

1. Introduction

0.0. Introduction

The literary tradition of the vampire stories, which excited the imagination of the readers in Britain in the nineteenth century, have an inexhaustible charm even today. The stories unravel before us, a host of strange creatures, regenerated corpses animated with power of the un-dead, quietly lying in muddy old coffins hidden in secret dungeons of the medieval castles and abandoned graveyards in Europe in the day, and wake up at night to feed on the blood of the human prey. The literary tradition of vampire fiction emanating from the cult of vampirism prevalent for many centuries across the continents, culminated in the masterpiece *Dracula* by Bram Stoker, published in 1897.

The titanic form of Count Dracula, clad in the black overcoat, swiftly flapping his wings and scratching on the window of his prey with his sharp claws under the disguise of a fierce vampire bat at midnight, induces a spine-chilling sensation of horror in the mind of the readers as well as the Viewers (in film). The cult novel¹ published one hundred and twenty-five years ago, initiated a new resurgence in the tradition of vampire fiction, which has been continuing even today. In his more than a century-old journey, the vampire, manifested in the fierce and the bizarre form of Count Dracula in nineteenth century British fiction, metamorphosed into handsome and charming young men in American fiction and silver screens of Hollywood in the late twentieth and the early twenty-first centuries. Such metamorphosis not only manifests a mere evolution of literary convention, but more intricately implicates a paradigm shift in sexual politics.

The resurgence of vampire fiction in the nineteenth century and its transformation in the late twentieth and the early twenty-first centuries parallel the formation of sexuality and sexual behaviour as a set of normative codes constructed according to the stipulation of

¹“The novel, unlike the poem, is a commercial commodity, and it lends itself less than the materials of literary magazines to that specialized appeal called coterie, intellectual or elitist. It sometimes happens that books directed at highly cultivated audiences—like *Ulysses*, *Finnegans Wake*, and Djuna Barnes’s *Nightwood* (1936)—achieve a wider response, sometimes because of their daring in the exploitation of sex or obscenity, more often because of a vitality shared with more demotic fiction. The duplicated typescript or the subsidized periodical, rather than the commercially produced book, is the communication medium for the truly hermetic novel.” www.britannica.com/art/novel/Roman-a-clef#ref504018. Accessed 7 December 2022.

heteronormativity¹ and the reconstitution of codes and a new construction of masculinity², respectively. A study of the process of transformation reveals a curious negotiation between and a complex network of economic, social, cultural, and sexual discourse. These cumulatively functioned and contributed to the expansion of the form and scope of vampire narratives.

What fascinates me as a researcher, is the multiplicity of meanings implicated in various subtexts embedded in vampire narratives. In fact, as I presume, the sexuality of the vampire appears to be a complex and multifaceted arena unfolding a problematized network of interconnected traits of interrogation, subversion and strategic subordination, a strange juxtaposition of non-conformist and conformist orientations. The present dissertation endeavours to unfold the shifting paradigm of ‘sexual politics’³ and gender discourse, which instrumented the politics of representation and the origin and transformation of the vampire in the course of more than a century.

0.1. Origin of the Vampire

The origin of the vampire is obscure and the issue occupies a polemical space in critical discourse. I think that such obscurity can be attributed to the existence of vampires in all ancient cultures throughout the world. In *Vampyres: Lord Byron to Count Dracula* (Faber and Faber: 1992) Christopher Frayling locates the origin of the vampire in Slavic folklore emanating from death, epidemic, contagious diseases in the Medieval age in Europe. In *From Demons to Dracula: The Creation of the Modern Vampire Myth* (Reaktion Books: 2008) Matthew Beresford records the existence of the vampire in different continents and the tumultuous social scenario of Eastern Europe within the Medieval age, but leaves the question of the origin of the myth in Europe open-ended. My dissertation opens with the following research question:

¹ “Heteronormativity is what makes heterosexuality seem coherent, natural and privileged. It involves the assumption that everyone is ‘naturally’ heterosexual, and that heterosexuality is an ideal, superior to homosexuality or bisexuality.” Defined by European Union Agency for Fundamental Rights – FRA (2009). Homophobia and Discrimination on Grounds of Sexual Orientation and Gender Identity in the EU Member States: Part II – The Social Situation. eige.europa.eu/thesaurus/terms/1237. Accessed 7 December 2022.

² Masculinity apparently suggests the physical, behavioural, and intellectual orientation associated with men. For a detailed discussion, see R. W. Connell. *Masculinities* (Polity: 1995).

³ ‘Sexual politics’ is a term theorized by the Feminist thinker Kate Millet in her book *Sexual Politics*. Kate Millet, *Sexual Politics* (Urbana and Chicago: University of Illinois Press, 2000) 1. https://monoskop.org/images/c/c2/Millett_Kate_Sexual_Politics_1970.pdf. Accessed 2 December 2022.

0.2. Did the Vampire Myth Originate in India and Travel to Eastern Europe?

Although this is not the thrust area of my research in this dissertation, yet my dissertation endeavours to locate similar motifs embedded in European vampire narratives in Indian mythic tales concerning the monsters and undead bloodsuckers as one of the possible sources of the tradition of the vampire narrative in Eastern Europe.

My dissertation has primarily identified few tales from the *Jataka* and the texts from the *Vajrayana* tradition of Buddhism, which dwells in strange rituals akin to *Tantra*. However, the figure of the *Vetal*⁴ in *The Vetala Pancavimshati*, compiled in *Book Twelve* of *The Kathasaritsagara* by Somadeva (c. 11 century) , as I find, appears to be a predecessor of the European vampire in shape, intention and orientation. My dissertation explores the possibilities of transportation of the myth through the historical Silk Route via the traders and the merchants, thinking in terms of the chronology of production and manifestation of *The Vetala Pancavimshati* in different versions and the emergence of the myth in Europe.

0.3. Socio-historical Context of the Gothic in the Nineteenth Century

In his book *Gothic* (Routledge: 2014), Fred Botting identifies transgression as the principal theme of Gothic fiction.⁵ In fact, in its endorsement of excess, the Gothic seems to embody elements antithetical to the principles of empirical reason and rationality ratified by the eighteenth-century Enlightenment.

By virtue of its affinity with the supernatural, the Gothic unveils before us a strange domain of mystery and magic, monstrous and demonic, witchcraft and necromancy. Such a surge of the supernatural appears to be a consequence of the overemphasis on empirical reasoning and rationality given by the Enlightenment.

The Enlightenment milieu of Reason parallels the unprecedented growth of production and the proliferation of the industries in England in the Eighteenth century. Following the development of trade and commerce, expansion of the market resulted from the invention and the subsequent annexation of the colonies in Asia, Africa, the North and the South Americas and Australia by England, scientific discoveries and technological inventions and the proliferation of production, Britain began to emerge as the most promising capitalist state in the world. The

⁴ The animated corpse, which feeds on human blood.

⁵ See Botting 1-7 for a detailed analysis of the Gothic as a literature of transgression.

Industrial Revolution in Britain in the eighteenth and the nineteenth centuries not only initiated a paradigmatic shift in the state economy from feudalism to capitalism by virtue of its insistence on capital intensive modes of production instead of that of labour, but at the same time, development of the technique of manufacturing products with machines, which generated the infrastructure for large-scale production, needed a systematic and consistent process of production to sustain uninterrupted outflow of products to export to the newfound markets in the colonies.

The capitalist mode of production requires development of technical skills and an innovative mind along with the consistent inflow and the availability of cheap manual labour. Moreover, capitalism needs a disciplined, authoritarian state with a façade of democracy in order to sustain favourable conditions for production and investment. The new capitalist state aims at the construction of its monopolistic control over the market, which parallels an ideological valorization of the self of British industrial capitalist and insistence of material benefits and a utilitarian mindset.

The eighteenth-century Enlightenment celebrated Empiricism,⁶ which dwells on experiential knowledge and sensory receptions. Empiricism, by virtue of its prioritization of reason, seems to undermine ideas beyond the purview of experience. Such an obsession with reason and suppression of emotions beyond the parameters of rationality resulted in the emergence of Idealism primarily theorized by Immanuel Kant.⁷

The growing mechanization of production, implementation of new technology and investment and proliferation of the circulation of capital in production accelerated the need for enhancement in the inflow of both skilled and unskilled labourers in production. It was therefore, obligatory for the state to regulate the growth of population by carefully contriving appropriate policies and a set of rules to monitor the process. As a result, Britain began to formulate its policies concerning marriage, sexuality, procreation, marital rights, inheritance, right to property in the eighteenth century as per the requirements of the capitalist mode of production gradually prevailing the socio-economic milieu of the contemporary state. Such

⁶ *Encyclopaedia Britannica* defines Empiricism as a philosophy, which proposes ‘that all concepts originate in experience, that all concepts are about or applicable to things that can be experienced, or that all rationally acceptable beliefs or propositions are justifiable or knowable only through experience.’ <https://www.britannica.com/topic/empiricism>. Accessed on 5 December 2022.

⁷ In *Critique of Pure Reason* (1781) Immanuel Kant has interrogated the exclusive binaries of reason and rationality by unfolding the domain of the sublime evoked by Imagination.

systematization of the socio-sexual and familial codes implies suppression and elimination of sexual preferences and behaviour not related to procreation.

0.4. Transgression in the Gothic

In its evocation of a forgotten past, the Gothic seems to embody things, which predate the Enlightenment. The setting of Gothic Fiction, in its unfamiliarity with the contemporary British readers in the eighteenth and the nineteenth centuries, seem to be obscure and strange in terms of their spatiality and locational situatedness.

The old and decrepit medieval castles in Italy, the Balkan region or in Scandinavia with dungeons, stairs, secret chambers, dark alleys, huge mansions etc. comprising antique furniture, dusty windows and Belgian mirrors, Doric pillars, curved and decorated entrances, obelisks and gargoyles ornamented with monstrous and primitive faces and figures, abandoned or scarcely inhabited palaces, deserted villages in the remote countryside appear to be a reminder of the feudal past of Europe suppressed under the façade of modernity. In their exposure and assertion of non-normative sexuality, Gothic Fiction celebrates a bygone era buried under the milieu of materialistic normativity like incest in *The Castle of Otranto* (1764), desire for orgiastic pleasure in *Vathek: An Arabian Tale* (1786), and homoeroticism in *The Monk: A Romance* (1796), carefully contrived to streamline the process of reproduction, an essential condition for the operation of large-scale production in post-industrial England.

The Gothic seems to valorize non-normative sexual practices such as homosexuality, lesbianism, orgy, incest, necrophilia etc. as part of its dissidence against the Post-Enlightenment normativity. In its presentation of the sexually active and empowered females in monstrous yet seductive forms and weaker males vulnerable to moral fallibility, Gothic Fiction interrogates as well as subverts gender roles and stereotypes celebrated and normativized in Post-Enlightenment gender discourse.

The juxtaposition and the complex negotiation of the normative and the non-normative lay the foundation of the limits and the boundaries of inhibitions imposed by the authoritarian state, which the Gothic aspires to transgress.

However, as I have observed, that the Gothic, in spite of its interrogation and subversion of the norms of heteronormative sexuality codified by Post-Enlightenment discourse in Britain, has reconfigured a crucial thematic as well as structural limitation in its scope and purpose. The

Gothic, in its preoccupation with obscurity in terms of time and space manifested in its preference of a medieval past and inconspicuous location as the temporal and the spatial setting respectively, defines a desired affinity with marginality.

The Gothic occupies an enclosed, marginal domain segregated from the centre by a liminal space⁸, which the creatures, dwelling on the margins, hardly cross involuntarily. Their negotiations with the centre are either chance encounters, or compulsive response to the voluntary invocation by the inhabitants of the centre itself, which also holds dissidents (a sorcerer, a practitioner of necromancy, a victim vulnerable to seduction etc.). The transgressive acts committed by the dissidents, have mostly been propelled by their vulnerability to the charm of monstrosity, seductive and alluring in nature.

Monstrosity in the Gothic often appears as a divine warning or an instrument of fate to neutralize the dissident, as a reminder of the grave consequence of the transgressive acts committed by the overreacher. The Gothic frightens the centre of heteronormativity by its occasional eerie appearance, fascinates its dwellers by its charm of uninhibited sexuality, but hardly threatens to assert itself over the centre, by transcending the liminal space segregating its own kingdom from the realm of heteronormativity. It interrogates the validity and legitimacy of the codes of heteronormativity, moralistic designs, and materialistic assumptions of reality, by presenting a world of strange subversive norms, reminiscent of a forgotten past, buried under the premise of utilitarian aspirations, and renounced by post-Enlightenment modernity as regressive and primitive, yet vibrant and alive, lurking behind the curtain of restrictions to prevail and enthrall. In its insistence of otherness and exclusivity, the Gothic reiterates and subscribes to its marginality and retreats to the marginal space allocated to it by heteronormativity in its process of the formation of sexual codes and gender norms. I think that the Gothic, in spite of its interrogative design and subversive intentions, remains on the edge only as an occasional resort of the dissidents and the transgressors. Vampire narratives proceed further not only to interrogate and subvert heteronormativity in its flashy manifestations, but to pose a serious challenge before the latter by putting the vampire forward as an alternative institution, equipped with a well-trained army and well-designed plan to assert itself over heteronormativity.

⁸ Liminal space refers to the intermediary or transitional space between two different territories.

0.5. The Vampire as a Viable Threat to Heteronormativity

In the scene of his encounter with the team of Dr. Van Helsing in the lunatic asylum in *Dracula* (1897), Count Dracula proudly asserts:

My revenge is just begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already; and through them, you and others shall yet be mine – my creatures, to do my bidding and to be my jackals when I want to feed. (Stoker 365)

The fierce assertion of revenge, expressed by Count Dracula in the aforesaid declaration made in response to the counter strike of the league of warriors against him led by Dr. Van Helsing, in Stoker's magnum opus *Dracula* (1897) manifests the essence and the principal agenda of vampire narratives. In his proud pronouncement of vengeance, Count Dracula, as I perceive, seems to have transcended the capacities and the limits of the monstrous creatures that appeared in Gothic Fiction produced in Britain in the nineteenth century. The transcendence of the Gothic agenda in vampire narratives appear to have been complimented with a reconstruction of the Gothic form as far as the role and the intention of the predator are concerned.

In his book *Gothic*, Fred Botting points out that "Dracula's threat is his polymorphousness, both literally, in the shapes he assumes, and symbolically in terms of the distinctions he upsets" (142). In fact, the "polymorphousness" (Botting 142) of Dracula, as I observe, transcends one of the primary limitations of the Gothic, that is the inability, or perhaps reluctance to transcend the liminal space to invade the centre. In his clarion call for revenge against the entire clan of humans, Count Dracula, the supreme commander of the vampire army, which he intended and began to build, implied that his invasion of the centre had already begun. Unlike the monsters, spooks, witches and the bloodsucking seductresses in Gothic Fiction, the vampire has transcended the boundaries of liminal space so long hidden under the shadow of obscurity and prohibition to intrude into Western Europe, the territory of modernity was controlled by heteronormativity with an intention to assert control and domination over it.

0.6. Interrogation and Subversion of the Heteronormative Codes in *Dracula*

Heteronormativity, the institution which, as I infer, intends to establish heterosexuality as the standardized norm of sexuality, began to consolidate itself in the late eighteenth and early

nineteenth centuries and acquired a systematized structure in the Victorian period. The period witnessed valorization of heterosexual monogamy practised by married couples. It entailed the exclusion and categorization of all forms of sexuality beyond the purview of heterosexual monogamy as aberrant and abnormal. This seems to have resulted in the regulation of the norms of sexuality by heteronormativity.

The strategies of regulation entailed surveillance upon sexual behaviour and conduct of “deviants”⁹. The shift of sexuality from the domain of pleasure to the strategic agenda of reproduction as part of the requirement of uninterrupted supply of a cheap labour force and the endorsement of the heteronormative family as the most sacred and revered micro-unit of society. This, to me, seems to have resulted in the identification of all forms of non-normative sexuality either irrelevant in the process of procreation or unfavourable to the formation and consolidation of the family, such as: homosexuality, lesbianism, incest, necrophilia etc. with monstrosity and sacrilege. This, to me, seems to have taken the form of monstrosity in Gothic Fiction.

Heteronormativity, in its careful consideration and codification of the sexual and the behavioural norms, followed the utilitarian principles endorsed by the Enlightenment. The renunciation and demonisation of and imposition of stringent inhibitions on non-normative sexuality parallels the rejection and othering¹⁰ of the feudal customs in favour of modernity.

The transgression of Count Dracula, as I observe, dwells in the retention and glorification of the feudal past as a legacy to be proud of and carried forward into the present. In the adaptation of Stoker’s novel by Francis Ford Coppola in his 1992 film *Bram Stoker’s Dracula*, the Count appears to be a proud old man recounting the valour of his predecessors by flaunting the sword, an emblem of the heroic deeds of his forefathers (and ironically his own deeds as well) against the Turks in the crusade, the holy war waged by the Europeans to retrieve Jerusalem from the Turks. The initial act of transgression is done by Jonathan Harker as he crosses the boundaries of modernity by entering into a liminal space situated in between the realm of heteronormativity prevalent in modern Western Europe and that of subversion pervading in the obscure and segregated castle of Dracula standing high and erect at the bottom of a lone hill in an unspecified location in Transylvania.

⁹ For a detailed analysis, see Michel Foucault, *The Will to Knowledge: The History of Sexuality: Volume 1* 3-13 and 17-35.

¹⁰ By ‘othering’ I mean marginalizing the non-conformist section as inferior, alien and primitive.

The encounter between Jonathan Harker and Count Dracula, symbolizing the negotiation of modernity and tradition respectively appear to be an encounter of fascination, which evokes a sense of awe, astonishment and an irresistible desire for further exploration of the world of non-normative sexuality embedded in the castle. The transgressive acts of Jonathan, that is, his primary indulgence into prohibited sexual acts such as an orgy, a role reversal, homoeroticism, necrophilia (on a symbolic plane) resulted in his temporary damnation in the Dracula Castle, a literal yet indirect imprisonment followed by his chanced escape from it. So far, the narrative, as I presume, has followed the conventional pattern of the Gothic: from seduction, to redemption through transgression, damnation and repentance. The revelation and exoticization of non-normative sexuality in the Dracula Castle and Jonathan's willing submission to its charm interrogate the heteronormative claim conceiving heterosexual monogamy as the natural sexual preference of the inhabitants of the realm of modernity.

Jonathan Harker was a learned solicitor, who resided and studied in London, well-informed about the recent developments and studies about Eastern Europe by virtue of his acquaintance with the British Library, familiar with the modern inventions concerning communication such as Railways, Telegrams and the like. Jonathan Harker also has a faithful fiancé Mina Murry. In spite of being a believer and practitioner of heterosexual monogamy, Jonathan Harker falls prey to the seductive charm of the three female vampires. Moreover, as I see, his fascination for the regenerated youth of Count Dracula, raises substantial anxiety and suspicion about the validity of the boasting of heterosexual monogamy as the integral part of sexuality of modern Western Europe.

However, as I perceive, the episode of Jonathan Harker's primary encounter with Count Dracula in his castle, in spite of its revelation of the charm of non-normative sexuality, does not pose a serious threat to the heteronormative West, because of its manifestation and operation within the boundaries of the marginal space allocated to non-normative sexuality by heteronormativity.

I contend that the vampire emerged as a threat to heteronormativity as Dracula reached the shore of Whitby on a deserted merchant ship from Russia carrying the corpses of its sailors. The macabre sight of the ship comprising the scattered corpses of the sailors decomposing bodies with pale faces carrying the marks of extreme fear and terrible anxiety (Stoker 100-102) appears to be an apocalyptic warning of the advent of an inscrutable calamity, a premonition of an anarchy waiting to prevail. The arrival of Count Dracula, as I presume, symbolises the

invasion of an anarchy, moral and sexual, to unsettle the foundations of heteronormativity constructed by the state in consonance with the network and operation of the capitalist production in England. The considerable threat of the vampire, manifested in the figure of Count Dracula lies, as I conceive, in his transgression of the liminal space situated in between heteronormative and non-heteronormative sexualities.

By his unobtrusive invasion into London, Dracula appears as a potential threat to the institution of heteronormativity by virtue of his assertion of subversive sexual acts and preferences. He emerged as a menace to modernity itself in his endorsement of the customs, rituals and values reminiscent of the half-forgotten feudal past. In an unequal proclamation of his agenda, which is wrought with usurpation, the heteronormative is invaded upon by seduction, the alluring nature of Count Dracula, possessing and appropriating the modern inhabitants in the world (Stoker 365).

Dracula not only transcended the limits of the Gothic, but also the marginality of his vampire predecessors. The vampire Lord Ruthven in the story *The Vampyre: A Tale* written by John William Polidori in 1819, appeared in London, but the plot moves to the East and dwells in Rome and Greece and finally Ruthven returns to London at the end only to disappear mysteriously into oblivion following the fulfilment of his thirst by feeding on the sister of Aubrey, the human protagonist of the story.

In *Carmilla* by Joseph Sheridan Le Fanu published in 1872, is again moved to Styria, a province in Austria and thereby returned to the margin. The homoerotic encounter with the female vampire is therefore, enacted within the enclosed non-normative space outside the domain of West European modernity. Neither Lord Ruthven nor Carmilla tried to assert themselves over the heteronormative scene in London.

Count Dracula, as I see, not only intrudes into the exclusive domain of heteronormativity in London, but also strives to appropriate heteronormativity by bringing the heteronormative human protagonists under his control. His selection of R. M. Renfield, Jonathan Harker, Lucy Westenra and Mina Murry as his prey seems to be significant as these characters, by virtue of their class affiliation are the representatives of heteronormativity. All of them, as I observe, are educated under the modern academic framework, possess a rational mind and a scientific temperament, brought up in the ambience of technological development and capitalist large-scale production. Such characters became vulnerable to the seductive charm of the vampire and ready to serve him. The spell cast on them by Dracula renders the potential of the vampire

to subjugate not only the heteronormative group of the population, but to overpower the influence of modernity as well.

I feel that in his manifestation of a dazzling subversive sexuality, Count Dracula, the grand old vampire not only unsettled the limits of normative sexuality concerning sexual acts and preferences, but also deconstructed the stereotypical notion of the interrelation of ageing and asceticism. The regenerated body of Dracula, as I infer, alluring in its sexual charm stands in defiance of the notions of normative sexuality. The distinction between life and death, youth and age seem to have been blurred by the regenerated body of the vampire.

By virtue of his endowment of eternal life to his chosen prey, Dracula also challenges the foundation of heteronormativity by subverting its agenda of reproduction. The endowment of eternal life by the vampire followed by death and rebirth (resurrection from the grave), as I infer, appears to be an inversion of the process of reproduction performed within the encoded structure of heterosexuality. Dracula therefore, not only tries to assert his vampiric non-normative sexuality over heteronormativity, but more importantly, intends to establish vampirism as a viable alternative by virtue of his endeavours to occupy and appropriate heteronormativity comprising the centre. Such endeavours of Dracula, as I observe, are complemented by his literal and symbolic occupation of spaces such as abandoned churches, old mansions, lunatic asylums representing the domains of the construction and operation of heteronormativity in London. Such a transcendence has been the interest of researchers on vampire fiction in the twentieth and the twenty-first century and appears to be an inexhaustible area of academic probing and critical exploration and evaluation.

0.7. Literature Review: *Dracula* and the Vampires in Nineteenth Century Britain

In the book *From Dickens to Dracula: Gothic, Economics and Victorian Fiction* (CUP: 2005) Gail Turley Houston traces the correlation between the emergence of the Gothic and its culmination in the publication of *Dracula* in 1897 by Bram Stoker and the transformation of the British economy in course of the nineteenth century. The anxiety of the Victorian audience concerning the instability of the economy proceeding through several ups and downs and the introduction of new economic policies and regulations and their anticipated consequences. According to Gail Turley Houston, *Dracula* records the social anxiety at the end of the century concerning the threat of the contamination of morality emanating from the East-West encounter and the shifting human behaviour and growing consumption in the milieu of monopolistic

corporate culture (Houston 117). Gail Turley Houston conceives Dracula as a metaphor for monopoly capital by virtue of his polymorphousness and unsatiable desire of occupation. His appropriation of heteronormativity by virtue of his strategy of the proliferation of the vampire brigade also replicates the character of monopoly capitalism (Houston 119). I think that the studies of Gail Turley Houston dwell on the Marxist assumptions of the devouring nature of monopoly capitalism in a specific historical context.

Mary Y. Hallab attempted a sociological study of the evolution of the vampire myth in relation to shifting belief systems in different societies in her extensive study *Vampire God: The Allure of the Undead in Western Culture* (SUNY Press: 2009). She looks at the vampire as a metaphor of the “universal concerns about death” (Hallab 6). She explores the Greek myths and the Slavic folklore to trace the supposed origin of Dracula. She also identifies the fear and anxiety about the influences of the East incorporated in the figure of Count Dracula. Her focus is on the vampires of folklore and the transportation of the myth to the modern narratives.

In his chronological study *From Demons to Dracula: The Creation of the Modern Vampire Myth*, Matthew Beresford designates Dracula as a crucial reminder of forgotten traditions. (Beresford 135). He also conceives Dracula as the synchronization of the personalities of different real life and fictional characters such as Henry Irving, Vlad the Impaler etc. whom Stoker was acquainted with in course of his career.

Matthew Gibson in his *Dracula and the Eastern Question: British and French Vampire Narratives of the Nineteenth Century Near East* (Palgrave Macmillan: 2006) provides an interesting insight into the study of vampire narratives. He relates the origin of the vampire narratives in Britain and France in the nineteenth century to the Balkan crisis. The study is based on the socio-historical assumptions on the reception of the vampire myths by the British and the French readership. He sums up the vampire as “a national allegory of the ‘other’”, but one which is against the attitudes of the time, or the personae which the authors would otherwise like to promote’ (Gibson 14). Gibson’s study establishes the vampire more as a political allegory of the unstable cultural negotiation between Eastern and Western Europe (Gibson 8).

In her influential study *Our Vampires, Ourselves*, New Edition (The University of Chicago Press: 1997), Nina Auerbach made a critical survey of the vampires in Britain and The United States of America in the nineteenth and the twentieth centuries. She conceives Dracula as a “solitary vampire,” who does not prefer companionship, but ironically strengthens a

“homoerotic friendship” between the members of the group who chased and hunted him (Auerbach 81). In the critical evaluation of Stoker’s text, *Dracula* appears more in conformity with the human world rather than a strange and uncanny creature.

The subversion of heteronormativity in *Dracula* (1897) has also been studied from multiple perspectives. In the essay “Suddenly Sexual Women in Bram Stoker’s *Dracula*,” (1977) Phyllis A. Roth has undertaken a Freudian study of the text (Bloom 3-14) and interpreted it as “primarily the desire to destroy the threatening mother, she who threatens by being desirable” (Bloom 12). In “*Dracula: The Unseen Face in the Mirror*,” (Bloom 15-26) Carol A. Senf (1979) looks at the inverted sexuality of Dracula as a medium to render “his contempt for authority” (Bloom 22). However, I find the study of the sexual inversion in *Dracula* by Christopher Craft in his essay ““*Kiss Me with Those Red Lips*”: Gender and Inversion in Bram Stoker’s *Dracula*” (1984) quite engaging in its close reading of the text (Bloom 39-69).

Craft identifies a “swooning desire for an overwhelming penetration and an intense aversion to the demonic potency empowered to gratify that desire” (Bloom 41) in Jonathan during his encounter with the three female vampires. He categorizes the sexuality of Dracula as “mobile and polymorphic” (Bloom 44) and the sexual inversion as “misplaced heterosexuality” (Bloom 48). He renders the displacement and the restoration of order in Stoker’s text with the elimination of Count Dracula and the birth of little Quincey, the child of Jonathan and Mina (Bloom 60). Craft records the journey of *Dracula* from non-conformity to conformity concerning the norms of gender and sexuality.

John Allen Stevenson in his “*A Vampire in the Mirror: The Sexuality of Dracula*” (1988, Bloom 71-91) locates “the fear of excessive exogamy” (Bloom 85) induced by Dracula. The inversion is seen both as strange and familiar. Such ambivalence in the perception of Dracula and his sexuality, as Stevenson concludes, is more than mere “xenophobia” (Bloom 86).

In the book *Gothic*, Fred Botting conceives Dracula as an inverted personality (Botting 142). As Botting observes, Dracula is a transgressive figure intruding into the realm of modernity. Dracula seems to subvert the doctrines of Christianity, heteronormativity and gender norms and appears to be a threat to modernity (Botting 140-142). In ““A Wild Desire Took Me”: The Homoerotic History of *Dracula*” (1994), Talia Schaffer alludes the homoerotic desire manifested in *Dracula* to the revelation of the sexuality of Oscar Wilde in his trial and conviction (Auerbach and Skal 470-482).

0.8. Research Questions and Argument

Two primary research questions concerning the interrogation and subversion of heteronormativity in the vampire narratives are:

- (a) How did the Victorian strategy of repression of desire and constructing discourse concerning sexuality contribute to the resurgence of the vampire myth?
- (b) How did the vampire narrative interrogate and subvert the codes of heteronormativity prevalent in nineteenth century Britain?

My dissertation addresses the questions in two steps. First, it has attempted to unravel the process of the consolidation of heteronormativity in the Victorian period, which entails the suppression, otherization and regulation of non-normative sexual practices. I have primarily followed the theoretical assumptions of Michel Foucault concerning the determination of heterosexual monogamy as the sanctioned form of sexuality and the identification and regulation of non-normative sexuality, elaborated in *The Will to Knowledge: The History of Sexuality: Volume 1* (Penguin: 1998). The theoretical framework is supplemented with references from various legal provisions, medical treatises concerning reproduction, infertility and conjugal relationship, behavioral guidelines for schoolchildren and masculinity.

In his *The Will to Knowledge: The History of Sexuality: Volume 1*, Michel Foucault identifies any candid discussion on sex as an act of transgression in the milieu of sexual suppression and the designation of heterosexual monogamy as the universal norm (6) In such an ambience transgression of the norm seems to an obvious phenomenon. Foucault looks at sexuality, as I have interpreted, more as a phenomenon related to the consolidation of family and thereby expanding the intervention and surveillance of the state over the individual. Such an intervention results in the reduction of the freedom of the will of an individual and his/her moral enslavement by the state.

The capitalist state structure of Victorian England conceives sexuality more as a structured, utilitarian, mechanical project, which has an integral connection with the fast-growing manufacturing industry. The effort to establish heterosexual monogamy as the standard and the universal norm of sexuality entails a denial of the principle of pleasure and the construction of sexuality as a monolithic model only to serve the purpose of reproduction. Such conservatism has the inevitable consequence of the suppression of all forms of sexuality, which prioritize pleasure rather than aiming solely at the utilitarian end.

I endeavour to explore the process of the formation of sexuality, following the Foucaultian assumptions, as a byproduct of the consolidation of the family and state as the institution to propel and boost the capitalist mode of production. In her *Between Men: English literature and male homosocial desire* (Columbia University Press: 1985), Eve Kosofsky Sedgwick elaborates the idea of “male homosocial desire” (3) in literature. In fact, the idea of alliance of men in the Victorian age as a counterpoint to homosexuality. My dissertation takes this idea into consideration in the exploration of the alliance of the vampire hunters in *Dracula*. The idea of the bonding of the males, as the dissertation traces further, has a formative influence upon the construction of masculinity as well.

The formation of heteronormativity, which upholds heterosexual monogamy as the norm, entails the construction of behavioral codes in order to define gender. Such formation of behavioral codes results in the social construction of the masculine and the feminine. I looked at the theoretical outline that Judith Butler elucidated in *Gender Trouble: Feminism and the Subversion of Identity* (Routledge: 1999) to trace how gender has been construed as a behavioral norm, a performance to validate and legitimize the supremacy of the male over the female.

The principal question emerging out of this section is the elements and the strategies of interrogation and subversion of the codes of heteronormativity in vampire narratives of Britain in the nineteenth century. In order to prove my hypothesis of the interrogation and the subversion of the codes of heteronormativity, I have chosen Bram Stoker’s *Dracula* as my primary text to elaborate on this issue. I have attempted to analyze the text from the perspective of the anxiety of spatial transgression elaborated in “Of Other Spaces: Utopias and Heterotopias” (*Architecture/Mouvement/Continuité*: 1984) by Michel Foucault. Moreover, I have also tried to connect the resurgence of the vampire with colonial anxiety in Britain concerning contamination of European blood by the colonial encounter with the East by reading this text in context of the various colonial laws concerning sexual conduct to prevent contagious sexually transmitted diseases.

The transgression of *Dracula* into the territory of modernity not only unsettled the limits of marginality, but transformed the marginal as a devouring threat to occupy the centre. *Dracula* not only attempted subversion, but posed an alternative to challenge the ideological premise of heteronormativity itself. With his insatiable thirst for blood, consistent indulgence in non-normative sexuality, regenerated masculine body, occupation of the centre spaces in a modern

city, Dracula stands as an alternative institution of morality and sexuality antithetical to Victorian morality and heteronormativity. However, his acquisition of a youthful and handsome body by regenerating his youth implies a strategic yet compulsive appropriation of heteronormativity that defines sexuality as a prerogative and domain of youth. Such an acceptance anticipates a possible reassertion of heteronormativity on the figure of the dissident vampire.

0.9. Re-assertion of Heteronormativity in American Vampire Narratives

As I observe, the monstrous and subversive figure of Count Dracula in Britain in the nineteenth century has been metamorphosed into the polished, handsome, conformist vampire in American vampire narratives appearing in the late twentieth and the early twenty-first centuries. The metamorphosis not only suggests the domestication and the appropriation of the vampire by heteronormativity, but a re-configuration of masculinity in the era of post-Globalization. I have attempted to evaluate the process of transformation from the perspective of “hegemonic masculinity” developed by R. W. Connell in *Masculinities* (Polity: 1995) and the newly emerging concept of metrosexuality developed by the theorists such as Michael Flocker, David Coad, Matthew Hall etc.

0.9.1. Primary Sources

My dissertation has located this transformation in relation to the exploration of the primary sources: *Interview with the Vampire* (1976) by Anne Rice and its adaptation into a film with the same name, released in 1994 and directed by Neil Jordan, the movie *Buffy, the Vampire Slayer*, released in 1992, directed by Fran Rubel Kuzui and screenplay by Joss Whedon, the television series *Vampire Diaries* (premiered between 2009-2017), directed by Kevin Williamson and Julie Plec based on the series of novels with the same name by L. J. Smith, four novels of the *Twilight* series: *Twilight* (2005), *New Moon* (2006), *Eclipse* (2007) and *Breaking Dawn* (2008) written by Stephenie Meyer. Moreover, my dissertation has also considered the film adaptations of the series: *Twilight* (released in 2008 and directed by Catherine Hardwicke), *New Moon* (released in 2009 and directed by Chris Weitz), *Eclipse* (released in 2010 and directed by David Slade), *Breaking Dawn- Part 1* (released in 2011 and

directed by Bill Condon) and *Breaking Dawn- Part 2* (released in 2012 and directed by Bill Condon).

0.9.2. Hegemonic Masculinity

In her extensive study of the formation and development of masculinity in *Masculinities*, R. W. Connell charts the transformation of the idea of masculinity in the late nineteenth and the early twentieth century as a result of growing automation, technological progress and the inception of multinational corporations and the unprecedented impact of information technology. With the growth of automation and the reduction of the importance of manual labour, the new multinational corporate organizations required a new set of skilled labourers thriving more on intellect and invention than on physical strength.

Moreover, the growing challenge posed by feminism and queer activism compelled heteronormativity to incorporate traits associated with femininity into the fold of masculinity. Hegemonic masculinity answers the challenges by reorienting the idea of masculinity in order to sustain the domination of men over the women. It presents a new image of masculinity sober in appearance, sharp in intellect and inclusive in domestic space as it encourages domestic duties such as child-care, cooking, self-care etc., which have so long been the prerogative of women.

I think that Connell follows the Gramscian principle of hegemony to identify the new strategies of deception, appropriation and control in order to sustain the regime of male supremacy even in the shifting milieu of culture. Hegemonic masculinity entails a renunciation of gay masculinity as well as stern heterosexual masculinity. Instead, it invents a new form of masculinity, hybrid in nature but non-negotiable in its affinity with heteronormativity.

0.9.3. Metrosexuality

Metrosexuality¹¹ appears as a non-binary, hybrid form of sexuality in the twenty-first century, primarily in Europe and The United States of America. Metrosexuality refers to a form of heterosexuality apparently flexible and inclusive and indulges in practices and behavior previously incongruous with gender norms. The context behind emergence of metrosexuality

¹¹ Metrosexuality was coined by the writer Mark Simpson in the mid-90s. Mentioned in Flocker xiii.

can be traced to the growing challenges before the existing paradigm of masculinity from the counter-discourse put forward by feminism and LGBT activism. Moreover, the proliferation of the fashion industry and cosmetic products and the expansion of their market in former colonies in Asia, Africa and Latin America propelled the export of metrosexuality to other locales.

Metrosexual masculinity primarily manifests itself in the realm of sports and fashion world where the male body is conceived as a functional trope to impart a sense of balance and perfection. Metrosexuality renounces any form of excess in order to be more acceptable to the larger audience, who reside under the influence of feminism and the queer movement. It is, in fact, as Matthew Hall sums up in his *Metrosexual Masculinities* (Palgrave Macmillan: 2015), “traditional masculinity re-framed for a modern, consumer-orientated society” (4).

0.9.4. Research Question and the Literature Review

The following research question explored in this section consists of the last part of the arguments posed in my dissertation:

(a) How did the bizarre, monstrous, sexually subversive vampires of Victorian England metamorphose into the suave, handsome, sexually conformist vampires in The United States of America?

I have made the following survey of critical works, which explored this research question.

In *Dracula in Visual Media: Film, Television, Comic Book and Electronic Game Appearances, 1921-2010*, edited by John Edgar Browning and Caroline Joan (Kay) Picart (McFarland & Company Publishers: 2011), Laura Helen Marks in the essay “I want to Suck Your: Dracula in Pornographic Film” (193-199) has shown the growing popularity of the monster in gay pornography in The United States of America in 1960s and 1970s. In the same volume David J. Skal in his essay “Dracula: Undead and Unseen” (11-17) records the early appearances of Dracula in film and the shift in his presentation on screen in films like *Nosferatu* (1922, directed by F. W. Murnau).

In *The Vampire in Literature: A Comparison of Bram Stoker’s Dracula and Anne Rice’s Interview with the Vampire* (Anchor Academic Publishing: 2014), Janina Nußbaumer made a

comparison between Dracula and Louis and located the sophistication involved in the construction of otherness in the vampiric figure of Anne Rice.

In the essay “Necrophilia and SM: The Deviant Side of Buffy, the Vampire Slayer” (*Popular Culture*, 38:4, 2005)¹², Terry L. Spaise locates normalization of necrophilia and sadomasochism as part of the “domestication” of the vampire myth.

In her short thesis *The Vampire Diaries: An Analysis of Genre and Representations of Women*¹³ (2015), Melissa Annette D’Cruz traces the evolution of the vampire in television and on the silver screen. She points out the how the vampiric characters appear more as conventional human characters rather than subversive creatures presented in Bram Stoker’s *Dracula*. She also identifies the portrayal of females as independent and consistent in *The Vampire Diaries* unlike its predecessors.

In his thesis entitled *Modern Vampire as Romantic Hero: Acceptance, Love and Self-Control* (2012)¹⁴, Lindsay M. Fenicchia makes an extensive study of the metamorphosed vampire heroes in *The Vampire Diaries* and *The Twilight*. He made a comparative analysis between the nineteenth century subversive, anti-Christ vampire, Count Dracula, and the new vampire Stefan Salvatore and Edward Cullen to show the elements of conformity displayed by the two twentieth century vampire heroes by virtue of their subscription to the notions of heterosexual monogamy, family, affectionate love and loyalty and thereby he emerged more as a saviour of the damsel in distress in romance than a subversive rebel interrogating and subverting the codes of heteronormativity.

In his essay “How to Domesticate a Vampire: Gender, Blood Relations and Sexuality in Stephenie Meyers’ *Twilight*” (*Nebula*: 2010), Pramod Nayar examines Stephenie Mayer’s *Twilight* as a return to the conventions of heteronormativity. He discusses new vampirism as part of the strategy of domestication of heteronormativity by virtue of the conformity of the hero Edward Cullen with the heroic codes of romance and his renunciation of non-normative sexuality in favour of heterosexual monogamy. He points out to the emergence of the new, sophisticated, mannerly vampire desired by women as a loyal partner. Nayar focusses on the

¹² onlinelibrary.wiley.com/doi/10.1111/j.0022-3840.2005.00139.x. Accessed 5 December 2022.

¹³ https://www.academia.edu/49343857/The_Vampire_Diaries_An_Analysis_of_Genre_and_Representations_of_Women. Accessed 5 December 2022.

¹⁴ https://soar.suny.edu/bitstream/handle/20.500.12648/6298/eng_theses/3/fulltext%20%281%29.pdf?sequence=1&isAllowed=y. Accessed 5 December 2022.

emergence of family, conjugal relationship and reproduction as important components of new vampire narratives.

In *The Twilight Mystique: Critical Essays on the Novels and Films* (McFarland Incorporated Publishers: 2010), edited by Amy M. Clarke and Marijane Osborn, the contributors undertake a detailed discussion about the legends incorporated in *The Twilight* (2005) along with a discussion on the new vampiric traits embodied by the protagonists of the novels.

In his essay “The Critical Reception of the Twilight Saga”¹⁵, Mark Jancovich interrogated the Feminist renunciation of the movies as insensitive and misogynist and preferred to look at them as experimental in form. In the essay “The Construction of Gender in the *Twilight Saga*”¹⁶ Justin Charlebois has located the assertion of hegemonic masculinity in the character of Edward Cullen in the Twilight Saga and the enhanced vulnerability of Bella Swan in order to conform Edward more with the normative structure of heteronormativity. She has also explored the evolution of the vampire from a monstrous, fearful creature to a charming hero.

0.9.5. The Vampire as a Metrosexual Male

The survey of the previous research work on the issue of domestication of the vampire in narratives of America in the late twentieth and early twenty-first centuries America leads to the exploration of the issue from different perspectives. My dissertation evaluates the male vampire protagonists of new vampire narratives within the parameters of metrosexuality. Moreover, it also records the evaluation of the vampire from Louis in *Interview with the Vampire* (1976) to Edward Cullen in *The Twilight Saga* (2005-08).

In *Cable Guys: Television and Masculinities in the 21st Century* (NYUP: 2014), Amanda D. Lotz observes an interesting phenomenon. She sees a deviation from traditional masculinity in the depiction of men’s involvement in parental duties, their role as caregivers and their struggle to be good husbands. Such a deviation, Lotz thinks, has put forward a challenge before men to balance between their professional assignments, domestic duties and social expectations as

¹⁵ https://www.academia.edu/31501174/The_Critical_Reception_of_the_Twilight_Saga. Accessed 5 December 2022.

¹⁶ https://aska-r.repo.nii.ac.jp/?action=repository_uri&item_id=6680&file_id=12&fil. Accessed 5 December 2022.

men. “(H)eteronormativity¹⁷...persists construct worlds for men in some ways much different than, and in others very much the same as, those of their fathers.” (Lotz 59).

The vampire narratives, which appeared on screen in the twenty-first century often as adaptations of bestsellers or sometimes not so popular novels somehow function in similar ways. The vampire heroes strive to negotiate between their stipulated role as polymorphous, polygamous, non-normative dissidents with an insatiable thirst for blood as an elixir of eternal life and periodical regeneration of youth, and their desired aspiration for conformity within the family, heterosexual monogamous relationship, parenthood, cordial recognition and positive reputation in the human world. Such aspirations have given birth to a new generation of “vegetarian vampires” (Nayar 64)¹⁸, who prefer heterosexual monogamy, pine for conjugal bonds, parenthood and prefer to live in families consisting of his/her vampire kin. New vampires, therefore, emerged also as transgressors, who transcend the normative boundaries of vampirism.

The transgression is evident in the character of Louis, who, in *Interview with the Vampire* (1976) turned the moribund child Claudia into a vampire. This act is against vampiric ethics because vampirism does not permit a kid to turn into a vampire. His pursuit of companionship, stability, parenthood (vicariously fulfilled in resurrecting the dead Claudia, a symbolic substitution of reproduction) has been thwarted by his vampire acquaintances (the polygamous, promiscuous Lestat and the conservative companions of Armand) acting as the protectors of the institution of vampirism. The final redemption of Louis is his resort to modernity within a metropolitan city in America at the cost of his desire for family, parenthood and companionship. Stefan and Damon Salvatore in *The Vampire Diaries* (2009-17) also demonstrate a transgression of vampirism by virtue of their desire for a conjugal bond and an affinity with heterosexual monogamy.

The series records a metamorphosis of Damon Salvatore from a polygamous, promiscuous, serial-killer to a loyal companion craving for the love of Elena. Stefan had a similar past. His compulsive participation in the game of the blood bath with the hybrid Klaus Mikaelson leads to the struggle of the male vampire to negotiate between his instinctive needs and his familial desires). Their consistent strife with Katherine, Klaus and other conventional vampires suggests the inevitable consequences of transgression. The transgressive vampires in conflict

¹⁷ Capsized by me.

¹⁸ Vegetarian vampires are those who survive on animal blood. For an elaborate discussion, see Chapter IV of the dissertation

with the normative order of vampirism feature in *The Twilight Saga* (2005-08), which marks the culmination of this tradition of new vampirism.

The transgressive desire of the vampire for family, parenthood, conjugal love thriving on heterosexual monogamy, aspired for by Louis and the Salvatore Brothers finally materialized in the character of Edward Cullen. The love between Edward and Bella culminating in their marriage and the birth of a vampire baby completes the process of reverse transgression and the return to heteronormativity. The reverse transgression invites an inevitable conflict with Volturi, the supreme order of the vampires and that resulted into their encounter in the battlefield. The retreat of Volturi and the triumph of the Cullen Clan suggest a metaphorical downfall of conservative vampirism and give way to conformity with and subjugation of the vampires under heteronormativity.

Apart from the revelation of reverse transgression evident in the actions of the new American vampires, the dissertation traces the elements of metrosexuality in the ambience of the setting of these vampire fictions. The “jock culture” (Coad 6), preoccupation with sports as an obvious marker of metrosexual masculinity, the rivalry, racial conflict, male supremacy, empowered females in these narratives shows evidences of their affinity with the principal traits of metrosexual masculinity.

However, metrosexuality appears to be manifested with prominence in the visual form of the vampires (narrated in the novels and depicted in the movies simultaneously). In *Visual and Other Pleasures: Language, Discourse, Society* (Palgrave Macmillan: 1989), Laura Mulvey observes:

The cinema satisfies a primordial wish for pleasurable looking, but it also goes further, developing scopophilia in its narcissistic aspect. The conventions of mainstream film focus attention on the human form. Scale, space, stories are all anthropomorphic. Here, curiosity and the wish to look intermingle with a fascination with likeness and recognition: the human face, the human body, the relationship between the human form and its surroundings, the visible presence of the person in the world. (17)

The representation of the male vampires in American narratives in the late twentieth and the early twenty-first centuries on screen (in novels at the same time, as the novelists actively participate and intervene in the production of the film adaptation of their novels) replicates the exterior of an ideal metrosexual male. The selection of male actors such as Brad Pitt, Tom

Cruise, Paul Wesley, Ian Somerhalder, Robert Pattinson to enact the role of the new age vampires appear to be deliberate so as to transform the vampire as monstrous creatures to the desirable men imparting visual pleasure. The lean yet strong physique adorned with perfect muscles, flexible and quick movement, competence in sudden physical combat with enemies, mastery in sports, strong fashion statements by virtue of his affinity with the trends in latest fashion, rosy white complexion, sharp facial features, tattoos, make up and accessories, cumulatively contribute to the visual as well as sexual appeal of the metrosexual male vampire to satisfy the scopophilia of the audience. The dissertation has made an in-depth analysis of the appearance of the new age vampires as desired and chosen icons of metrosexual masculinity.

My dissertation has made an extensive study of the evolution of the vampires from the monstrous, repulsive (in their generic form) and subversive vampires of Victorian Britain to the masculine, mannerly, chocolate cream vampire heroes in America in the twenty-first century. The journey not only lends to the literary evolution of a popular trope, but also the paradigmatic shift in the ideological orientation of heteronormativity.

0.10. Chapterisation

The dissertation has been divided into four chapters and a conclusion apart from this introduction. Each chapter is dedicated to a specific research question or a set of questions followed by an in-depth argument on the issues.

Chapter I discusses the supposed origin of the myth of the vampire in India with references to Classical Sanskrit Texts, Doctrines of Buddhist and Hindu Tantra, and available archeological evidences as the supposed sources of the legend. This chapter has made an intertextual study of the narrative of Bram Stoker and the Indian narratives concerning monstrous creatures and endeavoured to find intertextual motifs, artistic intentions and gender politics present in both groups of narratives. The chapter also studies the historical context of the emergence of the myth in Eastern Europe and assumes the supposed transportation of the myth from India to Eastern Europe via the traders and the merchants, who travelled through the historical Silk Route. With the psychoanalytical assumptions of C.G. Jung, the chapter also assumes the universality of the vampire myth in different forms in all corners of the world.

Chapter II elucidates the process of the formation and the consolidation of heteronormativity in the Victorian period. The foundation of the theoretical arguments in this chapter is primarily

based on regulation and surveillance of an individual's sexuality, heterosexual monogamy being normativized as the legitimate sexual practices. This results in marginalization of and extension of control on all forms of non-normative sexuality, elaborated by Michel Foucault. The idea of close friendship and alliance between men as an alternative to homosexuality by Eve Kosofsky Sedgwick and the theory of gender performativity by Judith Butler adds complexity to the issue. The chapter extensively draws references from various medical treatises, Theological Doctrine concerning 'aberrant and sinful' sexual behaviour, school manuals and guidelines for conjugal life, sexual intercourse and reproduction involving Britain in nineteenth century.

Chapter III extensively focusses on nineteenth century Gothic and vampire narratives in Britain with a major thrust on Bram Stoker's *Dracula* (1897) as the primary text to analyze in detail the interrogative and subversive elements in this novel that unsettle the heteronormative structure of Victorian society.

With the theoretical assumptions of Sigmund Freud, Michel Foucault, Fred Botting etc. the chapter explores the spatial transgression of Dracula as well as his endeavour to displace the centre by shifting the margin to the centre by posing vampiric sexuality as a viable alternative to heteronormativity. Moreover, this chapter tries to interpret Dracula as the monstrous externalization of the internal fear of the contamination of European blood by the colonial encounter, pervading British colonizer's mind. The chapter draws references from several colonial acts concerning sexual behaviour of the British officials, implemented in India and codes of conduct stipulated for the female sex-workers in Britain.

Chapter IV discusses the metamorphosis of the monstrous vampires into charming metrosexual males in American vampire narratives produced in print and on screen in the late twentieth and the early twenty-first centuries. The chapter predominantly follows the outline of the evolution of masculinity in the twentieth century provided by R. W. Connell as well as the shifting terrain of the ideological construction of the 'body' theorized by Michel Foucault. This chapter has drawn extensively from the theoretical assumptions of Michael Flocker, David Coad, Matthew Hall etc. to elaborate on its understanding of metrosexual forms of masculinity in order to situate the new age American vampiric heroes in the milieu of metrosexuality.

The conclusion reviews the critical observations elaborated in the previous chapters and tries to provide commentaries on the reasons behind the inexhaustible charm of the vampire even in this contemporary age. It draws its sustenance from the insight of the previous chapters in the

thesis. It has also noted the essence of the arguments provided in response to the research questions posed in this introduction.

My dissertation, in spite of my utmost effort, covers only a tiny section of the inexhaustible research covered by vampire narratives. In its exploration of the vast wonderland of vampire narratives, my dissertation only unravels multiple domains yet to be travelled by inquisitive researchers.