangshi (Chinese Folklore) - (4th-6th century CE), mentioned in texts as early as the Jin Dynasty, Jiangshi "the hopping vampire" in Chinese folklore is a resurrected body that feeds on the living by consuming their essence, or life force (also known as "qi") (Barber 119). It is frequently described as having a hopping gait because of *rigor mortis*, greenish skin, outstretched arms, and a stiff, decayed appearance. An iconic figure in Chinese mythology, the Jiangshi combines aspects of zombies, ghosts, and vampirism. The Jiangshi is a reflection of the anxieties of society regarding death, inappropriate burial, and the disturbance of natural life cycles. Tradition holds that when a person's soul is unable to depart from their body because of unresolved emotions, inappropriate funeral customs, or supernatural intervention, a Jiangshi is created. Its existence acts as a warning, stressing the value of respecting ancestors' customs, honouring funeral rites, and preserving peace between the living and the dead (Yang 85-87). The Jiangshi also represents societal fears of illness, death, and moral decay; they frequently show up in stories that caution against carelessness or avarice to the extent of creating a monster out of a leaping cat on a tomb.

Chapter One: Vampires and Cinematography

Upir (Slavic Mythology) – circa 8th-10th centuries CE, first mentioned in early medieval Slavic cultures, the Upir and the Jiangshi share similarities such as improper burial practices and moral transgressions during life that make of the individual a blood sucking creature terrorizing the living, and presenting a warning for what is to come for wrong doers. In Linda J. Ivanits's work *Russian Folk Belief*, regarding the Upir, she states that

In Slavic folklore, the upir was often considered a malevolent spirit or reanimated corpse that preyed upon the living, especially by drinking their blood. Such creatures were believed to result from improper burial practices or immoral behaviour during life, and their destruction required specific rituals, including exhumation, staking, decapitation, or cremation (Ivanits 95).

Occupying a vital role in Slavic folklore, the Upir is not a mere myth but reflecting societal concerns while maintaining its core themes of otherness and fear.

Aswang (Philippines Folklore) - Pre-colonial Philippines, circa 10th century CE, another myth of vampiric appearance is found in the Philippines. Maximo D. Ramos provides a thorough analysis of the Aswang, a complex figure in Filipino mythology in his work, *The Aswang Syncretism in Philippine Folklore*. Ramos distinguishes five types of aswang: ghouls, weredogs, witches, vampires, and self-segmenting viscera sucker (86). The malevolent nature and preference for human flesh or blood unify all variants, despite their distinct traits. The vampire Aswang is usually portrayed as a beautiful woman who draws blood from her victims with a tongue that resembles a proboscis. Using an elongated tongue, the self-segmenting viscera sucker, also known as a Manananggal, seeks out pregnant women to devour their foetuses at night after separating its upper torso. Under cover of darkness, the weredog hunts humans by changing into different animals, most frequently dogs. When the ghoul is hungry, it excavates bodies from graves to feed, while the witch aswang uses magic to harm people (Ramos 86). Instead of using fangs like Western vampires do, the vampire figures from different narrations around the world existed differently but with one thing in common which is that is they are not from the mortal plane of existence.

Strzyga (Polish Folklore) - 13th century CE a vampiric figure from Polish folklore

believed to be a malevolent spirit or demon associated with premature death, birth, or physical abnormalities. As children born with unusual physical traits are considered as a bad omen in old Polish folklore, the death of these individuals would likely make them return as the Strzyga vampires. As mentioned in *The Early Slavs: Culture and Society in Early Medieval Eastern Europe* by Paul M. Barford, "The Strzyga, often portrayed as a being with two souls or hearts, was feared as a revenant that could return from the grave to attack the living. Such beliefs reflect broader concerns in medieval Slavic communities about improper burial rites and the disruption of the natural order" (163). It has always been the human fear of straying from the norm or in this case and era, disobeying the church, that gave birth to the Strzyga and made it part of their culture.

1.2.2.3 Renaissance Period (15th-17th Century)

In Eastern Europe, where stories of revenants or the reanimated dead were prevalent, the Renaissance vampire was still mostly based on regional folklore. These creatures were feared because they were thought to be signs of illness and moral decay. However, as Renaissance humanism started to examine themes of individuality, morality, and the darker sides of human nature, this era also set the stage for the vampire's development into a literary and allegorical figure.

Drakulya (Vlad III) 1448 -1476/77, representing the core narrative of the modern vampire lore, Vlad Tepes stands as the first and foremost figure coining the term "Dracula" and influencing later literary works and film adaptations. Vlad III, popularly known as Vlad Dracula, was a 15th-century Wallachian prince who earned the nickname "The Impaler" for his brutal tactics, including impalement. His rule (1448-1476) was marked by his relentless defiance against the Ottoman Empire and the use of draconian measures to enforce order and punish enemies. Although he is celebrated in Romanian folklore for his resistance to foreign

Chapter One: Vampires and Cinematography

domination, his brutal methods such as the mass impalement of thousands present him as a bloodthirsty despot in other tales. The name "Dracula" is derived from his father's membership in the Order of the Dracul (Dragon), but it was later linked to vampirism through Bram Stoker's novel, which drew inspiration from Vlad III (Florescu and McNally, 45-47).

Shtriga (Albanian Folklore) - 15th century, according to Albanian folklore the Shtriga is an elderly woman with supernatural abilities who preys on people, especially children, by draining their blood. Particularly in young people, this vampire is linked to unexplained illnesses and fatalities. The Shtriga, who is believed to act out of jealousy or retaliation, is also said to change into animals, such as owls, in order to carry out her attacks, in the book *A Dictionary of Albanian Religion, Mythology, and Folk Culture* by Robert Elsie, Shtriga is described as "a vampire-like witch in Albanian folklore, is believed to drain the life force of her victims, particularly children, causing sickness or death. Her presence reflects deep societal fears of envy, supernatural harm, and disruption of familial harmony" (Elsie 241). In this account she serves as a representation of societal anxieties, including worries about the "evil eye" and the harm that can come from strangers or people who do not fit in.

There are various ways to counter or neutralize a Shtriga, according to Albanian folklore. She is forced to count when bread or grains are strewn in front of her, which delays her action. She is also thought to be repelled by religious safeguards like wearing crosses or saying prayers. In certain instances, getting her saliva and using it in a blessing ceremony is necessary to lift her curse. These customs demonstrate a cultural focus on preserving social and familial harmony as well as spiritual protection (Elsie 241).

Dhampir (Balkan Folklore) - 16th century, unlike previously mentioned vampiric creatures, Dhampir is rather a different or new one. It is believed to be the offspring of a true vampire and a human individual; he is a sort of hybrid creature or a connection between the two worlds or mainly a predator and its prey. Dhampirs are typically portrayed as beings with both human and supernatural characteristics. They are said to inherit some of their vampiric

Chapter One: Vampires and Cinematography

parent's abilities, such as heightened senses and the power to detect and combat vampires, while remaining mortal themselves (Perkowski 84).

In Slavic communities, the Dhampir played a dual role as both a figure of fear and a necessary ally. While their supernatural lineage could make them subjects of suspicion, their ability to confront vampires rendered them valuable. Folktales often depict Dhampirs as skilled vampire hunters who were sought out to rid villages of vampire infestations. This role highlights the cultural preoccupation with maintaining a clear boundary between life and death and resolving disturbances caused by vampiric beings (Perkowski 84).

Sasabonsam (African Mythology), an iconic figure from centuries-old Akan folklore, the Sasabonsam, or Asambusan, is deeply ingrained in West African societies' oral traditions. Although a precise time for the Sasabonsam myth's origin is hard to determine, its existence in Akan culture has been recorded as a component of pre-colonial African belief systems. The Sasabonsam most likely became a cultural icon during the height of the Akan states, like the Ashanti Empire (17th–19th centuries), when oral storytelling and animist beliefs were important for maintaining social cohesiveness and regulating ethical and ecological behaviour. Among the Ashanti people of Ghana, the Sasambusan is a vampiric figure and is depicted as a grotesque humanoid creature with long red hair, iron teeth, and hooked feet. The Sasabonsam inhabits dense forests and is often associated with tree-dwelling, using its hooks to hang from branches and attack unsuspecting individuals passing through the forest. This being represents a combination of supernatural and ecological themes, symbolizing the dangers of venturing into the unknown wilderness and the consequences of breaking societal or environmental rules (Mbiti 85- Shanklin 45).

The Sasabonsam, a forest guardian who represents the upholding of social and ecological norms, is revered and feared in Akan culture. Oral traditions frequently use it as a warning against disrespect for nature or greed, illustrated in John Mbiti's book *African Religions and Philosophy* as a "creature serves as a supernatural enforcer, ensuring adherence

Chapter One: Vampires and Cinematography

to ecological and moral codes by instilling fear in those who dare to disturb the balance of the forest” (87). The creature, which often appears in stories that stress the value of community and spiritual protection, also represents fears of loneliness and the unknown, emphasizing on the collectivist nature of the African society.

1.2.2.4 The 18th Century

During the 18th century, the vampire that was once known as a beast belonging to the tales of the ancestors and historical figures with evil intent, transformed to integrate true documented stories of supernatural events.

Arnold Paole (1726), a Serbian soldier in the early 18th century whose case became one of the most infamous historical accounts of vampirism, documented during the Habsburg monarchy's vampire panic, when cases of unusual deaths were reported. Corpses did not decay and, according to the villagers, corporeal ghosts were haunting their relatives and depriving them of their vital force. Death occurred by no later than three to four days. According to Paul Barber in *Vampires, Burial, and Death: Folklore and Reality*, Paole was believed to have become a vampire after his death in 1726. Local folklore suggested that during his life, Paole had encountered and killed a vampire but became cursed because he consumed the vampire's blood. After his death, villagers reported sightings of Paole and claimed that he attacked them, leading to widespread fear.

An exhumation of Paole's body revealed that it appeared undecayed, with blood flowing from its mouth; signs interpreted at the time as evidence of vampirism. Officials staked his body and burned it, actions believed to prevent further attacks. Despite this, subsequent deaths in the area were attributed to vampirism, escalating fears. Barber explains that such reports likely arose from a combination of folklore, misinterpretations of decomposition, and social anxieties of the time (Barber 4-7). This case carried the same concerns that existed in previous societies that believed in the existence of vampires and their threat to our mortal world like improper burial practices, or an uncured illness.

Chapter One: Vampires and Cinematography

Arnold Paole's story indicates the beginning of a new chapter in vampire narratives, in which they are no longer mere stories, mythical gods, or even imaginative. Vampires became real humans who happened to experience an unfortunate death.

Petar plogojević (1662/1725), while vampiric creatures have existed in almost all cultures and mythologies for thousands of years, the most recent of these tales is of Serbian origin, following the death of Petar plogojević, a peasant from the small village of Kisiljevo whose victims died after his own death. Upon his death in 1725, plogojević was observed purging in the nights as he strangled all that came in his way (Jurković 9).

Worried villagers hence exhumed him as an act of precaution, though under inspection, his corpse seemed to be as though still fresh and pumping blood. Consequently, his remains were collected and burnt, for the villagers made it certain that all traces of him would be wiped. In her article, "*Balkan Vampire Myth: Urban Legends or a Publicity Tool?*" Tanja Jurković examines the winding of this case; "They drew a stake through his body and burned it on the spot, resolving the issue of the first known vampire in the Balkans" (Jurković 9). She views this incident as a reflection of the social anxieties that were common in rural areas at the time.

1.2.2.5 The 19th Century and Literary Vampires

Vampires began to evolve from folkloric creatures to literary symbols, mirroring the Gothic movement and the Enlightenment's larger cultural changes. Authors blended supernatural elements with human psychology to examine themes of fear, mortality, and social transgressions through the use of vampires. During this time, vampires developed into complex characters that embodied the conflicts between superstition and reason, reflecting a growing interest in the macabre and mysterious. The 19th century's more romanticized and psychologically complex depictions were made possible by this literary shift.

Ruthven ("The Vampyre" by John Polidori 1819), the first English literary vampire is based on Lord Byron. Lord Ruthven, a character different from folkloric representations,

Chapter One: Vampires and Cinematography

was the first literary vampire introduced in John Polidori's short story. Ruthven, an elegant and aristocratic predator, embodies the themes of seduction, corruption, and moral decay found in Romantic and Gothic literature. In the literary work, the vampire is described as an individual whose

peculiarities caused him to be invited to every house; all wished to see him, and those who had been accustomed to violent excitement, and now felt the weight of ennui, were pleased at having something in their presence capable of engaging their attention. His figure was remarkable for its symmetry, and his face for its deadly hue, which never gained a warmer tint, either from the blush of modesty or from the strong emotion of passion (Polidori 4).

Ruthven uses charm to entice victims. He reflects anxieties about decadence, social corruption, and the exploitation of innocence. Polidori's portrayal departed from traditional vampire folklore, instead positioning the vampire as a metaphor for personal and societal transgressions as "No mere beast, but a gentleman predator, highlighting the intersection of civility and savagery in Romantic literature" (Florescu and McNally 52). Later works of literature were modelled after this vampire, inserting new characteristics into the modern and literary vampire archetype that did not exist in past ones.

Jacmel (*The Black Vampyre: A Legend of St. Domingo* by Uriah Derick D'Arcy 1819), first published in 1819, a ground-breaking work in the American vampire literary tradition, was written by Uriah Derick D'Arcy. The novella is a work of great cultural and historical significance, especially because it depicts the intersection of race, colonialism, and the paranormal, reflecting racial and social tensions in both the United States and Haiti after the Revolution.

Set during the Haitian Revolution, the story offers a distinctive interpretation of the vampire myth. A former slave named Jacmel is the main character of this story; as Gail Bederman discusses he is portrayed as a vampire who terrorizes the colonial society of St

Chapter One: Vampires and Cinematography

Domingo (present-day Haiti). A noteworthy early example of how vampire narratives could be used to explore racial fears and anxieties in a post slavery world. (Bederman 232), *The Black Vampyre* incorporates the racialized and colonial aspects of the time, unlike other European vampire legends. The vampire is frequently a reflection of societal fears; in D'Arcy's work, he represents the persistent threat posed by the former slaves and the revolutionized Haitian people. In the text, the vampire is introduced as a "man of colour" who, after having been killed, returns from the grave to wreak vengeance upon those who oppressed him.

He was a man of colour, and in the revolutions of his own country he had suffered much. [...] His eyes were gleaming with a fiery red that seemed to glisten like embers in the night; his face was pale, livid, and cadaverous, and his whole form presented the appearance of a being who had been long in the grave (D'Arcy 15).

The physical decay of Jacmel's body, a common trait of vampires in traditional folklore, is highlighted in this description. Racialized features that establish him as an "other" who exists outside of the bounds of the living world are also included. His pale, cadaverous face and red eyes emphasize his otherworldly and menacing features, indicating that he is both a victim and a creature of vengeance that lives in the transitional state between life and death. Particularly noteworthy are Jacmel's flaming red eyes, which represent his inner fury and desire for revenge against those who have wronged him, and his pale, decaying appearance, which evokes the horror and morbidity commonly associated with vampires.

Carmilla (Carmilla by Sheridan Le Fanu 1872), a seminal literary vampire and one of the first depictions of a female vampire, *Carmilla* by Le Fanu offers a ground-breaking portrayal of the vampire as an overtly feminine and sexually suggestive character depicted as

...Slender, and wonderfully graceful. Except that her movements were languid—very languid—indeed, there was nothing in her appearance to

Chapter One: Vampires and Cinematography

indicate an invalid. Her complexion was rich and brilliant; her features were small and beautifully formed; her eyes large, dark, and lustrous; her hair was quite wonderful, I never saw hair so magnificently thick and long when it was down about her shoulders (Le Fanu 20).

Carmilla defies Victorian norms of gender, sexuality, and morality with her predatory treatment of young women, especially the main character Laura. The vampire is used as a metaphor for taboo or hidden facets of the human experience as the story delves into themes of forbidden love, suppressed desires, and the uncanny. While many readers may not consider Carmilla as a sexually deviant character in terms of social norms, Barber emphasizes on the fact that she is "a transgressive figure of desire, with Carmilla's predatory fixation on Laura emphasizing forbidden same-sex attraction. Her seductive and intimate behaviour challenges Victorian norms, presenting female sexuality as both alluring and threatening" (Barber 154). Also conjured up by the name "Carmilla" is "carmine," a rich red hue connected to passion and blood. This embodies both the physical act of drinking blood and the strong emotional and erotic undertones in her interactions with Laura, underscoring her vampiric nature.

Count Dracula (*Dracula* by Bram Stoker 1897), Bram Stoker's character Dracula expanded the vampire archetype, setting it within a Gothic narrative infused with the socio-political concerns of Victorian England. Count Dracula is a multifaceted antagonist: a foreign invader, a carrier of disease, and a sexual predator. His otherworldly nature, combined with his aristocratic demeanour, positions him as both monstrous and compelling. In the novel, Dracula as a vampiric creature is described as

His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that

seemed to curl in its own profusion (Stoker 20).

By highlighting both his human-like features and his unnatural characteristics, Dracula's description established his eerie and unsettling presence. His pallor, sharp teeth, and hairy palms hint at his vampiric nature, while his aristocratic demeanor contrasts with the predatory undertones. Stoker leverages Dracula to explore themes of immigration, degeneration, and moral decay, as Victorian society grappled with fears of cultural destabilization and the erosion of traditional values. The novel also juxtaposes modernity and tradition through its use of contemporary technologies (like typewriters and blood transfusions) to combat an ancient evil. Dracula's ultimate weakness to Christian symbols underscores the period's reliance on religious morality as a safeguard against chaos (Florescu and McNally 102).

Vampires as literary characters combine the supernatural, moral and physical decay with feelings of fear and horror which constitute the Gothic literary genre.

1.3 The Gothic Genre

As a literary reaction to the Enlightenment's emphasis on reason and rationality, the Gothic genre arose in the late 18th century, providing a forum for the investigation of the irrational, the emotional, and the supernatural. Fred Botting's *Gothic* provides a definition of the Gothicism, stating that it is a genre that "combines elements of horror and romance to provoke emotional responses, frequently evoking fear, dread, or awe" (Botting 1). It is distinguished by its focus on the sublime, the paranormal, and boundary crossing, frequently delving into moral quandaries, societal fears, and the more sinister facets of human existence. This literary genre is known by its gloomy, atmospheric settings that reflect the characters' social and psychological conflicts, like dilapidated castles, abandoned abbeys, or remote landscapes. These environments are active representations of deterioration, oppression, and the blurring of boundaries rather than just serving as backgrounds.

The Gothic style gives readers the opportunity to explore and confront themes of desire, fear, and transgression in ways that profoundly speak to our shared fears. The uncanny,

Chapter One: Vampires and Cinematography

the strange within the familiar, and the Gothic's propensity to conflate the lines between reason and madness, civilization and savagery, or life and death are central to the genre. The genre is "a site for exploring transgressive desires, fears, and anxieties that unsettle cultural and moral boundaries," according to Fred Botting's argument in his work (Botting 2). Similarly, Anne Williams highlights how the Gothic serves as a cultural critique in *Art of Darkness: A Poetics of Gothic*, revealing "deep-seated anxieties about power, identity, and the human condition" (Williams 14). Both writers and readers can consider the darker sides of human nature and challenge social conventions by interacting with the Gothic.

As they both examine the unsettling lines separating danger and desire, the familiar from the terrifying, and life from death, this genre is closely related to the vampire. As a literary reaction to Enlightenment rationalism, the Gothic genre offers a forum for addressing anxieties and fears that go beyond the mundane, which makes it an appropriate setting for the vampire's transformation from folklore to a sophisticated literary and cinematic icon. Gothic vampires represent sin, moral ambiguity, and the otherworldly, mirroring individual and collective struggles with power, sexuality, and mortality. In line with the previously mentioned definitions, Andrew Smith notes that vampires, especially in Gothic literature, serve as a vehicle for examining taboo desires and societal anxieties related to mortality and sexuality (Smith 37). Additionally, David Punter contends that the Gothic tradition frequently employs characters such as vampires to represent social wrongdoings, exposing the brittleness of cultural boundaries (Punter 98).

In the Gothic literature of the 18th and 19th centuries, vampires evolved from folklore to become a tool for writers to tackle taboo topics. From Polidori's Lord Ruthven to Le Fanu's Carmilla to Bram Stoker's Count Dracula, Glennis Byron links the Gothic's focus on death and sexuality to the literary vampire, showing how these characters represent Gothic concerns with the odd and the transgressive (Byron 45). Additionally, this development opened the door for vampires to appear in movies, where the Gothic aesthetics' emphasis on mood and

Chapter One: Vampires and Cinematography

visual spectacle enabled directors to bring these monsters to life. Gothic films like *Interview with the Vampire* (1994) and *Nosferatu* (1922) show how the vampire is still shaped by the genre as a symbol of both fascination and terror.

1.4 Cinema and Film Studies

Cinema has always been more than a mere destination for entertainment. It is a means of translating ideas and literary characters and shaping them into images in movement.

1.4.1 Introduction to Cinematography

A crucial component of filmmaking, cinematography is the art and craft of creating motion pictures using composition, lighting, camera work, and visual storytelling. Cinematography, which became a separate field in the late 19th century when cinema first appeared, has been essential to the way narratives are portrayed on screen (Bordwell and Thompson 190).

The French word *cinématographe*, from which the word "cinema" is derived, comes from the Greek words *kinein*, which means "to move," and *Graphein*, which means "to write or record" (Abel 45). Richard Abel explains that the Lumière brothers' motion picture camera and projector, which focused on movement and image recording, led to the term "cinema" being originally shorthand for "*cinématographe*". At a critical juncture in the evolution of cinema as an art form, the Lumière brothers patented the *cinématographe* in 1895. This machine was capable of both recording and projecting moving images (Abel 45). This linguistic connection highlights the dynamic recording and presentation of visual motion, which is the fundamental component of cinema. As stated by the authors of *Film and Media Studies: An Introduction*, "The etymology of cinema reflects its dual function as a technical and artistic tool, capturing the interplay of motion and storytelling." (Nowell-Smith12). The term was quickly adopted internationally and came to be synonymous with the medium of film and its exhibition.

Cinematography, according to David Bordwell and Kristin Thompson, "controls the

Chapter One: Vampires and Cinematography

viewer's visual experience, forming not only the mood and atmosphere but also the meaning of a film" (Bordwell and Thompson 190). The foundational ideas of camera placement, movement, and lighting were established by the Lumière brothers' ground-breaking films from the 1890s, including *Arrival of a Train at La Ciotat* (1896), which set the stage for contemporary cinematographic techniques. Cinematography has become a more complex art form over time, communicating deeper thematic and emotional layers in addition to capturing visual elements, and even translating myths and legends. The director of photography (DP), also known as the cinematographer, plays a crucial role in this process as they work with directors to translate narrative concepts into artistic compositions. Gilberto Perez once said, "Cinematography is the dance of the camera, framing the world in ways that invite the viewer to experience both the real and the imagined" (Perez 43). Cinematographical technics have been used by a variety of film genres to produce particular effects and connect with viewers.

1.4.1.1 Films

A dynamic tool of cultural, ideological, and artistic expression, the film is a multidimensional medium that goes beyond simple amusement. As Geoffrey Nowell-Smith highlights in *The Oxford History of World Cinema*, the development of cinema is inextricably linked to the development of contemporary society since it has evolved in tandem with and in response to socio-political change and technological advancement. He notes that "The evolution of film is closely linked to the history of contemporary society, as it is a medium that blends artistic expression with technological innovation," (Nowell-Smith 5). His observation presents films as a means of cultural representation that may elicit the desired reaction from a targeted audience.

Cinema is able to create emotionally and intellectually engaging worlds through its use of visual techniques and narrative structure. "Films are not just representations of reality or stories being told visually; they are experiences, affective structures that engage the body and the senses before they deliver meanings," as claimed by Thomas Elsaesser and Malte Hagener

Chapter One: Vampires and Cinematography

in *Film Theory: An Introduction through the Senses* (13). This interaction highlights how films can function on both an emotional and an ideological level.

A movie's actual runtime, or how long it takes to see a film from beginning to end, is referred to as "film duration." But duration also has connections to narrative time, pacing, and temporal structure in the field of film studies. As Bordwell and Thompson clarify "The running time of the film is its screen duration, but the story duration the time span of the events shown can be much longer or shorter" (77). It is crucial to distinguish between story duration and screen duration when examining how movies use time to build tension, compress, or extend their plots. The length of the film also affects how emotionally and perceptually the audience is engaged. In his book *what Is Cinema?* André Bazin claims that Epic storytelling or psychological depth is frequently the goals of longer films, whereas experimentation or conciseness may be given priority in shorter ones. Duration helps cinema achieve ontological realism by letting time play out more organically in front of the audience (Bazin 14). According to industry standards, a feature film should last 90 to 120 minutes, though this can vary based on the platform, genre, and production environment. Additionally, streaming services and episodic formats have started to erode conventional notions of duration (Nelmes 81). Due to the necessary laws that make a film stand as a cinematographical genre in terms of time duration, longer plots or narrative styles extend to other genres such as film series.

1.4.1.2 Film Series

The term "film series" usually refers to a group of connected movies that have similar characters, settings, or main plot points. In literature and film, the three fundamental elements of narrative storytelling; plot, characters, and setting are combined to produce coherent productions. The audience is led through a deliberate arrangement of actions and moments that moves the story forward by the plot, which is the structured sequence of events (Chatman 43). Characters are the means by which stories are experienced; the people that gives the narrative emotional and thematic depth and are characterized by their behaviours, interactions,

Chapter One: Vampires and Cinematography

and ability to affect the narrative (Forster 73). The setting, which grounds the narrative in a particular location, time, and space or culture while influencing its tone and bolstering its thematic framework, is a complementary element to these (Stam 87). When taken as a whole, these components put together the plot's temporal flow, the characters' emotional resonance, and the setting's immersive power into a cohesive narrative experience that connects with the viewers especially in the case of film series.

Frequently released in order, these movies are linked by a recurring plot, a common theme, or character growth throughout several releases. Drama, action, fantasy, horror, and other genres are all represented in film series, which frequently have a big influence on franchise profitability, audience loyalty, and cultural impact. According to Christine Cornea “The idea of seriality is fundamental to film franchises, enabling repetition and variation across texts, fostering familiarity while encouraging further consumption” (180). Researchers have also looked at how franchise logic influences content creation and how movie series represent business and industrial concerns. As noted by Derek Johnson “Media franchising operates not just as a repetition of texts, but as a management of intellectual property across time and media platforms” (10). As a result, movie series serve as a marketing tool and a narrative strategy, maintaining viewer interest over time and adjusting to changing media environments.

Deeper world building in film series frequently makes room for intricate character arcs and evolving genre conventions. As examined by Lyons and Jancovich in their research on horror franchises: “The serial nature of horror film series allows them to respond to social and cultural anxieties across time, evolving in tone, theme, and representation” (5) Thus, movie series' structures reflect larger cultural and commercial trends in addition to promoting the growth of narratives.

A well-known example of this genre is *The Twilight Saga*. A movie adaptation of Stephenie Meyer's best-selling book series under the same title, *The Twilight* films operate

Chapter One: Vampires and Cinematography

within what Barbara Klinger calls the “cultural circulation” of franchises, in which recurrent themes and characters create a strong bond with viewers, strengthening fan identity and maintaining financial success (Klinger 15). The progression of the saga, from *Twilight* (2008) to *Breaking Dawn Part 2* (2012), shows how film series enable the creation of mythological worlds and the extension of narratives, especially through the traditions of werewolves and vampires.

1.4.2 Film Studies

A special place is held by films as a medium at the nexus of art, technology, and cultural discourse. The use of image, sound, movement, and editing to create stories, express feelings, and evoke meaning makes it a visual and temporal storytelling technique. The film reflects, shapes, and questions the social, political, and philosophical contexts from which it originates, making it more than just a kind of entertainment.

1.4.2.1 Visual Storytelling

A key component of cinematography and filmmaking is visual storytelling, which is the process of expressing a story, feeling, or idea mainly through visual components like composition, colour, lighting, and movement. It highlights the idea that meaning can be conveyed through images and sequences without the use of spoken or written language. Visual storytelling enables filmmakers to "guide viewers' perceptions and emotions through *mise-en-scène*, cinematography, and editing," according to Bordwell and Thompson in *Film Art: An Introduction* (124), establishing a visceral connection to the story and keeping the viewer attached.

One of the core elements of visual storytelling is composition, which involves the deliberate arrangement of visual elements in a frame to convey meaning or emotion. To emphasize themes or character arcs, the idea of visual motifs such as repeating shapes, patterns, or colours is widely employed. In *Narrative Comprehension and Film*, Edward Branigan explains that "visual repetition is not merely decorative but functions to encode

Chapter One: Vampires and Cinematography

narrative significance, drawing viewers into a web of interpretative possibilities" (Branigan 67).

Lighting shapes mood, atmosphere, and focus, making it another essential component of visual storytelling. *The Neuro-Image: A Deleuzian Film-Philosophy* by Patricia Pisters explores how "variations in lighting schemes not only establish visual tone but also serve as metaphors, translating abstract ideas into tangible sensory experiences" (Pisters 92). According to her, light that is soft and diffused can evoke warmth or nostalgia, while high-contrast lighting, which is frequently connected to noir films, conveys tension and ambiguity.

Movement improves storytelling even more, including blocking and camera work. From slow pans to dramatic tracking shots, David Bordwell and Kristin Thompson claim that "camera movements are powerful tools to influence spatial perception and audience engagement" (Bordwell and Thompson 135). These methods can change point of view, time, and space to fully immerse viewers in the story's universe. Another important factor is color, which serves both an emotional and symbolic purpose. "A monochromatic scheme, for instance, can create a sense of cohesion and focus, while contrasting colours may highlight conflict or transformation" (Gage 112) is one example of how filmmakers employ colour palettes to evoke emotional responses and reinforce narrative themes, according to John Gage's book *Color and Meaning: Art, Science, and Symbolism*.

Other important aspects of visual storytelling is what is known as camera techniques to transfer a certain idea or concept to the viewer, among the various techniques is the *Chiaroscuro*; a technique that highlights the dramatic use of light and shadow to evoke a sense of mood, depth, and volume. The term, which means *Chiaro* "light" and *Scuro* "dark" in Italian, was first used in Renaissance paintings. Especially in genres like horror and film noir, *chiaroscuro* is frequently used in movies to bring out the psychological and emotional aspects of a scene. David Bordwell and Kristin Thompson explain that "Chiaroscuro lighting manipulates contrast to draw attention to particular elements of the composition, often

imbuing the image with a sense of mystery or tension" (Bordwell and Thompson 128). To set the tone and direct the audience's attention, this method works particularly well.

It is worth noting that the power of visual storytelling lies in the meticulous manipulation of these factors. By arranging characters within a frame, contriving lighting conditions, directing movement, selecting colours, and casting, filmmakers put together all sorts of images that captivate and provoke the thought.

1.4.2.2 Casting

Casting is the term used in film studies to describe the procedure of choosing actors for particular parts in a movie. Choosing the right actors for important parts affects not only how characters are portrayed visually but also the tone, emotional resonance, and audience involvement in the story, making this stage of development vital in film-making (Benyoub 22). Choosing the right cast frequently takes into account the film's target audience, narrative requirements, and broader industry trends.

Casting is not just a practical choice; it is also an artistic one that can affect the mood and course of a movie. Casting choices can influence the audience's emotional and cognitive reaction to a story by choosing performers who contribute particular qualities or cultural symbols to their parts, as David Edgar explains (45). The way that actors' prior roles or public personas influence how a character is viewed and, consequently, how the film is interpreted, is an example of this.

Additionally, casting is a major factor in the formation of genre conventions, especially in the supernatural or horror genres. In vampire movies, for instance, the necessity to portray particular qualities like otherworldly charm, peril, and mystery frequently influences casting decisions. In addition to showcasing their acting prowess, Kristen Stewart's portrayal of Bella Swan and Robert Pattinson's portrayal of Edward Cullen in *The Twilight Saga* enhanced the film's themes of transformation and desire by capturing the characters' complex psychological and supernatural personalities (Harris 67).

Chapter One: Vampires and Cinematography

Casting choices also influence a movie's larger cultural and commercial elements. It is intricately linked to star theory and the idea of the "star image," as Richard Dyer points out, wherein actors' public personas play a big role in a movie's marketing and occasionally overshadow the plot (Dyer 22). *The Twilight* series' commercial success was fuelled by the actors' celebrity status, which enabled the films to transcend their literary roots and become a worldwide sensation.

1.4.2.3 Film Adaptations

The adaptation of texts or the art of cinematic transformation means the conversion of pre-existing texts into cinematographic works as a practice that includes novels, plays, comic books, or historical events. The task of adaptation involves the choice, re-envisioning, and alteration of the source material to align with the limitations and opportunities of the cinematic format. Adaptation, therefore, is a complex and vibrant process, as suggested by Thomas Leitch, which often necessitates a delicate harmony between loyalty to the original and creative reinterpretation (Leitch 7). Although the call for fidelity to the original text remains pervasive, adaptation as a craft is also characterized by significant deviations and innovative additions that enhance the narrative potential of the source material.

Leitch's examination of adaptations underscores their discursive character, shaped by cultural milieus and audience assumptions (Leitch 13). These factors play a significant role in the screen representation of the source material, impacting not only the visual portrayal but also the manner in which the narrative engages with contemporary social issues, technological advancements, and genre traditions. For instance, the film adaptations of Stephenie Meyer's *Twilight Saga* novels, while largely adhering to the book's plot, incorporated filmic techniques and visual language to evoke the emotional and visual essence of the narrative, a fact that the written text could not fully convey.

Recontextualizing culture is another function of adaptations. New meanings and interpretations can result from the adaptation process, which frequently entails a change in the

cultural, social, and aesthetic values of the original work, according to Robert Stam (89). The use of visual effects, camera work, and sound design in films can add new levels of meaning, making this process especially crucial when adapting stories that are fantastical or supernatural.

In the work *Film Adaptations and Its Discontent*, Leitch explains that the original material can be preserved or distorted by adaptations, with filmmakers choosing to make choices that appeal to viewers more than the original authors' intentions (Leitch 42). A major factor in how both critics and fans react to these kinds of films is the conflict between the necessity for creative adaptation and adaptation fidelity.

1.4.3. Cultural Film Theory

As a critical framework, cultural film theory examines films as cultural texts that are intricately woven into the historical, social, and ideological fabric of their era rather than as a standalone artistic creation. The central focus of this theoretical approach is on how movies interact with power, identity, and representation systems in particular cultural contexts, both reflecting and producing meaning (Hall 15-25, Kellner 12-13 and Storey 82-84).

Cultural film theory, which has its roots in the larger field of cultural studies, developed in opposition to previous formalist and auteur-based models of film criticism that placed a higher value on artistic form and personal creative vision. The way that movies contribute to the formation of ideologies and belief systems that normalize prevailing social values is instead examined by cultural theorists (Hall 64). Within this framework, the film serves as a platform for the performance of cultural struggles related to identity, meaning, and power.

In cultural film theory, the concept of representation is central. The process by which meaning is created and transmitted in culture through language, symbols, and signs is known as representation. As Stuart Hall observes, a key tool for the construction, contestation, and dissemination of identities like race, gender, class, sexual orientation, and nationality is

Chapter One: Vampires and Cinematography

representation in movies (Hall 17). Cultural theorists look at how images are portrayed on screen as well as how they serve an ideological purpose, such as upholding or challenging prevailing norms.

Cultural film theory also highlights the importance of audience reception and viewing. Audiences negotiate meaning, which is not merely conveyed from filmmaker to viewer. Their interpretations are influenced by their own cultural positions and experiences (Kuhn 43). This change in emphasis challenges the notion of a single, definitive meaning and recognizes the variety of interpretations a movie can elicit.

The theory also examines the material circumstances surrounding the creation and distribution of films. Cultural theorists take into account how censorship, marketing tactics, industry practices, and international media flows affect the form and content of movies. A "multiperspectival cultural studies approach" (Kellner 12) that incorporates textual analysis, audience reaction, and political economy is necessary for film analysis, according to Douglas Kellner. Cultural theorists emphasize the need to analyse films in relation to both cultural meanings and material conditions in order to achieve a balanced stage of understanding between filmmakers and their targeted audience.

Lastly, cultural film theory critically examines hegemony and ideology. Based on theorists such as Antonio Gramsci, it sees film as a battlefield where prevailing ideologies are both replicated and possibly contested. Films can be both tools of ideological control and platforms for resistance and alternative visions as they depict cultural tensions (Storey 82). This standpoint explains how the theory does not only examine the different interpretations of cinema products and especially films, but also participates in ongoing struggles over identity, power, and representation.

1.5 Conclusion

Originating from old myths and folktales, vampires have made their way into literature and cinema. The peculiar role that vampires have occupied in all the cultures that harboured these

Chapter One: Vampires and Cinematography

creatures mainly consists in addressing the wrongdoings of society and a lesson to the upcoming generations, a reflection of societal anxieties related to morality and otherness. As the gothic genre evolved, it has presented the vampire as a vehicle through which authors tackle taboo topics and themes of transgression under the cover of fiction.

The vampire archetype had evolved long before the literary era. Since ancient times, stories of revenants and monstrous creatures roaming the earth and terrorising the living prevailed until times when historical figures symbolic of inhuman acts were likened to vampires. Such creatures have endured the test of time and found a distinct integration into modern times through cinema.

The evolution of cinema as a field of filmmaking, explored through its historical development and theoretical frameworks, offers a visual setting for the evolving vampire symbolism through different fields. By merging cultural film theory, the different cinematographic aspects, and the vampire archetype, films and series can present a modern representation of these creatures throughout the interpretation of the vampire's textual characteristics into a moving image.

Chapter2:The Transformation of Vampires from Literature to Cinema

Chapter Two: The Transformation of Vampires from Literature to Cinema

2.1 Introduction.....	31
2.2 The Vampire as a symbolic figure in literature	31
2.3 Key themes in vampire narratives	32
2.3.1 Fear.....	33
2.3.2 Seduction	33
2.3.3 Immortality.....	34
2.3.4 Otherness	35
2.4 The transition from literary vampires to their cinematic counterparts	36
2.4.1 <i>Nosferatu</i> (1922): The Monstrous Vampire	37
2.4.2 <i>Interview with the Vampire</i> (1994): The Romanticized Vampire	40
2.4.3 <i>Twilight</i> (2008–2012): The Modern Vampire as Fantasy	46
2.5 Analysis of Vampire Adaptations.....	51
2.6. Conclusion.....	55

Chapter Two: The Transformation of Vampires from Literature to Cinema

2.1 Introduction

19th century literature took the vampire myth and the purpose it served in society and expanded it further to fit within the modern world and carry more symbolism. The vampire has undergone a significant change from literature to cinema; from the famous literary works of Bram Stoker, John Polidori and Sheridan Le Fanu, the transition was made to the films *Nosferatu* (1922) *Interview with the Vampire* (1994) and finally *The Twilight Saga* (2008-2012). The film industry has played a pivotal role in transforming vampires from predatory creatures to cinematic icons that are socially appealing through the different cinematographic effects and techniques. This chapter examines various gothic-inspired themes that are associated with vampire literature and the function of cinematography in their modern representation, studying the various phases in the depiction of vampires in movies, each influenced by the social issues and historical context of the time.

2.2 The Vampire as a Symbolic Figure in Literature

Since early times, vampires have been a part of human civilization as a symbolic figure. Stories of bloodsucking creatures are found in practically every culture, but they are particularly common in Western and Eastern European cultures. These tales have been transmitted from one generation to the next through a variety of literary traditions; from prehistoric and ancient oral storytelling to medieval historical manuscripts to the novel as the last literary frontier in the 19th century.

Vampire narratives have undergone many phases to be the way they are known today. Anciently, vampire myths such as those of the Egyptian goddess Sekhmet would be passed on in a form of oral stories to be remembered, or in the case of Lilith, deeply rooted in the beliefs of the community. Several centuries later, in medieval times when history was recorded thanks to the development of the different forms of literature, historical manuscripts like that of *The Vetala Panchavimshati*, harboured the Vetala creature that showed resemblance to the infamous vampire archetype in terms of practices and wicked intentions. These similarities to

Chapter Two: The Transformation of Vampires from Literature to Cinema

the vampire have included even historical accounts of celebrated figures of their people like Vlad Tepes, also known as Dracula, and many others who manifested their thirst for the human blood.

The 18th century vampire narratives have mainly consisted of accounts of unsolved mysteries in places where vampires represented great societal transgressions and decline of morality. From revenants that terrorised their families and closest companions, to sophisticated nobility in novels that held much more power than was originally attributed to them in early descriptions.

In literature, vampires frequently serve as rich symbolic characters that represent societal desires, transgressions, and anxieties. They act as metaphors for a number of ideas, including sexual repression, the charm of the forbidden, and fear of dying. Literary vampires symbolize liminality and metamorphosis because they blur the lines between human and monster, life and death, morality and sin.

In the Gothic genre, vampires are often used as a metaphor for suppressed desires and fears, especially those related to sexuality or morality. In Bram Stoker's *Dracula* (1897), for example, the erotic and predatory nature of Count Dracula explores Victorian fears about immigration, disease, and sexuality (Senf 29). The vampire is similarly portrayed in Sheridan Le Fanu's *Carmilla* (1872) as a figure of both queer desire and mortal danger (Künnecke 42), representing societal anxieties regarding abnormal behaviour.

In contemporary literature, vampires have assumed a more complex role, frequently serving as symbols of identity, alienation, and the human condition. In her 1976 novel *Interview with the Vampire*, Anne Rice recasts the vampire as a profoundly existential and introspective figure who uses the vampire archetype to examine mortality, immortality, and guilt in a contemporary setting (Heldreth and Pharr 215). Throughout literature and beyond, vampires are enduring characters because of their symbolic richness, which enables them to adjust to changing cultural concerns.

Chapter Two: The Transformation of Vampires from Literature to Cinema

2.3. Key Themes in Vampire Narratives

Vampire narratives are known to be a social product or an expression of the decline of morality in the ethical systems of the western society are defied or rebelled against, thus themes of fear, immortality, otherness, and seduction are pivotal ones to serve the purpose of warning against such wrongdoings.

2.3.1 Fear

Fear as a pure human sentiment that stems from encountering the unexpected or the unknown serves as a fundamental theme in vampire narratives. Works like *The Vampyre* by John Polidori, or Bram Stoker's *Dracula* provide a lens for examining cultural, societal, and individual anxieties. The fear of transgression is embodied by vampires, liminal beings who blur the lines between human and inhuman, life and death, the self and the other. They can both captivate and destroy, which is why their presence arouses a visceral uneasiness.

Fear frequently appears as a reflection of larger social issues. *Dracula*, for example, examines Victorian fears of moral decay, sexual liberation, and foreign invasion. According to Senf, "The vampire is a mirror of collective insecurity, as Dracula's predation symbolizes an externalization of societal fears" (35). Count Dracula, an alien invader of England, personifies anxieties about cultural purity being eroded and contaminated.

Fear as a key theme in vampire narratives does not only concern human individuals or the human societal system of ethics but also the very existence of vampires themselves. In the case of Lord Ruthven, as presented by Polidori, there is no explicit mention of his fears. However, as a vampire, he is likely bound by the traditional lore of that period, which includes vulnerabilities like sunlight or religious icons. Frayling notes that "early literary vampires relied on their mystery and manipulation of societal norms, rather than overt displays of supernatural power, making their exposure a significant risk to their influence" (45). The narrative implies that his power stems from secrecy and his capacity to manipulate others, rather than from explicit supernatural abilities. Thus, exposing his true identity might

Chapter Two: The Transformation of Vampires from Literature to Cinema

be figuratively perceived as a "fear."

2.3.2 Seduction

In vampire literature, the theme of seduction represents an unequal distribution of power. As a reflection of their predatory nature, vampires frequently use their charm to control their victims. For example, Dracula in Bram Stoker's *Dracula* subdues and controls characters like Lucy Westenra and Mina Harker through his hypnotic charm (Senf 88). Victorian concerns about unrestrained desire and moral decay are highlighted by the sexual wrongdoing undertones that frequently accompany this seduction.

When it comes to vampires, romance is often entwined with exploring forbidden sexuality. The title vampire in *Carmilla* by Sheridan Le Fanu uses her charm to establish a close but ambiguous bond with Laura, the main character. The boundaries between predator and victim, friendship and romantic obsession are blurred in this dynamic when Carmilla asserts "You are mine, you shall be mine, you and I are one forever" (Le Fanu 42), demonstrating the destabilizing influence of seduction.

Vampires seduce not just to consume, but to transform. As depicted in the way Lord Ruthven is described through the words of Audrey as "It was apparent that his peculiarities rendered him more dangerous to society, as he discovered talents of no common description. Many of the female hunters after notoriety attempted to win his attentions, and gain at least some marks of what they might term affection" (Polidori 10). Here, Ruthven's allure makes him both fascinating and dangerous, thereby reiterating the idea that seduction can lead to eternal ruin.

2.3.3 Immortality

The concept of eternal existence or the life that knows no limitations of illness or death is one that the vampire character is well versed in. Immortality is one of the many characteristics attributed to the vampire archetype from the very beginning of its surrounding narratives, often symbolising the human desire to transcend mortality that is governed by the various

Chapter Two: The Transformation of Vampires from Literature to Cinema

laws and ethical systems.

In vampire narratives, immortality can be both a sign of unmatched strength and an inescapable curse. The fact that vampires are bound to live forever raises various points regarding their existence and the notion of time in their world, among which it is worth mentioning that since vampires presented immoral acts, their immortality would represent an unstoppable evil according to Bernard Williams in *The Makropulos Case: Reflections on the Tedium of Immortality* (82). This viewpoint is consistent with literary representations, where eternal life is typically portrayed as a life characterized by moral ambiguity, unfulfilled desires, and never-ending hunger.

Lord Ruthven's immortality in the short story is portrayed as evil and unbreakable. His capacity to resurrect himself demonstrates immortality as an unwavering force, signifying the tenacity of evil. Because he poses a continual threat to those around him, Ruthven's immortality is feared rather than celebrated (Polidori 51). In vampire stories, immortality frequently serves as a warning. It represents overcoming human limitations, but it also highlights the negative social and psychological effects of an endless life. A common portrayal of vampires is one of detachment from humanity, loneliness, moral ambiguity, and the loss of time's meaning. Vampires are fascinating characters in literature and culture because of the thematic exploration that enables these stories to dive deeply into existential issues.

Likewise, immortality is entwined with passion and melancholy in Sheridan Le Fanu's *Carmilla*. Carmilla's unwavering presence enables her to consistently establish profound emotional bonds, but she is somehow caught in a never-ending cycle of love and loss. The paradox of her immortality, an eternal existence full of unmet desires and an unquenchable desire for belonging is reflected in her statement, "I live in your warm life, and you shall die... Life to me is deathless and boundless longing" (87). The power given to the vampires in literature came with a price that is well explained in Bram Stoker's novel, when the count

Chapter Two: The Transformation of Vampires from Literature to Cinema

Dracula notes "Time is on my side. For centuries I have been the master of time; I have seen empires rise and fall, seen generations come and go, and yet, I am alone" (324). With alienation and otherness being the price for immortality, vampires do hold an important symbolism in western societies.

2.3.4 Otherness

A major theme in vampire stories is otherness, which reflects cultural and societal anxieties about people who are seen as abnormal or different. The outsider, an entity that exists on the periphery of society, defying conventions, boundaries, and classifications is personified by the vampire in literature and film. This idea of otherness is frequently used as a prism to examine topics like sexual orientation, gender, race, and cultural alienation.

Gina Wisker characterizes vampires as symbolising "the dangerous allure of the other, embodying both attraction and repulsion" (167). They are a potent metaphor for societal anxieties about contamination or disruption because of their liminal nature, existing between human and monster, between life and death. According to Wisker, the vampire's alienation whether existential or cultural helps to draw attention to the limits of the human identity and society.

In *Our Vampires, Ourselves*, Nina Auerbach explores how vampires represent the "cultural other," changing to represent the prejudices and anxieties of particular historical periods, "Every age embraces the vampire it needs, and gets the vampire it deserves" (145). This versatility emphasizes on the fact that vampires are produced by society to fulfil a certain purpose, and how it serves as a window into the fears and aspirations of the cultures that produce them.

Bram Stoker presents Count Dracula as a danger to the social and cultural integrity of Victorian England by highlighting his foreignness and racial otherness. Fears of reverse colonization and empire instability are reflected in his invasion of London. Sheridan Le Fanu presents the vampire in *Carmilla* as a subversive character who defies heteronormative

Chapter Two: The Transformation of Vampires from Literature to Cinema

expectations as she examines otherness through gender and sexuality. In John Polidori's *The Vampyre*, Lord Ruthven is presented as a charming but morally reprehensible character, highlighting his disengagement from social norms and his predatory tendencies as a representation of the perilous outsider; while Jacmel, the vampire figure in Uriah D'Arcy's *The Black Vampyre: A Legend of St. Domingo* being a "man of colour" is enough reason for him to be the other in the slave holding American society. The radical shift from social anxieties, to aesthetic priorities, to technological advancements made the vampire figure appear in different forms serving different purposes.

2.4 The Transition from Literary Vampires to Their Cinematic Counterparts

The vampire evolution from literature to cinema is the focus of this research. Often derived from Gothic and folklore, literary vampires represent themes of immortality, seduction, otherness, and fear. These aspects are reworked for the big screen to suit modern audiences' sensibilities through visual storytelling techniques.

Film adaptations often present minor changes in the story depicted. In the case of vampires, adaptations transcend the textual boundaries; adding new characteristics to the depiction of the vampire creature. Human traits such as the ability to feel the various emotions like empathy, sadness, love and nostalgia were fused within the monstrous creature resulting in not only changing the vampire genre from gothic to romance and fantasy but also a drastic change in the vampire archetype; thus, altering the initial purpose that the vampire was created for throughout the years, from the first appearance in cinema in *Nosferatu* (1922), till the 21st century *Twilight Saga* franchise (2008-2012).

2.4.1 *Nosferatu* (1922): The Monstrous Vampire

Among the first and most significant adaptations of the vampire story is F. W. Murnau's 1922 film *Nosferatu: A Symphony of Horror* (in German *Nosferatu, eine Symphonie des Grauens*). Despite being an unauthorized adaptation of Bram Stoker's *Dracula*, the film was temporarily deemed lost media because of a legal battle with the author's estate. Following its release,

Chapter Two: The Transformation of Vampires from Literature to Cinema

Florence Balcombe, Stoker's widow, filed a copyright infringement lawsuit against Prana Film, the production company that made *Nosferatu*. She won her case in 1925 when a German court ordered that all copies of the movie be destroyed. Prana Film's bankruptcy probably made it more difficult to enforce this decision because the movie had already been released internationally (Kalat 15). Because so many people thought that all of the prints had been destroyed, *Nosferatu* was thought to be lost for many years.

Nevertheless, a few copies made it through international distribution. The film's preservation and restoration were made possible by the resurgence of prints in the 1930s. The movie's journey to survival is explained by academics such as David Kalat: "The film continued to exist through its distributed prints, becoming a defining artefact of the German Expressionist movement and the horror genre, despite the court order" (16). The film revolutionized how vampires are portrayed in movies and established motifs and aesthetic decisions that are still used in the genre today.

Although its exact beginnings are unclear, scholars have disagreed about the meaning and origin of the name *Nosferatu*. According to one frequently cited interpretation, it is related to the Romanian word *nesuferit*, which means "insufferable" or "plague bearing." Matthew Beresford states, "The word 'nosferatu' has been linked with the Romanian term *nesuferit*, meaning unbearable or insufferable, but its exact etymology remains unclear. It was popularised by Emily Gerard's travel books and later immortalised in the 1922 film by F. W. Murnau" (78). Emily Gerard first used the term in her 1885 article *Transylvanian Superstitions*, which described it as a Romanian folklore synonym for vampires: "More decidedly evil is the *nosferatu*, or vampire, in which every Rumanian peasant believes as firmly as he does in heaven or hell" (130). This term may have been mistranslated or changed to something more evocative for vampire-like creatures.

Nosferatu, which was produced during the Weimar Republic, captures the social and political unease of Germany following World War I. According to academics like Siegfried Kracauer,

Chapter Two: The Transformation of Vampires from Literature to Cinema

the movie's portrayal of Count Orlock (played by Max Schreck), a vampire with the plague, personifies the fear of social decay and the alien "others" (76). The film's eerie images and themes of death, illness, and alienation reflect the cultural trauma of war and economic instability.

Since the film is an unapproved adaptation of the infamous novel, the filmmakers have made considerable changes to the names of the characters, with the main character, Count Dracula, becoming Count Orlock and John Harker becoming Thomas Hutter, and his wife Mina becoming Ellen. The setting of the film is not Whitby in England, but a fictional small town in North Germany called Wisburg. The film still follows the original plot and sequence of the events found in the novel with a significant change in terms of the vampire figure itself. For instance, Count Dracula's bite would transform the humans into vampires but Orlock's is straightforward deadly. The sun which only weakens Dracula is fatal to his cinematic counterpart, yet both seem to be unable to see their reflection in the mirror.

In addition, Stoker designed his vampire to shape-shift into a bat as mentioned in chapter 18 in the novel (Stoker 276); while in the film the vampire does not. Count Orlock is portrayed as disgusting and rat-like, with long fingers, sharp features, and a bald head, in contrast to the noble and charming Dracula of Stoker's book. The vampire's association with death and plague was highlighted by this change.

Chapter Two: The Transformation of Vampires from Literature to Cinema



Count Orlock's physical appearance (*Nosferatu* 00, 32, 36)

Orlock's appearance is consistent with anti-Semitic imagery that was popular in Europe at the time, as David Skal points out, indicating that the movie has xenophobic overtones (134). Topics including mortality, fear of infection, and the supernatural as a challenge to social norms are all explored in the movie, which represents the damaging impact of the "other" on communal life, and occurs during a plague while the sacrificial heroine Ellen embodies the classic Gothic ideals of selflessness and purity.

Cinematographically speaking, *Nosferatu* is a seminal work of German Expressionism and early cinema, especially for its inventive use of cinematography to evoke the paranormal and horror. Creative camera techniques, location shooting, symbolic imagery, and *chiaroscuro* lighting are some of the visual elements that define the film's aesthetic and have contributed to its enduring impact on the horror genre. One of *Nosferatu*'s most striking characteristics is its use of German Expressionism's signature exaggerated light/shadow contrasts. According to Rick Worland, the image of Orlock's shadow creeping up the stairs toward Ellen is "a visual metaphor for his predatory nature, turning shadow into a character in its own right" (56). By using *chiaroscuro* to create elongated and warped shadows that became recognizable in horror film, the technique highlighted Count Orlock's terrifying presence.

Chapter Two: The Transformation of Vampires from Literature to Cinema



Count Orlock's elongated shadow using chiaroscuro technique (*Nosferatu* 01, 22, 41)

Unlike Expressionist films, which usually use studio-built sets, Murnau shot *Nosferatu* on location in Wismar and the Carpathian Mountains. In sharp contrast to its supernatural themes, this method gave the movie a sense of realism. The audience was more uneasy because of the vampire's unnatural presence mixed with the natural scenery (Skal 162). Additionally, innovative camera techniques that stretched the limits of early cinematic technology were used in the movie. Negative imagery reversed the natural order to depict Hutter's bizarre journey through the forest, while stop-motion animation was utilized to capture the eerie movement of Orlock's carriage.

These techniques "Enhanced the uncanny atmosphere and underscored the film's otherworldly narrative" (Kalat 18). While originally being a black and white movie, the filmmakers used certain colourful indications supporting the narrative, such as a deep orange shade slides for the imagery of the day and blue ones for the night.

Chapter Two: The Transformation of Vampires from Literature to Cinema



Blue Slide used to indicate

night time(*Nosferatu* 00, 12, 00)



Orange Slide used to indicate

daytime(*Nosferatu* 00, 07, 55)

In addition, the composition and framing of the images in *Nosferatu* followed the guidelines of Expressionist painting. In order to highlight his alienness, Orlock was frequently framed asymmetrically and alone in large areas; Skal observes that "Murnau's compositions often placed Orlock against harsh, angular backdrops, visually amplifying his malevolent presence" (160).

Lastly, the use of symbolic imagery, like the rising sun that ultimately destroys Orlock, conveys thematic depth. The constant conflict between right and wrong is symbolized by the interaction of light and dark. Another example of Murnau's inventiveness as a director is the use of visual storytelling in place of spoken dialogue (Worland 57). All these cinematographic techniques that may be considered ahead of their time and were used in realising *Nosferatu*, contributed immensely not only in drafting the first image of the vampire archetype in cinema, but also in evolving the horror movie genre as these ways were immortalised in the field. The monstrous figure will evolve into a romanticized one in the 1990's.

2.4.2 *Interview with the Vampire* (1994): The Romanticized Vampire

Chapter Two: The Transformation of Vampires from Literature to Cinema

A film adaptation based on Anne Rice's novel (1976) that carries the same title, *Interview with the Vampire: the Vampire Chronicles* (1994) is an American movie directed by Neil Jordan belonging to the gothic genre. It follows the interview held with a vampire that seems to have lived for two centuries enduring inner turmoil and total rejection to his vampirism and the predatory nature that comes with such transformation. Louis de Pointe du Lac (played by Brad Pitt) is the protagonist of the narrative, having wished for death after the loss of his wife and infant during childbirth, encounters an immortal man named Lestat de Lincourt (played by Tom Cruise) who turns him into a vampire, allegedly to end his suffering but it appears that he required a companion for his endless lonely life. While Lestat has wilfully embraced his vampiric nature, Louis always sought a way out of it or away from what he considers as forced companionship.

Louis has shared plenty of details regarding his life with the human journalist as a form of rebellion against the most important law that governs their world, which is secrecy. They should keep their world secret from humans as has been mentioned in former vampire narratives like John Polidori's *Lord Ruthven*, indicating the importance of keeping the vampires hidden from the mortal plane of existence. More vampiric laws are explored in the narrative, such as not transforming children for they are impossible to tame or to control, the latter being also transgressed in the film.

According to the description provided in the movie, vampires are of flesh and blood, created by drinking off the blood from a human's veins till the very last drop, and then have them drink from the blood of the vampire as a final ritual. The transformation is instant yet the human would undergo an excruciating pain representing the death of his human, mortal body and the birth of that immortal entity that would no longer experience pain or weakness. Once fully changed, they are not to be exposed to the sun or day light as it might cause their death, they sleep during the day in coffins they call beds and are awake by night seeking food to satiate the unwavering thirst for the human blood.

Chapter Two: The Transformation of Vampires from Literature to Cinema

The vampire archetype has been altered in the narratives and movies since the beginning of the 20th century, and new characteristics have been implemented. Super powers are ascribed to the vampire figure in the film *Interview with the Vampire* besides hypnosis, such as strong telepathic powers and ability to read or even influence thoughts that would go stronger the more they live as vampires, a speed that transcends that of humans, immense power that would crush the most solid objects and defiance for gravity, they are also capable of healing themselves in a blink of an eye. In terms of physical appearance in this film, vampires have a human looking figure, pale skin, long nails and hair that seems to grow back in an instant if cut. Their eyes are cat-like and their gaze sharp as if looking into one's soul, a sensitive nose that would capture the faintest of scents which keeps them hyper aware of their surroundings and makes hunting easier for them.



Louis De Pointe Du Lac as a vampire (*Interview with the Vampire* 00, 30, 00)

Unlike the traditional vampire that has existed solely to terrorise humans and represent social anxieties, Louis is a vampire that reflects on his surroundings, his past and what he is. He harbours respect for the human life and prefers to live off the blood of chickens and rats instead of murdering humans, contrasting Lestat who would hunt three people per night, the younger they are the better and for him, "young females are his favourite alongside the

Chapter Two: The Transformation of Vampires from Literature to Cinema

snobby aristocrats" as Louis states (*Interview 00*, 20,44). With Louis's life as a vampire progressing and sustaining over the smallest of animals seemed incapable of quenching his thirst, he began feeding on what he described as "wrong doers"; that is, he respected the life of the innocent. For the first time an evil figure is showing a certain righteousness reserved solely to protagonists.

Within the fragmented plot and the flashbacks of Louis as he speaks of his past life with Lestat to the journalist, he mourns the death of a young girl named Claudia (played by Kristen Dunst), a child he found and later transformed and adopted into their small "family" as they both seek freedom from the predatory nature of Lestat. Together they roam Europe searching for more vampires like them, encountering Armand (played by Antonio Banderas), a theatre owner who has a whole clan of vampires and seeks to add more.



Kresten Dunst as Claudia (*Interview with the Vampire 01*, 15, 06)

Thus, following the vampire archetype explored in film adaptations, vampires in the

Chapter Two: The Transformation of Vampires from Literature to Cinema

20th century are no longer monstrous. Through Louis, a distinct set of characteristics are introduced to the viewer, he is a reflective vampire that is capable of poetic reasoning, one that fights his nature and can experience different emotions; from longing to love, to sorrow over loss and sympathy not only towards his kind but also towards humans that he is supposed to prey on. Between Louis and Lestat there is a clash between the initial nature of vampires that existed since the dawn of history, and the newer, romanticized version of it that is not affected by garlic nor holy objects, one that can cry and that considers Bram Stoker's *Dracula* as a work of pure fiction, in fact, when asked about it he says "Fictions, my friend. The vulgar fictions of a demented Irishman" (*Interview with the Vampire* 01, 10, 20). He is described by Lestat as a vampire with a human soul.

Cinematographically speaking, Neil Jordan's 1994 film *Interview with the Vampire* is a key work in the development of vampire films. Renowned for its intricate plot, nuanced characters, and avant-garde cinematography, the film delves into themes of human desire, morality, and immortality. Its aesthetic and mood reinterpret the vampire in movies, making them both predators and tragic characters. To highlight the vampires' duality, the movie uses *chiaroscuro* lighting, which is a defining feature of Gothic cinema. Scenes are dominated by shadows, which evoke a sense of dread and mystery. The vampires' pale, otherworldly skin is illuminated by candlelight and moonlight, highlighting their ethereal beauty and emphasizing their alienation from humanity.

Exquisite sets and elaborate costumes pay homage to the historical eras the movie portrays. From Lestat's lavish Parisian hideout to Louis' New Orleans plantation, gothic architecture contributes to the story's sense of opulence and decay (Auerbach 101). The vampires' eternal existence is mirrored by Jordan's use of slow, purposeful camera movements to create a sense of timelessness. Their inner turmoil is evident through close-ups that emphasize their emotional expressions. Wide angle views of the surroundings contrast the vampires' seclusion with the size of the world they live in. The striking features of the vampires, like their piercing eyes and

Chapter Two: The Transformation of Vampires from Literature to Cinema

translucent skin, are created by meticulous prosthetics and practical effects. By staying away from overly complex computer graphics (CGI), these effects preserve a realistic look that grounds the supernatural aspects.



Louis's last moments as human (*Interview with the Vampire* 00, 10, 30)

Soundtracks and the vocal illustrations in this movie play an important role in restoring order in the fragmented plot. Certain sounds are used to indicate the era of the flashback of Louis's story. Other sounds are implemented to emphasize on the modern identity of the vampire, one example is the sound of the beating heart that stops as soon as the human has transformed into a vampire, indicating the death of his mortal existence.

In the film, casting is crucial to understanding the vampire character from the perspective of cultural film theory. High-profile celebrities like Tom Cruise, Brad Pitt, Kirsten Dunst, and Antonio Banderas are particularly well-represented among the cast, which illustrates how the cultural significance of the vampire myths and celebrity persona interact. This casting technique is consistent with cultural film theory, which studies how movies represent and influence societal ideals, ideologies, and hierarchies of power (Turner 47). At first, Tom Cruise's portrayal of Lestat caused controversy because Anne Rice's readers thought his action-hero persona would conflict with the flamboyant, aristocratic vampire. Cruise's portrayal, however, reinterpreted Lestat as a captivating, alluring, and ethically

Chapter Two: The Transformation of Vampires from Literature to Cinema

dubious character.



(Interview with the Vampire 00, 20, 16)

This reimagining, according to cultural film theory, fits in with the cultural trends of the 1990s, when vampires came to represent individualism and defiance of social norms (Auerbach 121). Lestat became a product of both Hollywood's star system and Gothic tradition thanks to Cruise's star power, which created an element of accessibility, while Louis, as portrayed by Brad Pitt, embodies the moral and existential struggles of the "Other," a key idea in the field.

Louis's unwillingness to accept his vampire identity is a critique of the pressures placed on people to fit in. Pitt humanizes the vampire character with his melancholic performance, turning him into a vehicle for examining themes of guilt and alienation. As per Weinstock, "Louis's vampire identity serves as a metaphor for societal marginalization and the internal conflict it generates" (Weinstock 84)

Chapter Two: The Transformation of Vampires from Literature to Cinema



Antonio Banderas as Armand (*Interview with the Vampire* 01, 23, 05)

Both portrayals clash with Antonio Banderas's embodiment of Armand, whose character resembles the ancient vampire with a mysterious and seductive presence and explores the

exoticism connected to the vampire figure. Louis remains among the early romanticized vampires of the 20th century, paving the way for further changes in the narratives and the archetype.

2.4.3 *The Twilight Saga* (2008-2012): The Modern Vampire as Fantasy

Based on Stephenie Meyer's novels, *The Twilight Saga* movie franchise (2008-2012) offers a unique visual identity for vampires that challenges Gothic clichés while appealing to contemporary cultural sensibilities. By combining romance, fantasy, and supernatural elements, the series reimagines the vampire character through modern lenses, a love story that combines a human and a vampire only to have them face the hardships of his world together, in an atmosphere full of themes that are not familiar to the conventional vampire narratives. The five films as a series, from *The Twilight* (2009) till *The Twilight Saga: Breaking Dawn part two* (2012), establish a fully designed world that represents a contemporary vampire model to the viewer through cinematographic techniques, costume design, and thematic

Chapter Two: The Transformation of Vampires from Literature to Cinema

symbolism. These movies use visual storytelling to create the characters' identities, paying particular attention to the lighting, colour scheme, and camera technique, to make these elements relate to the modern audience.

In the film series, the vampires are portrayed as otherworldly and ethereal. They resemble statues of ideal beings with their immaculate, marble-like skin that feels cold to the touch, and unlike the earlier depictions of the vampires, they are not made of flesh and blood, but stone, with poison coursing through their veins instead of blood. Depending on what they eat, their eyes change colour; red for vampires who drink human blood, golden for those who do not (the so-called "vegetarian" vampires) and black when in the state of thirst. Their conversion to vampires takes three days of extreme pain, and their human blood is still present in their system for the first seven months of life. The glittering appearance of their skin in the sun, which is compared to diamonds, is a dramatic change from the way vampires are typically portrayed as burning into ashes in the sun.

In the context of their fictional existence, these vampires demonstrate an elevated level of speed, power, and sensory sharpness, positioning them as apex predators. Each individual vampire may be gifted with a distinct supernatural ability, such as Edward Cullen's telepathic capacity or Alice Cullen's foresight. These unique abilities serve to imbue each character with a distinct identity and enhance their narrative roles. It is noteworthy that they do not succumb to the need for sleep, the passage of time, or physiological requirements, further emphasizing their immortal nature. Vampire couples in the films are known to be incapable of producing children, yet in the case of Edward Cullen and his wife Isabella Swan, a miraculous exception was made since she was still human and a hybrid offspring named Renesmee was made possible.

Chapter Two: The Transformation of Vampires from Literature to Cinema



Renesmee Cullen representing the hybrid creature (*Breaking Dawn II* 00, 40, 20)

In contrast to the conventional portrayal of vampires, those in the *Twilight* series are not adversely affected by garlic, crosses, or holy water. Unlike their traditional counterparts, they are also not harmed by sunlight in the conformist sense, choosing to avoid it to preserve their secrecy. In this narrative, they choose to live in covens like the Olympic coven (known as The Cullen family) instead of the solitary life the literary ones and those of the early visual depictions lead. The only established method known to destroy a *Twilight* vampire is the dismemberment of their body parts and instant burning, a striking contrast to the methods such as staking or sunlight exposure in earlier representations.

A new creature is introduced, not only in *Twilight*, but in all visual and literary depictions of the 21st century, the werewolf. As part of myths and legends, the werewolf story usually centres on a man who becomes a wolf during the full moon, either by a curse or an eternal damnation, threatening the very existence and food supply of the vampires. In the *Twilight Saga*, the werewolves are known as the Quileute tribe, who were originally from a land that was owned by the Amerindians. Unlike in traditional mythology, those werewolves, also called shape shifters, are depicted in the *Twilight* series as guardians of the land in La Push, Washington, and undergo spontaneous transformation into wolves, not according to

Chapter Two: The Transformation of Vampires from Literature to Cinema

lunar cycles. They are large animals with distinctive patterns of fur that reflect their individuality as wolves. Because they are sworn enemies of the vampires, werewolves have accelerated healing and slowed aging once they transform, which happens naturally whenever they sense approaching danger. But their alliance with the Cullen family to protect Bella from greater threats, like the Volturi, gives the story a modern view of the new world discovered in the *Twilight* series.



(Breaking Dawn I 01, 06, 10)

While one side of the story is built on fantasy and a forbidden love story, the second movie *The Twilight Saga: New Moon*, directed by Chris Weitz, introduces a modern take on the classical literary vampires; wherein the Volturi coven are introduced as royalty and judges of the vampire world and all those considered as outlaws must stand before the three governors; Aro, Marcus, and Caius. The Volturi coven has established laws to maintain order in their world, the most important of these is that vampires are not by any chance to show their nature to humans unless they wish to change them. Children under the age of maturity must not be changed into vampires, as they may cause chaos and are impossible to control. In the final movie *The Twilight Saga: Breaking Dawn Part two* (2012), children that were made vampires are blamed for the majority of the tales of destruction told by humans throughout history. The Volturi coven, being the oldest vampires existing the modern world of *Twilight*,

Chapter Two: The Transformation of Vampires from Literature to Cinema

represent the clash between modernity and tradition in the vampire world, wherein they chose to not mingle with humans or help them like Doctor Carlisle Cullen, the founder of the Olympic coven and his family do; yet, they have a taste for the finest arts and sciences developed by humans. Carlisle Cullen in the eyes of the Volturi is the good vampire (in Italian Stregoni Benefico, originating from the Roman vampire figure Stregoi) that chose to abstain from human blood.



The Volturi Coven (*New Moon* 00; 11, 40)

Using a variety of cinematic techniques, the *Twilight Saga* breaks with conventional villainous depictions by presenting the modern vampire as an antihero. The movies develop a nuanced, ethically dubious vampire archetype via the perspectives of Edward Cullen and the Cullen home. A complex portrayal of the antiheroic vampire is achieved through the use of lighting, colour grading, camera angles, and special effects. To highlight the vampires' ethereal beauty and depressing existence in the first film *The Twilight* (2008), directed by Catherine Hardwick, the show employs gentle lighting and subdued, cool colour schemes. The muted shades of blue and grey that are commonly used to depict the Cullens' stand for their disconnection from humanity and the icy, eternal essence of their existence (Perks 123). Subtly, these tones align the audience's empathy with the vampires' struggles by intensifying the sense of loneliness and melancholy associated with immortality. While in the second one, *The Twilight Saga: New Moon* (2009) directed by Chris Weitz, a warm orange hue is used to

Chapter Two: The Transformation of Vampires from Literature to Cinema

illustrate the tension within the relationship that the film is based on. As for the remaining films of the series, *Eclipse* (2010) directed by David Slade, *Breaking Dawn Part I* (2011), and *Breaking Dawn Part II* (2012) directed by Bill Condon, carry the story with the natural colours of everyday life, merging the two worlds of the mortals and the immortals into one as the union of Isabella Swan and Edward Cullen solidify and to show that humans are no longer afraid of vampires but rather fascinated by them through Bella's vampirism.

The iconic visual effect of Edward's glowing skin in sunlight, which Kyle Bishop suggests redefines the vampire myths, represents Edward's internal conflict and reframes sunlight as a source of allure rather than destruction. By transforming sunlight from a lethal force into a revelatory one, this decision, made possible by computer generated imagery (CGI) and a thorough attention to texture, reveals the vampires' charm rather than their monstrous nature (141-162). The antihero's struggle is visually manifested by the effect, which simultaneously highlights his beauty and his incapacity to lead a normal life among people, also to give meaning the prominent concept of soul purity for vampires only to be supported by their ability to love and show compassion.



Vampire Diamond Skin (*Twilight* 00, 52, 37)

Chapter Two: The Transformation of Vampires from Literature to Cinema

Dynamic camera movements, like sweeping aerial shots during vampire hunts or chases, give the impression of speed and power. Edward's internal conflict is depicted in close-ups of his face, which help the viewer empathize with him despite his predatory tendencies. During crucial scenes, such as when Edward saves Bella from a car accident, slow motion is frequently used to highlight the conflict between his supernatural powers and his moral restraint. Steffen Hantke draws attention to the contrast between the Cullens' simple house and conventional gothic vampire settings, which signifies a departure from the past (87), since that of vampires is rather dark. The filmmakers of *Twilight* and author Stephenie Meyer altered the present to fit within the world of the modern viewers, especially teenagers.

Traditional vampire aesthetics are somewhat related to the way they have been portrayed in the literary works. Often depicted with dark clothes in early films as in *Nosferatu* or with no sense of fashion at all, costumes and the air of sophistication that is linked to the Cullen family shows their wealth and upper class status to demonstrate that their immortality is not there solely to serve societal purposes for which they were created in the first place, portraying vampires as fantastic allies rather than threats and contrasting the Volturi's more gothic, aristocratic appearance, drawing from classical vampire tropes.

Earlier movies and vampire visual representation regularly use the famous organ piece called *Toccata and Fugue in D Minor* by Jonathan S. Bach to evoke a supernatural atmosphere, while in *Twilight* the series' soundtrack and sound design, which were created by Carter Burwell and others, the emotional depth and existential struggle of characters such as Edward are conveyed through melancholic piano themes and eerie orchestral pieces. Assuring that the vampires' strength and vulnerability are never separated, the sound design enhances the visual storytelling.

The *Twilight* film series have repackaged the vampire archetype for a teenage, mainly female, audience fitting with the themes of forbidden, immortal love and rebellion. What was once a monster became an antihero that is capable of making mistakes and, in the case of

Chapter Two: The Transformation of Vampires from Literature to Cinema

vampires, were not given the choice, and if so, they would choose mortality and grey hair as they feel frozen in time with a total lack of the luxury of possibilities that human are blessed with (*Eclipse* 02, 03, 56).

2.5 Analysis of Vampire Adaptations

Vampires have changed greatly in modern times since their early appearance in ancient myths and manuscripts. Originating from the concept of foreign invasion that represented plagues in 19th century literature and mainly the famous Bram Stokers' *Dracula*, vampires made their way to the world of cinematography through film adaptation that set the floor for numerous changes performed as guide to the viewer's mindset and reinterpreting these figures to align with contemporary cultural discourses.

Cultural film theory highlights how these adaptations reflect the anxieties of their eras. Starting from the unauthorised adaptation of the novel and the first ever depiction of vampires on screen, *Nosferatu* (1922) shows the vampire as an isolated, plague-bearing and hideous-looking creature of the sewers, that lives with rats and turns into ashes if exposed to sunlight, representing post World War I dread. In divergence to this initial image, appears the 1994 movie of *Interview with the Vampire* wherein the vampire is not a mere monster but is capable of some sort of thinking and reflection regarding his own existence besides his predatory nature. A romanticised version of a monstrous entity that is still affected by sunlight yet prefers living in a family of any kind and carries respect for the mortal life instead of diseases, reflecting the cultural concerns of the late 20th century with moral ambiguity and individualism. The final stage of vampire transformation in cinema happens within *The Twilight Saga* (2008-2012) film series, in which the vampire shifts completely not in terms of themes only but also in physical appearance and characteristics as in how they no longer die due to the sun but rather shimmer like precious stones. This vampire has human fascination, is interested in the purity of the soul and tends to be righteous by abstaining from the human blood.

Chapter Two: The Transformation of Vampires from Literature to Cinema

The vampire figure representation is not the only aspect that has evolved through cinematic effects. The early literary portrayals of vampires as monstrous creatures did not have them reflect much on their surroundings and especially their relationship with humans, but this is what cinema did. In the 1922 film *Nosferatu*, it was a pure primal relation of prey and monster for count Orlock, as it was antagonistic for the inhabitants of Wisburg and Thomas Hutter; characterized by harsh hostility, terror, and the need to eliminate the predator in order to restore social order. In *Interview with the Vampire* 1994, the evolving relation is demonstrated by Louis's account of his life to a journalist, as vampires and humans have close relationships in this setting. By portraying the vampire as more than just a predator but as a being capable of introspection and existential suffering, within the story humans are fascinated by vampires and even wish to be like them. The change depicted in Louis is clear through the way he treats his own slaves, he is seen caring for them and he frees them as soon as he realises that he is a threat to their lives. This storytelling technique strengthens the bond between the vampire and humanity in an unconventional way.

Eventually, Vampires in the *Twilight* saga are portrayed within a contemporary framework of family life and integration. The "vegetarian" vampire family, the Cullens, exemplify a significant change in the human-vampire dynamic. By avoiding blood consumption and making an effort to fit in, they live in harmony with people. The Volturi, on the other hand, preserve an authoritarian and predatory attitude toward people, embodying the traditional vampire archetype. The relationship develops further throughout the story as Edward Cullen falls in love with Bella Swan, a human, who eventually turns into a vampire. A story of acceptance and integration yet not fascination is reflected in this progression.

The changes in the vampire depiction in films in terms of cinematic techniques show the depth of the vampire character as, in the different representations, the camera angle indicates how their features are less sharp and more human-like in each take and its following

Chapter Two: The Transformation of Vampires from Literature to Cinema

one, in addition to the different colours and aesthetics that paint an air of sophistication and influence around them. It is quite common for cinematography as a field to adapt its products for the consumers, in this case the audience of the vampire film adaptations influenced the change that happened to the monster only to embrace the romanticized antihero that the viewer would sympathise with.

The fan culture that is all about romanticising villains into heroic ideals, where fans go beyond passive consumption to actively create, critique, and shape media, has been highlighted by academics such as Henry Jenkins. Jenkins characterizes fan communities as "interpretive communities" that frequently create fan fiction, fan art, and other creative expressions by reinterpreting and changing media texts to suit their interests (9). The continuity of the films have created a fan base for this contemporary vampire narrative, in a way that helped establish the modern characteristics as part of their initial existence which deviated from that of warning from moral decay and a vehicle of tackling taboo topics into symbols of immortal love that affected teenagers.

Vampires have evolved through the various depictions to serve the capitalist aspirations of the 21st century, as they took Count Dracula's charm, the character depth and reflection of Louis De Pointe Du Lac and the wealthy nature of Lestat De Lincourt to feature Edward Cullen; the pinnacle of status and affluence resonating with the characteristics of the age and the development of the film industry itself.

2.6 Conclusion

Famous contemporary vampires date back to literary origins, which show how their classical descent and technological advancements interact dynamically. Studying the case of Count Orlock, Louis De Pointe Du Lac and Edward Cullen shows the significant change that the vampire figure has undergone since the invention of cinema compared to their literary counterparts; from terrifying and plague carriers to experiencing inner turmoil, to finally

Chapter Two: The Transformation of Vampires from Literature to Cinema

feeling for and receiving the affection of the mortals.

In contrast to the early and well-known vampire Count Dracula, modern ones tend to be less predatory and more pleasing to contemporary aesthetics. Light, colour shades and camera angles all contributed in the making of the enchanting and less terrifying vampire that the audience knows today; a rather multifaceted and flexible cultural figure that represents humanity's changing battle with identity, desire, and other issues.

General Conclusion

General Conclusion

Vampires and folklore are related within western society and especially the Eastern European one. Folktales presented the western culture with a new creature that had several appellations since its early birth yet one role which is to warn from moral decay. Myths and legends of early vampires being gods and demons equally terrorised the mortals and caused massive narratives of historically documented hysteria all over Europe.

Through the ages, vampire tales became more than mere stories to be told in the darkness of the night but rather literary characters that represented the anxieties of an entire society about social transgressions and moral bypassing. Gothic novels introduced character that represented the anxieties of an entire society about social transgressions and moral bypassing. Gothic novels introduced characters that forever shaped the image of vampires, a template that is open to editing and even drastic change. With the emergence of cinema as an innovative and modern means of storytelling, many folkloric creatures including the vampire were open to change forever.

The present research delves into the beginnings and the winding up of vampires to answer the main questions about the role of cinematography in their depiction. Starting the first chapter with an in-depth overview of vampires in their mother culture and how the different world civilizations alter their attributions to fit in their aesthetics; to literary vampires that paved the way for modern interpretations, to reach the central means of illustration in modern times and study the main cinematographic characteristics used in adapting these creatures into the big screen. The second chapter carries on examining the vampire figure in films selected from different eras to trace the complex development of vampires from fictional characters to movie stars, showing how they changed in response to social and cultural changes.

It is clear from examining films like *Nosferatu*, *Interview with the Vampire*, and the *Twilight* series that the vampire has evolved beyond its folkloric origins to represent otherness, immortality, and a range of nuanced human emotions. The vampire story has been reshaped in

General Conclusion

large part by cinematography and cultural film theory, which have added new levels of morality, lust, and terror. In the end, the vampire's versatility guarantees its ongoing relevance by acting as a prism through which people can analyse their own desires, anxieties, and changing interpersonal relationships. The personification of the monstrous vampire archetype is Count Orlock. With his long fingers, sharp teeth, and eerily skeletal appearance, he is grotesque and animalistic, representing otherness and fear. Orlock's activities, like dispersing the plague and preying on defenceless people, fit in with post-World War I societal fears of illness and death. Cinematically, his shadow and disproportionate motions highlight his cruelty, transforming him into a simple predator without any depth or empathy. The tortured, reflective vampire is embodied by Louis. In contrast to Orlock, Louis frequently wonders about the cost of immortality as he struggles with morality and guilt over his predatory tendencies. His existential issues play a major role in the story as he tells a journalist about his life, balancing danger and vulnerability. Through close-ups and low lighting, the cinematography emphasizes his inner turmoil and highlights his humanity in spite of his supernatural existence. Louis makes the vampire archetype more relatable and emotionally nuanced. As a hybrid of predator and protector, Edward Cullen is the contemporary, idealized vampire. He struggles to balance his love for Bella Swan with his vampire tendencies, which defines his character. While his brooding manner reflects his inner turmoil, Edward's youthful appearance and sparkling skin represent his timeless appeal. Edward actively chooses to live with humans, avoiding human blood and embracing family life with the Cullens, in contrast to Orlock and Louis. The film's cinematography highlights Edward's ethereal beauty and moral restraint by using cool tones and soft lighting.

These characters are essential to study the drastic change that vampires went through in three different eras of cinematic trends and viewers. This research examines the vampire's status and common depiction as a potent cultural icon that continuously bridges the gap between the human and monstrous worlds in the western culture and shows how the film

General Conclusion

industry is willing to alter culture itself to fit in the norms of modern consumers, paving the way for other disfigured cultural aspects to be discovered and tackled in a critical manner. While this research has focused on the literary and cinematic evolution of vampires, there are numerous opportunities for further exploration in this field, with the advent of Artificial Intelligence and prompt-generated videos, the vampire figure may evolve even further into unexpected forms, with no limitations and endless ways of shape shifting and carrying newer themes and symbolism.

Bibliography

- Abel, Richard. *The Cine Goes to Town: French Cinema, 1896–1914*. University of California Press, 1994.
- Auerbach, Nina. *Our Vampires, Ourselves*. University of Chicago Press, 1995.
- Barber, Paul. *Vampires, Burial, and Death: Folklore and Reality*. Yale UP, 1988.
- Barford, P. M. *The Early Slavs: Culture and Society in Early Medieval Eastern Europe*. Cornell University Press, 2001.
- Bazin, André. *What Is Cinema?* Vol. 1, translated by Hugh Gray, University of California Press, 1967.
- Bederman, Gail. "The Vampire and the Racial Other: Colonialism, Slavery, and D'Arcy's *The Black Vampyre*." *Studies in the Novel*, vol. 29, no. 3, 1997
- Benyoub, Abderrahmane. "The Representation of Disability in Cinema: Deafness in Sound of *Metal* (2019)". Master's, Diss. University of Tlemcen, 2024.
- Beresford, Matthew. *From Demons to Dracula: The Creation of the Modern Vampire Myth*. Reaktion Books, 2008.
- Bishop, Kyle. "The Modern Vampire as a Sparkling Spectacle: *Twilight* and the Aesthetic of *Attraction*." *Studies in Popular Culture*, vol. 34, no. 2, 2012.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 12th ed., McGraw-Hill, 2019.
- Botting, Fred. *Gothic*. Routledge, 1996.
- Branigan, Edward. *Narrative Comprehension and Film*. Routledge, 1992.
- Burton, Richard F. *Vikram and the Vampire: Classic Hindu Tales of Adventure, Magic, and Romance*. E. P. Dutton, 1870.
- Byron, Glennis. *Vampire Stories*. Wordsworth Editions, 2012.

Bibliography

- Calmet, Augustin. *Traité sur les apparitions des esprits et sur les vampires ou les revenans de Hongrie, de Moravie, &c.* 1751.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1978.
- Cornea, Christine. *Science Fiction Cinema: Between Fantasy and Reality*. Edinburgh University Press, 2007.
- D'Arcy, Uriah Derick. *The Black Vampire: A Legend of St. Domingo*. 1819. Reprint, University of Miami Press, 2000.
- Dyer, Richard. *Stars*. BFI Publishing, 1998.
- Edgar, David. *The Acting Industry*. Palgrave Macmillan, 2014.
- Elsie, Robert. *A Dictionary of Albanian Religion, Mythology, and Folk Culture*. Hurst Publishers, 2001.
- Encyclopedia Britannica*. 11th ed., 1910-1911.
- Felton, Debbie. *Haunted Greece and Rome: Ghost Stories from Classical Antiquity*. University of Texas Press, 1999.
- Florescu, Radu, and Raymond T. McNally. *In Search of Dracula: The History of Dracula and Vampires*. Houghton Mifflin Harcourt, 1973.
- Forster, E. M. *Aspects of the Novel*. Edward Arnold, 1927.
- Frayling, Christopher. *Vampyres: Lord Byron to Count Dracula*. Faber & Faber, 1991.
- Gage, John. *Color and Meaning: Art, Science, and Symbolism*. University of California Press, 1999.
- Gerard, Emily. "Transylvanian Superstitions." *The Nineteenth Century*, vol. 18, no. 102, 1885, pp. 128-144.
- Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. Sage, 1997.

- Hantke, Steffen. *Monstrous Cinema: Frames of Fear and Desire in Contemporary Gothic Film*. Oxford University Press, 2018.
- Harris, Jason. *The Vampire Film and Its Transformation: Cinema as Dreamscape*. Routledge, 2021.
- Heldreth, Leonard G., and Mary Pharr, editors. *The Blood Is the Life: Vampires in Literature*. Bowling Green State University Popular Press, 1999.
- Holte, Peter. *Vampire Movies in the Modern Era*. Oxford University Press, 1998.
- Interview with the Vampire: the Vampire Chronicles*. Dir. Neil Jordan. Perf. Tom Cruise, Brad Pitt, Antonio Banderas. Warner Bros. 1994.
- Ivanits, Linda J. *Russian Folk Belief*. M.E. Sharpe, 1989.
- Jancovich, Mark, and Stacey Abbott, editors. *Film and Television Franchises: The Politics of Repetition*. Manchester University Press, 2003.
- Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture*. Routledge, 1992.
- Johnson, Derek. *Media Franchising: Creative License and Collaboration in the Culture Industries*. NYU Press, 2013.
- Jurković, Tanja. "Balkan Vampire Myth: Urban Legends or a Publicity Tool?" *Bulletin of the Transilvania University of Braşov, Series IV: Philology and Cultural Studies*, vol. 14, no. 63, Special Issue, 2021, <https://doi.org/10.31926/but.pcs.2021.63.14.3.14>.
- Kakar, Sudhir. *The Inner World: A Psychoanalytic Study of Childhood and Society in India*. Oxford University Press, 1978.
- Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern*. Routledge, 1995.
- Klinger, Barbara. *Beyond the Multiplex: Cinema, New Technologies, and the Home*. University of California Press, 2006.

Bibliography

- Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of the German Film*. Princeton University Press, 1947.
- Kuhn, Annette. *Women's Pictures: Feminism and Cinema*. Verso, 1994.
- Künnecke, Catherine. *Sheridan Le Fanu and Gothic Literature*. Greenwood Press, 2004.
- Le Fanu, Sheridan. *Carmilla*. 1872.
- Leitch, Thomas. *Film Adaptations and Its Discontents: From Gone with the Wind to The Passion of the Christ*. Johns Hopkins University Press, 2007.
- Maydana, Sebastián. “The War Goddess of Ancient Egypt: Sekhmet the Bloodthirsty (7 Facts).” *The Collector*, 28 Nov. 2024, <https://www.thecollector.com/sekhmet-egyptian-goddess/>.
- Mbiti, John S. *African Religions and Philosophy*. Heinemann Educational Books, 1969.
- Nelmes, Jill, editor. *An Introduction to Film Studies*. 5th Ed, Routledge, 2012.
- Nowell-Smith, Geoffrey, ed. *Film and Media Studies: An Introduction*. British Film Institute, 2010.
- Nosferatu: A Symphony of Horror*. Dir. F.W. Murnau, Perf. Max Schreck, Gustav von Wangenheim, and Greta Schröder, Prana Film, 1922.
- Ogden, Daniel. *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds*. Oxford University Press, 2007.
- Oinas, Felix J. “East European Vampires.” *Slavic and East European Journal*, vol. 22, no. 1, 1978, pp. 110–124.
- Patai, Raphael. *The Hebrew Goddess*. Wayne State University Press, 1990.
- Perez, Gilberto. *The Material Ghost: Films and Their Medium*. Johns Hopkins University Press, 1998.
- Perkowski, Jan L. *Vampires of the Slavs*. Slavica Publishers, 1976.

- Perks, Elizabeth. *Vampire Films in the 21st Century: Aesthetic and Cultural Shifts*. University of Gothic Studies Press, 2016.
- Pisters, Patricia. *The Neuro-Image: A Deleuzian Film-Philosophy*. Stanford University Press, 2012.
- Polidori, John. *The Vampyre: A Tale*. 1819
- Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*. Routledge, 1996.
- Ramos, Maximo D. *Creatures of Philippine Lower Mythology*. University of the Philippines Press, 1990.
- Senf, Carol A. *Dracula: Between Tradition and Modernism*. Twayne Publishers, 1998.
- Shanklin, Eugenia. "Sasabonsam: An Akan Forest Monster." *Journal of Folklore Research*, vol. 21, no. 1, 1984, pp. 44–50.
- Skal, David J. *Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen*. Faber & Faber, 1990.
- Smith, Andrew. *Gothic Literature*. Edinburgh University Press, 2007.
- Somadeva. *The Kathāsaritsāgara: Or Ocean of the Streams of Story*. Translated by C. H. Tawney, edited by N. M. Penzer, Motilal Banarsidass, 1990.
- Stam, Robert. *Film Theory: An Introduction*. Wiley-Blackwell, 2000.
- Stam, Robert. *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*. Johns Hopkins University Press, 1989.
- Stoker, Bram. *Dracula*. 1897.
- Storey, John. *Cultural Theory and Popular Culture: An Introduction*. 7th ed., Routledge, 2015.
- Summers, Montague. *The Vampire: His Kith and Kin*. E. P. Dutton, 1928.

- The Twilight*. Dir. Catherine Hardwick. Perf. Kristen Stewart, Robert Pattinson, Taylor Lautner Summit Entertainment, 2008.
- The Twilight Saga: New Moon*. Dir. Chris Weitz. Perf. Kristen Stewart, Robert Pattinson, Taylor Lautner. Summit Entertainment, 2009.
- The Twilight Saga: Eclipse*. Dir. David Slade. Perf. Kristen Stewart, Robert Pattinson, Taylor Lautner. Summit Entertainment, 2010.
- The Twilight Saga: Breaking Dawn Part I*. Dir. Bill Condon. Perf. Kristen Stewart, Robert Pattinson, Taylor Lautner. Summit Entertainment, 2011.
- The Twilight Saga: Breaking Dawn Part II*. Dir. Bill Condon. Perf. Kristen Stewart, Robert Pattinson, Taylor Lautner. Summit Entertainment, 2012.
- “Vampire”. *Webster’s International Dictionary of the English Language*. G & C Merriam, 1890.
- Weinstock, Jeffrey Andrew. *The Vampire Film: Undead Cinema*. Columbia University Press, 2012.
- Whitney, William Dwight. *The Century Dictionary and Cyclopedia*. Century Co., 1889-1891.
- Williams, Anne. *Art of Darkness: A Poetics of Gothic*. University of Chicago Press, 1995.
- Williams, Bernard. *The Makropulos Case: Reflections on the Tedium of Immortality. Problems of the Self*. Cambridge University Press, 1973.
- Wisker, Gina. *Horror Fiction: An Introduction*. Continuum, 2005.
- Worland, Rick. *The Horror Film: An Introduction*. Blackwell Publishing, 2007.
- Yang, Lihui, et al. *Chinese Myths and Legends: The Subtle Body in China*. Oxford University Press, 2005.

Summary

This research explores the evolution of the vampire archetype, tracing its journey from folkloric myths to literary masterpieces and, finally, to cinematic portrayals. By focusing on *Nosferatu* (1922), *Interview with the Vampire* (1994), and the *Twilight* series (2008–2012), it examines how vampires have been reimagined through cinematographic techniques and cultural contexts. The study highlights their transformation from monstrous figures of fear to complex characters embodying themes of morality, desire, and coexistence, reflecting humanity's evolving cultural narratives.

ملخص

يتناول هذا البحث تطوّر شخصية مصاص الدماء، متتبعاً رحلته من الأساطير الشعبية إلى روائع الأدب، وأخيراً إلى التمثيلات السينمائية. من خلال التركيز على أفلام مثل *Nosferatu* (1922)، *Interview with the Vampire* (1994)، وسلسلة *Twilight* (2008–2012)، تستكشف الدراسة كيف أعيد تخيل مصاصي الدماء من خلال تقنيات السينماوغرافيا والسياقات الثقافية. وتبرز الدراسة تحولهم من كائنات وحشية ترمز إلى الخوف إلى شخصيات معقدة تجسد قضايا الأخلاق والرغبة والتعايش، مما يعكس تطور السرديات الثقافية البشرية

Résumé

Cette recherche examine l'évolution de l'archétype du vampire, retraçant son parcours des mythes folkloriques aux chefs-d'œuvre littéraires et, enfin, aux représentations cinématographiques. En se concentrant sur *Nosferatu* (1922), *Interview with the Vampire* (1994) et la série *Twilight* (2008–2012), elle analyse comment les vampires ont été réimaginés à travers des techniques cinématographiques et des contextes culturels. L'étude met en lumière leur transformation, passant de figures monstrueuses incarnant la peur à des personnages complexes représentant des thèmes de moralité, de désir et de coexistence, reflétant l'évolution des récits culturels de l'humanité.