

## 7HUM1011: Reading the Vampire: Science, Sexuality and Alterity in Modern Culture [Course Schedule]

For full publishing details of critical texts, please consult the secondary reading list [Under 'Module Information' on StudyNet]

The leading text book for this course is Sam George and Bill Hughes, eds., *Open Graves, Open Minds: Representations of Vampires and the Undead from the Enlightenment to the Present Day* (MUP, 2013)

### Part One: Vampires Pre-Stoker

#### **Week 1 Workshop: 'Vampiric Origins: National Identity and Social Class from the Peasant to the Aristocrat' [part one: 'The folkloric vampire']**

Workshop texts: extracts from Dom Augustin Calmet, *Treatise on the Vampires of Hungary and the Surrounding Regions* (English trans. 1759); Joseph Pitton de Tournefort, 'Voyage to Levant' (1702), in Christopher Frayling, *Vampires: Lord Byron to Count Dracula* (London: Faber & Faber, 1991), pp. 87-103 [and on StudyNet]. We will discuss the representation of vampires prior to Stoker in relation to debates around ethnicity, national identity and social class using the texts above, and Marie Helene Huet's, 'Deadly Fears: Dom Augustin Calmet's Vampires', *Eighteenth-Century Life*, 21 (1997), 222-32 [StudyNet] and G. David Keyworth, 'Was the Vampire of the Eighteenth Century a Unique Type of Undead-Corpse?', *Folklore*, 117 (December 2006) as a starting point. We'll also ponder over some early definitions in the *OED*, the *Encyclopaedia Britannica* (1888); and Katharina M. Wilson, 'The History of the term "Vampire"', in Alan Dundes, ed. *The Vampire: A Casebook*, pp. 3-12 [all on StudyNet].

#### **Week 2 Workshop: 'Vampiric Origins: National Identity and Social Class from the Peasant to the Aristocrat' [part two: 'The fictional Byronic vampire']**

Workshop texts: Lord Byron, *Augustus Darvell* (1819); John Polidori, 'The Vampyre' (1819), in John Polidori, *The Vampyre and Other Tales of the Macabre*, ed. by Robert Morrison and Chris Baldick (Oxford: Oxford University Press, 1997), pp. 1-23, 246-251. We examine the arrival of the Romantic Byronic vampire in fiction and interrogate differing perspectives on the textual relationship between Byron and Polidori. Byron as a real life model for this new aristocratic vampire is also investigated alongside issues of nationality and social class. The following articles will inform our discussion: L. Skarda, 'Vampirism and Plagiarism: Byron's Influence and Polidori's Practice' [StudyNet]; 'Conrad Aquilina, 'The Deformed Transformed; or, from Bloodsucker to Byronic Hero - Polidori and the Literary Vampire'', in *Open Graves, Open Minds*, pp. 24-39 [LRC]; Ken Gelder, 'Vampires in Greece: Byron and Polidori', in *Reading the Vampire*, pp. 24-41 [LRC] We conclude with a discussion around a 'Vampire Timeline', which identifies literary vampires post-Byron and pre-*Dracula* (1897).

#### **Week 3 Workshop: 'The Vampire Theatre: Stage Plays and Victorian Melodrama'**

Workshop texts: J. R. Planché, *The Vampyre, or Bride of the Isles* (1820); William Thomas Moncrieff, *The Spectre Bridegroom* (1821); George Blink, *The Vampire Bride; or, Tenant of the Tomb* (1834), in *Before the Count: British Vampire Tales, 1732-1897*, ed. by Margo Collins (Milton Keynes: Zittaw Press, 2007), pp. 68-86, 87-110, 111-135 [Planché and Moncrieff on StudyNet]. This week we focus on the representation of the vampire in the theatre, looking at the influence of Polidori and at the vampire in Victorian melodrama prior to the Count's appearance with all his theatrical tropes in Stoker's *Dracula*. The following material will be discussed in relation to the plays: Katie Harse, "'Melodrama Hath Charms": Planché's Theatrical Domestication of Polidori's "The Vampyre"', *Journal of Dracula Studies*, 3 (2001), 3-7 [StudyNet]; Ronald Macfarlane, 'The Vampire on Stage', *Comparative Drama*, 21 (1987), 19-33 [StudyNet]; Roxana Stuart, *Stage Blood: Vampires of the Nineteenth-Century Stage*, pp. 41-91 [LRC].

#### **Week 4 Workshop: 'Victorian Bloodsuckers: *Varney the Vampire* and Karl Marx'**

Workshop texts: James Malcolm Rymer, *Varney the Vampire* (1845-47), Book One (Berkeley, New Jersey: Wildside Press, 2000) [extract available in Christopher Frayling, *Vampyres*, pp. 145-161]; Marx's writings, including extracts from his 1847 lectures, *Capital*, and *The Eighteenth Brumaire* [on StudyNet handout]. This week we look at the influence of the Penny Dreadful and the serialisation of *Varney the Vampire* in relation to vampiric metaphors

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in Marx's writing, particularly the 1847 lectures, which coincide with the serialisation of Varney. See 'Varney's Moon', in Nina Auerbach, *Our Vampires Ourselves*, pp. 27-37 [LRC]; S. Hackenberg, 'Vampires and Resurrection Men: The Perils and Pleasures of the Embodied Past in 1840s Sensational Fiction', *Victorian Studies*, 52 (2010), 63-75 [StudyNet]; 'Vampires and Capital', in Ken Gelder, *Reading the Vampire*, pp. 17-25, and Chris Baldick, 'Karl Marx's Vampires and Grave Diggers', in *Frankenstein's Shadow*, pp. 121-140 [LRC], for our workshop discussions.

### Week 5 'Vampire Lovers: Sexuality, Irishness, and the Uncanny'

Workshop texts: J. Sheridan Le Fanu, *Carmilla* (1871-2), ed. by Jamieson Ridenhour (Kansas: Valancourt Books, 2009) or in Le Fanu, *In a Glass Darkly*, ed. by Robert Tracy (Oxford: Oxford University Press, 1993), pp. 243-319; Sigmund Freud, 'The Uncanny', in *Literary Theory: An Anthology*, ed. by Julie Rivkin and Michael Ryan, 2nd edn (Oxford: Blackwell, 2004), pp. 418-30. Le Fanu's lesbian vampire tale is discussed in relation to Irishness and the uncanny in this week's workshop, which draws on Ken Gelder, 'Vampires and the uncanny', in *Reading the Vampire*, pp. 42-64; Juliann Ulin, 'Le Fanu's Vampires and Ireland's Invited Invasion', *Open Graves, Open Minds*, pp. 25-55; Victor Sage, 'Irish Gothic: C.R. Maturin and J. S. LeFanu', in *A Companion to the Gothic*, pp. 81-93; and Richard Haslam, 'Irish Gothic', in *The Routledge Companion to Gothic*, pp. 83-94 [all on Studynet]. We also explore the figure of the female vampire as a precursor to Stoker's Lucy and *fin-de-siècle* notions of sexual deviance in *Dracula* (see 'The Female Vampire', in James Twitchell, *The Living Dead*, pp. 39-73 [LRC]). *Carmilla's* vampire ancestors will be identified through a comparison with the staking of Peter Plogojovitz in Calmet (week one).

## Part Two: The Development of the Vampire Novel

### Week 6 'Dialectic of Fear: Gender and Inversion in Bram Stoker's *Dracula*'

Workshop text: Bram Stoker, *Dracula* (1897), ed. by Roger Luckhurst (Oxford: Oxford University Press, 2011). This week we explore the most famous vampire narrative of all in relation to theories of deviant sexuality in Christopher Craft, "'Kiss Me with Those Red Lips": Gender and Inversion in Bram Stoker's "Dracula"', in *Speaking of Gender*, pp. 216-42 [StudyNet]; Marxism and psychoanalysis in Franco Moretti, 'Dialectic of Fear', in *Signs Taken for Wonders: On the Sociology of Literary Forms*, pp. 83-108 [LRC]; colonisation in Stephen Arata, 'The Occidental Tourist: *Dracula* and Anxiety of Reverse Colonisation', in Bram Stoker, *Dracula*, ed. by Nina Auerbach and David J. Skal, pp. 462-470 [StudyNet]; modernity, mass culture and technology in Jennifer Wicke, 'Vampiric Typewriting: *Dracula* and Its Media', *ELH*, 59 (Summer, 1992), 467-93 [StudyNet]; and science, folklore and aesthetics in Sam George 'He Make in the Mirror no Reflect': Undead Aesthetics and Mechanical Reproduction', *Open Graves, Open Minds*, pp. 56-78. We also gesture backwards to the vampire theatre and forwards to theatrical adaptations of *Dracula*, taking into account Stoker's experiences as a theatre manager (see David Skal, 'His Hour Upon the Stage: Theatrical Adaptations of *Dracula*', in Nina Auerbach and David J. Skal, pp. 371-89 [StudyNet]).

### Week 7 'Vampire Aesthetics: Oscar Wilde and the Artist as Vampire'

Workshop text: Oscar Wilde, *The Picture of Dorian Gray* (1890), ed. by Joseph Bristow (Oxford: Oxford University Press, 2006). Dorian Gray and *Dracula* are two of the most famous fictional characters ever conceived; here we explore vampire motifs and Wildean aesthetics in order to tease out the connections between the novels and their authors. Wilde's novel will be read alongside Walter Pater's description of the *Mona Lisa* as vampire in 'Leonardo Da Vinci', from *The Renaissance* (1873), pp. 79-80 [StudyNet] and Oscar Wilde, 'In defence of Dorian Gray' and 'The Critic as Artist', in *The Soul of Man Under Socialism*, pp. 103-124, 213-243. For aesthetics and vampiric motifs in *Dorian Gray*, see Sam George, *Open Graves, Open Minds*, pp. 64-73 [LRC] and Christopher Craft, 'Come See About Me: Enchantment of the Double in "The Picture of Dorian Gray"', *Representations*, no. 91 (Summer, 2005), 109-36 [StudyNet]. For Wilde and *Dracula*, see Talia Schaffer, 'A Wilde Desire Took Me: The Homoerotic History of *Dracula*', in Nina Auerbach and David J. Skal, pp. 470-482 [LRC].

### Week 8 'Undead Authors: Decadence and Sexual Deviance from *Dracula* to Oscar Wilde'

Workshop text: George Sylvester Viereck's, *The House of Vampire* (1907) (Bibliobazaar, 2008) [links to online version on StudyNet]. The novel we look at this week casts Wilde in the role of vampire while art itself is the vampiric province of a master race. We read this text alongside debates around homosexuality, decadence and evolutionary anxiety as discussed in Elaine Showalter, *Sexual Anarchy: Gender and Culture at the Fin de Siècle*, pp. 169-87. David Skal's analysis of the relationship between Stoker's *Dracula* and the writings and public personae

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of Oscar Wilde, 'Mr Stoker's Book of Blood', in *Hollywood Gothic*, pp. 9-75, and Talia Schaffer above will also be discussed in relation to the vampiric representation of Wilde in the novel. See also Nina Auerbach, 'Vampires, Vampires' in *Our Vampires, Ourselves*, pp. 102-6 [LRC]. For Viereck more broadly, see Lisa Lampert-Weissig, 'The Vampire as Dark and Glorious Necessity in George Sylvester Viereck's *House of Vampire*', in *Open Graves, Open Minds*, pp. 79-95.

### Part Three: New Directions: Vegetarian Vampires, Zombies, and Undead Teens

#### Week 9 'Vampire Lore in the Twentieth Century'

Workshop texts: Montague Summers, 'The traits and practice of Vampirism' and 'The vampire in literature', in *Vampires and Vampirism* (1929; Mineola, NY: Dover, 2005), pp. 140-216, 271-340; Anne Rice, *Interview with a Vampire* (1976; London: Sphere, 2008). This week we read the work of vampirologist Montague Summers alongside Anne Rice's *Interview with a Vampire*. Anne Rice takes an unorthodox approach to the genre, having the vampire come out of the closet and make himself known, speaking first hand through an interview on a tape recorder. We discuss E. J. Dingwall's 'Review of *The Vampire: His Kith and Kin*', *Man*, 29 (May 1929), 92-93 [StudyNet] and 'Vampires in the (Old) New World: Anne Rice's *Vampire Chronicles*, in Ken Gelder, *Reading the Vampire*, pp. 108-23 to begin with before exploring morality and faith in 'Postexistentialism in the Neo-Gothic Mode: Anne Rice's *Interview with a Vampire*, *Mosaic*, 25.3 (1992), 79-97 [StudyNet]. Kathleen Rout, 'Who Do You Love? Anne Rice's Vampires and Their Moral Transition', *The Journal of Popular Culture*, 36 (2003), 473-79 [StudyNet], will be looked at in relation to the changes in vampire lore Anne Rice's novel represents. We also catch up on the rise of undead cinema at this point. See Stacey Abbott, 'The Undead in the Kingdom of Shadows: The Rise of the Cinematic Vampire', in *Open Graves, Open Minds*, pp. 96-112, and 'Film Adaptations: A Checklist', in Nina Auerbach and David J. Skal, pp. 404-7 [StudyNet].

#### Week 10 'Paranormal Romance: Sex and the Body in *Buffy* and *Twilight*'

Workshop texts: Joss Whedon, 'Innocence', *Buffy the Vampire Slayer* (season 2, episode 14); Stephanie Meyer, *Twilight* (London: Atom, 2006); extracts from the sex scenes in *Breaking Dawn* (London: Atom, 2008), pp. 69-89, 376-95, 436-49. This week we look at the appeal of paranormal romance and teenage sexuality in vampire literature. We will analyse new themes around abstinence and chasteness in relation to the vampire and explore the consummation of Edward and Bella's relationship in *Twilight*, contrasting this with vampiric sex between Buffy and Angel in Joss Whedon. See Whedon's commentary on 'Innocence' [available on loan from me on DVD], Fred Botting, 'Romance never dies', in *Gothic Romanced*, pp. 1-34, and Lucinda Dyer, 'P Is for Paranormal-Still' <http://www.publishersweekly.com/pw/by-topic/new-titles/adult-announcements/article/43272-p-is-for-paranormal-still.html> as a starting point. Pertinent approaches to sexuality and the body in *Buffy* and *Twilight* will be discussed. See Chris Richards, 'What Are We? Adolescence, Sex and Intimacy in *Buffy the Vampire Slayer*', *Continuum: Journal of Media and Cultural Studies*, 18 (2004), 121-37 [StudyNet]; Karen Backstein, '(Un)safe Sex: Romancing the Vampire', *Cineaste: America's Leading Magazine on the Art and Politics of the Cinema*, 35.1 (Winter, 2009), 38-41 [StudyNet]; Anna Silver, 'Twilight is Not Good for Maidens', *Studies in the Novel*, 42.1 (2010), 121-136 [StudyNet], together with essays by Catherine Spooner, Sara Wasson and Sarah Artt, and Malgorzata Drewniok in *Open Graves, Open Minds*, pp. 146-164, 181-224, 131-145.

#### Week 11 'Generation Dead: Zombies and the Politics of Difference'

Workshop text: Daniel Waters, *Generation Dead* (London: Simon & Schuster, 2008). This week we look at the vampire's less charismatic cousin, the zombie, reading this figure within debates around identity politics and difference. Clive Bloom's article will serve as a starting point for thinking about zombies: 'Day of the Dead', *Times Higher Educational Supplement*, 24-30 June 2010, pp. 38-41 [StudyNet]. See also Jean and John L. Comaroff, 'Alien-Nation: Zombies, Immigrants, and Millennial Capitalism', *South Atlantic Quarterly*, 101 (Fall 2002), 779-805 [StudyNet]; Fred Botting, 'Love Your Zombie: Horror, Ethics, Excess' in *The Gothic in Contemporary Literature and Popular Culture*, ed. by Justin Edwards and Agnieszka Soltysik Monnet (London: Routledge, 2014), pp. 19-36 [LRC], and 'The Zombie as Barometer of Cultural Anxiety', in Niall Scott, *Monsters and the Monstrous*, pp. 9-32, 33-44 [LRC]. For identity politics, see Cressida Heyes, 'Identity Politics', in *The Stanford Encyclopedia of Philosophy*, available online at <http://plato.stanford.edu/entries/identity-politics>; and for this theme in the novel, see Bill Hughes, "'Legally Recognised Undead": Essence, Difference, and Assimilation in Contemporary Fiction of the

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Undead', in *Open Graves, Open Minds*, pp. 245-261 [version on StudyNet]. We also look briefly at 'dark romance' or contemporary genres of vampire fiction [handout and notes on StudyNet].

### Week 12 'A Return to Folklore and Confronting Death in Young Adult Vampire Fiction'

Workshop text: Marcus Sedgwick, *My Swordhand is Singing* (London: Orion, 2006).

We conclude by looking at the return of the East European folklorish vampire in Sedgwick's novel and discuss his departure from the alluring romanticised creature that dominates young adult fiction elsewhere. We read this against debates around ethnicity, national identity, and the folk tale. See Ken Gelder, 'Ethnic vampires; Transylvania and Beyond', in *Reading the Vampire*, pp. 1-23 [LRC] and G. David Keyworth, 'Was the Vampire of the Eighteenth Century a Unique Type of Undead-Corpse?', *Folklore*, 117 (December 2006), 241-60 [StudyNet]. Marcus's novel deals sensitively with 'otherness' and confronting death and we consider these themes in relation to the vampire in the context of young adult fiction. We look at Marcus's essay 'The Elusive Vampire: Folklore and Fiction, Writing *My Swordhand is Singing*' in the *Open Graves, Open Minds*, pp. 264-275 and at one or two of his interviews as a starting point [StudyNet], and explore the importance of early folklorist accounts and theories of the folktale in relation to both the structure and content of the narrative. See extracts from Vladimir Propp, *Theory and History of Folklore* (1984) and *Morphology of the Folktale* (1968), and James George Frazer's *The Golden Bough* (1890, 1906-15) [on StudyNet].

\*In addition to this reading you should also try to watch the following: F.W. Murnau, *Nosferatu*, Germany, 1922; Tod Browning, *Dracula*, USA, 1931; Neil Jordan, *Interview with the Vampire*, USA, 1994; Joss Whedon, 'Innocence', *Buffy the Vampire Slayer* (season 2, episode 14).

