



## **The Depiction And Revolution Of Vampires In Stephanie Meyer's Twilight Saga & Bram Stoker's Dracula**

Dr. R. Karthick Babu <sup>a</sup>

<sup>a</sup> Associate Professor, Department of English, SRM Trichy Arts and Science College (Affiliated to Bharathidasan University), Trichy.

### **APA Citation:**

Karthick Babu, R. (2021). The Depiction and Revolution of Vampires in Stephanie Meyer's Twilight Saga & Bram Stoker's Dracula. *Journal of Language and Linguistic Studies*, 17(3), 1883-1890

Submission Date: 09/10/2021

Acceptance Date: 23/12/2021

---

### **Abstract**

The role of vampires and vampire novels is growing in popularity among readers, investigators, and filmmakers in today's literary world. Vampires can now be encountered almost everywhere in contemporary civilization. Novels, short stories, series, movies, and video games, as well as animated children's television shows and cereal boxes, contain them. Vampire Studies courses are currently available at a number of different colleges. To begin, the current study looks at a literary review as well as the vampire's fictions to see where the similarities end and the differences begin. In this study, three principal characteristics of the vampire will be discussed: the setting, the presence, and the vampire's approach toward other characters. The transformation in the perception of vampires during the period will be handled with these categories in this current study, where the concentration on fright falls. Nonetheless, this article examines how, by removing some frightening elements from the story, the vampire has transformed from a villain to a hero. The transition of the vampire into a virtuous person to whom humanity can pray has societal ramifications.

*Keywords: vampires, environment, appearance, attitude, transformation, villain, hero).*

---

## **1. Hypothesis**

This research looks at how vampire mythology has evolved into a modern culture-relevant quest to live. To achieve the same, I've created a fictional framework based on three primary elements: the vampire environment, vampire features, and the temperament of the vampires and other characters. For these topics, the storylines will be intimately linked to one another. To attribute the traditional vampire with the current vampire, the study used qualitative text analysis.

## **2. Introduction**

Vampires are ubiquitous in today's popular culture. Novels, short stories, series, films, video games, children's animated television shows, and cereal boxes are all containing them. There are still universities that offer vampire studies courses nowadays. Vampires are unquestionably a global phenomenon. As a result, vampires aren't a novel concept. On deeper inspection, it is discovered that this fabled creature has lived for thousands of years, with roots in ancient Egypt, Greece, and Rome. Vampires are the monsters that most closely resemble humans, and they have long been used as a metaphor to examine humanity's innermost fears and aspirations.

It is conceivable to see how vampires have changed over the decades in vampire literature, from folk vampires to the early Romantic vampire Ruthven, to the Victorian-era Dracula, and finally to the emerging vampire Edward Cullen. Vampires are almost certainly senators of the era in which they emerge, even if they are defined by such eras. To investigate the origin of the vampire, this study looked at the vampires in Bram Stoker's *Dracula* (1897) and Stephenie Meyer's *Twilight* (2005). These two stories are compared to one another and separated by nearly 100 years, resulting in changes in vampire perception over time.

The literary study will be based on three primary points: the vampire surroundings, the vampire's characteristics, and the vampire's interactions with others. These focal points depict the vampire's transformation from a terrible, nurturing, misunderstood, and horrifying figure of evil to a nurturing, misunderstood, and terrifying figure of evil. The mutation of the vampire mirrors the societal changes.

### 3. Discussion

This research explores the attention from the realm of vampires to the vampire himself, the piece analyses Dracula's look, demeanour, and attributes in order to understand what makes this figure so terrible. A presentation of vampire limits will also be offered to explore his flaws. Harker takes Dracula's first photograph, or the reader recognizes the man's identity. The scary trainer is described as enormous with a brown beard and covered behind a wide black hat on Harker's final journey up to Dracula Castle. It has previously been mentioned that he possesses blind eyes and keen teeth, which betray his actual character.

When Harker arrives at the castle, however, he is greeted by none other than Count Dracula. He'll still be tall, but he'll be dressed in black and sporting a long white moustache this time. "[Count's] hand-shake strength was so similar to that of a driver whose face [Harker] had never seen, that for a time he [he] pondered whether it was not the same person," Harker said, demonstrating that he was paying attention and suspicious of his host. He also saw that the Count's hands were "as cold as ice, as if they belonged to a dead man rather than a living man." The Count considers himself elegant and charming, but his relaxed demeanour is simply a disguise for the terrible malice that lurks behind his castle. However, camouflaging its features is not as effective.

Dracula's strong face, thin nose with weirdly arched nostrils, high front, bushy eyebrows that almost stretch across its nose, "cruel" mouth with sharp canine teeth, odd crimson lips, and oddly pointed ears His hair from his palms is unusually white. All of these things combined create a bizarre and terrifying picture. It is vital to emphasize that Dracula does not appear to be the film actor Bela Lugosi, as most contemporary audiences imagine Dracula. The vampire we're dealing with isn't particularly attractive. Susannah Clements explains the thematic significance of Dracula's natural appearance.

In coldness and pallor, the vampire is associated with death, and with its sharp teeth and a strong smell implied by its arched narrows, to predators. Perhaps the pointed ore implies demonic roots and the hair of the palms. But it is primarily the unnatural appearance that seems to be at stake. Dracula is, in many ways, incarnated as not entirely human. Surely he shouldn't be or want to be something people should be.

Dracula's existence denotes the vampire's portrayal of anything terrifying, which links the vampire to mortality and gives birth to his monster. In other words, although being officially dead, Dracula appears to be impervious to the process of decay generally associated with death, as "the first vampire we met who is not clearly a body." But, as the instances below show, his actions make him the genuine embodiment of evil.

We will discover more about Dracula's demeanour when Harker spends more time in his terrifying castle with him. Harker, for example, seizes a number of frightening items when Dracula is with him. On his arrival, Dracula implies that his people are unavailable at Harker's late hour, but Harker quickly grows suspicious of the Count. Harker's dissatisfaction grows as he claims he doesn't see a servant everywhere "I simply need to speak with the Count, and he! – I'm afraid I'm the last one still alive in this location "Harker appears to believe Dracula is an unearthly or undead creature. Dracula confirms that she and Dracula is utterly alone in the castle, confirming Harker's worst fears.

Dracula's craftiness is the second trait that makes Harker suspicious. Dracula seeks to move as a native, honing his English speech and idioms, and stocking his library with British literature, periodicals, magazines, reference works, and even train timetables, as Harker admires. Dracula is the most "Western" character in the story, according to Stephen D. Arata:

No one is more rational, more intelligent, more organized, or even more punctual than the Count. No one plans more carefully or researches more thoroughly. No one is more learned within his spheres of expertise or more receptive to new knowledge. A reading that emphasizes only the archaic, anarchic, "primitive" forces embodied by Dracula misses half the point.

The Count's extensive research into "both customs and manners in England and in England" (Stoker 16) proves this. "You totally understand and know English!" Harker adds. "However, Dracula's infatuation with England is motivated not by a desire for adventure, but by a desire to personify and persuade an Englishman. This is when the Count's intentions for his visitor start to fall apart; he borrows Harker's clothes twice and flees the castle. Its purpose is to persuade the locals that the visiting Englishman, in addition to ravaging the area, is still alive. Harker is the one who steals their possessions, money, and children, and the villagers warn us that Dracula is genuinely skilled. This is demonstrated by the farmer woman's horrified cry, "Give me my boy, monster!" when she sees Harker's face in the window. The shock of the Nineteenth Century. But the one-hundred-year-old reader who imagines Dracula dressed comfortably in Victorian garb is only part of the terror of that scene. Dracula is unable to personally duplicate Harker, but he does so well; this is not a terribly frightening thought. As a result, Dracula has proven that he can "pass" as an Englishman. Nonetheless, its drive for Westernism may be construed as a mistrust, as it fosters and conceals both Britain and its people from the count's cunning scheme to invade and dominate them. The theory is, if no one can find him as an alien, he will work his will without hindrance.

Yes, that's wise, but it appears that Dracula has gained much of his wisdom over the course of his life from the many lengthy and long debates he and Harker have had. He quickly discloses his past as he speaks proudly of his ancestors. Harker thinks it odd that he "speaks about things, people, and, in particular, war, as if he were present at all of those things," which he finds odd. Harker appears to have included the entire history of Dracula's homeland in Dracula's race history, demonstrating that Dracula has an excellent understanding of history. In conclusion, he tells how Greeks, Romans, Avatars, Magyars, Bulgarians, Turks, and Slavs have all come and gone, each pursuing a conquest of the other and demonstrating that his land is under constant invasion. "There isn't a single foot of earth in the entire area that hasn't been enriched by the blood of men, patriots, and invading people." As a result, his next question is essentially rhetorical: "Is it fantastic that we are a conquering race?" As Szekely warrior, he refers to his past and current vampires. Dracula has "effectively interacted with ways of conquest and dominance in the aftermath of a death," according to Arata (1). As a result, Dracula has the resources and abilities to attack a new country, making the British Empire even more terrifying.

The existence of Dracula and his misleading methods are the next important considerations. As previously said, the count was also a formidable instructor who could deal with wolves: "[a]s [cowman] swept away his lengthier weapons, as when the wolves tumbled back and forth as if they burned away a certain impalpable barrier." This impact can also be felt at other times "[Harker] overheard the Count's voice screaming out in a harsh mechanical whisper somewhere far up, possibly atop the tower. His request to finish Dracula's job of eliminating the peasant woman looking for her child at his front door was answered by wailing wolves from afar ". The presence of the wolves, on the other hand, aids Harker's imprisonment since "I can do nothing with allies like those under his instructions," which only adds to his impudence. The Count has the ability to shape animals as well as manage wolves and other creatures. He might, for example, transform into a bat, as depicted multiple times in the story. "A giant bat flew between me and the moonlight, making vast whirling circles as it came and went." Mina listens to the circling bat wings outside her window. He can also absorb the abilities of other species. This may be seen in the Count's lizard-like movements, when Harker caught him climbing out of the windows and beginning to run "Face down, his cloak spreading like enormous wings about him, he attempted to shatter the castle wall across that terrifying chasm. The edges of the drilled rocks are grasped by the toes and fingertips. [moving] down at a rapid rate, similar to how a lizard creeps along a

wall ". Harker's reaction to the encounter is one of dread and terror, as he wonders aloud, "What creature does a man resemble?"

The Count also wields demonic weather control and power. At the time of the Count's arrival in Whitby, "one of the greatest and sudden storms reported was only experienced," according to a daily cut-off record. When travelling by boat from Transylvania to England, he largely impacts the weather, but he is also experimenting with its power to generate mist. "The nebulizing extended, now close to the door," Dracula explains, "so [Mina] could see her lying down on the wall as if she were stealing up the windows." Dr. Van Helsing sums up Dracula's abilities carefully: "When, and where, and in all of the forms that are useable to him, he can appear within limits; he may direct elements within his remit; storm, fog, thunder; he may control all mean things: mouse, owl, and bat – moth, fox, and wolf; he may develop and be small; and he may, at times, be able to appear at will; Dracula may direct the elements within his realm.

Dracula's vampire Magnetism, or mental strength, is, however, her most terrifying ability to attract victims for her bloodlust. This superpower is key to his appeal to both ladies, Lucy and Mina, as they recount their encounters with the count in a later portion. The Count's blood diet, on the other hand, predicts that he will "get even younger." His lips were fresh blood that wandered from the corners of his mouth, and the mouths of the mouths were freshly shot from the corners of the mouth:

"Here was the Comte, but his youth was half renewed; the white hair and the mouse had been transformed into the dark iron-gray, the cheeks flared, and the whites looked like ruby-reds. This unimaginable death life was the "important gift to the twentieth century for Stoker's vampires: a reminder, not of the horror of death but the innate horror of life".

We can see how they are linked to traditional vampire legends by focusing on Dracula's vulnerabilities. Dracula, as we've seen, is not a free creature, but a powerful one, according to Dr. Van Helsing. Dracula has his restrictions, and it's tough for him to simply wander wherever he wants: "He cannot first go anywhere, even if one of the families asks him to come; he can come thereafter as he wants," according to vampire folklore (205-6). Furthermore, sacred objects such as the cross and holy water repel the vampire. This is demonstrated in the scene where Harker shakes his head and cuts slightly. As the Count notices Harker's blood "trimming in the eyes of a sort of devils, and unexpectedly picking up on [Harker's] neck". [Harker's] gorge.

The Count, as he takes the form of evil creatures of hell, on his sight of blood, is already related to religion. Of course, the redemption of Harker was the string of beads that held the crucifix around his neck and made the Dracula instantaneous improvements with one simple touch, showing the effect of Christianity on the vampire narration. Although the sun does not destruct Stoker's Dracula, it weakens him and he always seeks shelter in his repository throughout the day. Again, Dr. Van Helsing makes it clear that the "force of Dracula and all evil things cease at the dawn". This adds to daylight's meaning, however, reinforces the notion that the vampire is a scary creature in your sleep at night.

It is here that we seek answers for the death of that formidable monster in compliance with the vampire lore. In addition to removing the vampire Lucy, Stoker adapts similar rituals used by peasants of previous centuries. Before the ceremony, Stoker remembered the ancient process when Van Helsing said that "this was the ancient and ancient experience and the force of the Undead". Stoker acknowledged the ancient process. Based on this experience, Lucy's heart is furnished with a wooden stake and the other side with a hammer. The head is cut off and the mouth is full of garlic until the vampire's heart is pierced and the twisting and pulling of the body are decreased. In certain cases, they would put a brick into the mouth of the vampire to prevent further damage. The Light crew, as Christopher Craft has named a party composed of Van Helsing, Dr. Seward, Quincey Morris, Arthur, and Jonathan, who are vampire hunters, hopes to wipe out Dracula as a threat to their territory.

The characters have now proven to be very malicious and powerfully malicious, as the figure of the Vampire Dracula is closely investigated for both his strengths and defects. "It's not hard to see how Dracula

reflects evil," Clements says. He lies to Harker, jails, and eventually causes his death to be mentally abused "(6).

#### 4. The Hero

The fantasy worlds in cinema are being exhibited and performed by using refined tools, proving that The vampires integrate with their atmosphere and daily circumstances to prevent being revealed and do so reasonably well. However, the vampire Edward Cullen is investigated closely in this section and compared to Dracula to inspect current vampire modifications.

The protagonist, Edward Cullen, is a 100 and 4-year old vampire. After almost death from Spanish influenza in 1918, Carlisle, then the adopted dad of Edward, turned Edward into a vampire. "Carlisle found me in a hospital in the summer of 1918," she said. This is the only alternative to death. And I died from Spanish influenza at the age of seventeen. Edward physically stopped aging after becoming a vampire, which means he has been 17 for 100 years. In comparison to Dracula, who has to beat blood for rejuvenation, Edward is still young. For this reason, he enrolls first in high school, goes to college, or starts to work. When younger Edward and his family move to a place, they can stay longer without suspecting the vampires of their nature.

Bella was hypocritical of the good looks of the Vampire clan when they first saw them: "I stared because they were all devastatingly and inhumanly stunning" because of their different face, so identical. The appearance of Edward is never portrayed as terrifying, as compared to Dracula. "I was tongue-tied whenever I could portray his flawless face". Bella describes him as breathe-takingly stunning, maintained throughout the novel. But Edward has some features such as his light skin with Dracula. This was seen by Bella as "the calcareous pale, palest of all the students in this sunless area. This was identified as" Cullen vampires. The Albino ". Paler than me. Edward is also called pale, blank, and cold. Edward has several different names. With the interest of Bella in Edward, she found him to be fascinating, brilliant, and mysterious. His eyes are hypnotic, his personality magnet, and his voice are convincing. All these are characteristics shared by Edward the modern vampire with the original Dracula vampire.

The effect of sunlight is important for the vampire tale. Even if the sun does not kill Dracula, he is weaker, although for other purposes Edward is shy of the sun. During the day, in Twilight the vampires will go out and act like regular people. Therefore the way typical vampires are, they are no longer entities of the night or darkness. Edward is unable to cope with the light, but he is not able to cave away because of his sparkling skin "like thousands of small diamonds have been hidden in the soil". Bella describes Edward as "a fine statue, smooth as a marble, sliding like a crystal, carved in a little unknown when the sunlight first reaches his skin. Edward weakens in the way he reveals what he is for guys, which he wants at all costs to escape. For those reasons, because of the city's overcast sky, the Cullens tend to live in Forks to escape the sun. The sunlight alone causes a big shift in the vampire figure, removing the fear of the vampire once again.

The vampire's appetite for blood, Edward and the other twilight vampires, also are distinguishing characteristics. When Edward encounters Bella first, he must do all that he can to avoid biting her while Jasper is most struggling with controlling his blood lust as the newest addition to the Cullen family. But the Cullen family does not drink human blood, unlike Dracula, and almost any other vampire of literary history. "I would equate to live on tofu and soy milk; we call ourselves vegetarians, our inside little joke, and Edward calls himself a 'vegetarian' vampire as he only drinks animal blood. The hunger – or rather the thirst – is not fully fulfilled. However, we have enough power to resist [human blood] ". The Cullen's will survive but in a weakened condition by choosing animal blood. Edward and his family work to be the opposite of Dracula, who loves drinking human blood, and the family thus decides to not be monsters. He refuses to drink blood from humans, which he compares with monstrous behaviour, according to Edward Bella, who does "wouldn't be a freak". Cullens tend to be considered as average citizens and thus refuse to be cruel and frightful vampires. Clements discusses how "Meyer's vampires are dramatically changing the philosophical themes that are implicit in the vampire figure, rather than their acts". Meyer thus makes it possible in her image to be a "healthy" vampire.

But Edward looks like a villain and threatening. He advises Bella to stay away on many occasions because he refers to himself as an "evil guy" and suggests that he goes "to hell". His vampirism is specifically seen as a curse. Edward is more angelic than monstrous in Bella's eyes, and she "can still justify that he had been the hero". She contrasts Edward with the diamonds, the paintings and the marble, the crystal, and constantly calls him an angel. Edward's self-denial and willingness to protect Bella, in particular from himself, support the contrast "although it seems incongruous to compare a vampire to a saint". It is clear why Bella will see Edward in his presence

almost as sacred. "[Edward] is more amazing, more magnificent, brighter than any human being, Clements explains. Rather than being irrevocable damnation, or a disease or disability, [...] Meyer described the essence of the vampire as ideal — rather than human — "(3). Meyer's vampire depiction is more sympathetic and shows the state as ideal. In *Dracula*, however, it is examined "how vampires could not or cannot be something human". This change to a sexy, moral, forever young, and sympathetic vampire figure increases the urge to be a vampire.

The next significant factor to look at is Edward's stunning appearance and good nature. Like *Dracula*, Edward can read minds, a set of supernatural powers. Edward explains, "We are all taking with us some of our strongest characteristics into the next life where, like our minds and our senses, they are enhanced". Their powers have been strengthened by their family members, such as their abilities to see the future or their talent to manipulate feelings. The difference is that the Cullens are covered by themselves and by people, while for disgusting ends *Dracula* uses his vampire capabilities.

Edward and *Dracula*, also, have many of the same skills, including strength and speed, but Edward cannot form or handle animals. Its vampire charm is the most significant aspect of modern and classical vampires. "All about me invites you – in my voice, my visage, or even my scent", explains Edward. He's the best of all predators in the world. He admits he is addicted to the fragrance of Bella, which he calls his "heroin brand". That's why it was hard for him, when Bella first met, to reject his impulses and why he could not leave her alone. But Edward is not using his hypnotic skills to seduce Bella, much as *Dracula* is seducing his wife Lucy and Mina. On the other hand, Bella and Edward have an opposite romantic relationship in which he 'blinds up' her and she intrigues him

## 5. Conclusion

This study suggests that *Dracula* (1897) by Bram Stoker and *Twilight* (2005) by Stephanie Meyer were studied to see how vampires have developed. Three dimensions of the vampire were used to compare the original *Dracula* vampire to the new vampire Edward Cullen in the literary review. This research demonstrated how the vampire evolved from a villain to a hero during the last century as gothic literary methods were used less frequently. It was looked into how many things change when fear is not a factor. The metamorphosis of the vampire from a terrifying terrible monster to a more loving person demonstrates how our dread of living people has given way to admiration.

This rapid vampire transformation reflects societal shifts. Vampires that we need to test are those whose understanding of contemporary values has been altered. Vampires, because they resemble people, soon become an image through which the human situation can be studied. As a result, this study contends that vampires symbolise us, probing our desires and interests. As a changeable species, vampires have demonstrated their ability to adapt to changing societies. As a result, it's critical to consider how we continue to welcome them, because vampires are always curious about who we are and why we're here.

## References

- Adler, Margot. *Vampires Are Us: Understanding Our Love Affair with the Immortal Dark Side*. San Francisco: Weiser Books, 2014.
- Arata, Stephen D. "The Occidental Tourist: 'Dracula' and the Anxiety of Reverse Colonization." *Victorian Studies* 33. 4 (1990): 621-45. Accessed 30 Oct. 2019.
- Auerbach, Nina. *Our Vampires, Ourselves*. Chicago: The University of Chicago Press, 1997. Bio. Stepheniemeyer.com. Fickle Fish Films. 2019. Accessed 14 Oct. 2019.
- Brugger, Eveline. "'Where Do the Cullens Fit In?' Vampires in European Folklore, Science, and Fiction." *Twilight and History*. Ed. Nancy Ruth Reagin. Hoboken, N.J.: John Wiley & Sons, 2010. 227-44.

- Böhme, Christina. *Gender in Bram Stoker's 'Dracula': The Sexual New Woman*. München, GRIN Verlag, 2012. E-book.
- Clements, Susannah. *The Vampire Defanged: How the Embodiment of Evil Became a Romantic Hero*. Grand Rapids: Brazos Press, 2011.
- Click, Melissa A., Jennifer Stevens Aubrey, and Elizabeth Behm-Morawitz. *Bitten by Twilight: Youth Culture, Media, and the Vampire Franchise*. New York: Peter Lang, 2010.
- Craft, Christopher, "Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker's *Dracula*." *Dracula: Authoritative Text Contexts Reviews and Reactions Dramatic and Film Variations Criticism*. Ed. Nina Auerbach and David J. Skal. New York: Norton, 1997. 444-59.
- Hallab, Mary Y. *Vampire God: The Allure of the Undead in Western Culture*. New York: State University of New York, 2009.
- Hendrix, Grady. "Vampires suck: Actually, they don't. And that's the problem." *Slate.com*. 28. July 2009. Accessed 28 Sep. 2019.
- Meyer, Stephenie. *Twilight*. New York: Little, Brown and Co, 2005.
- Punter, David. *The Literature of Terror: Volume 1: The Gothic Tradition*. London: Taylor & Francis, 1996.
- Stoker, Bram. *Dracula*. 1897. New York: Dover, 2000.
- Stoker, Bram and Stanley Appelbaum and Adam Frost. *Dracula*. New York: Dover, 1997.
- Wilson, Natalie. *Seduced by Twilight: The Allure and Contradictory Messages of the Popular Saga*. Jefferson, NC: McFarland, 2011.