

Flesh and Blood. Reading monstrosity and desire in the *Twilight Saga* and *The Vampire Diaries*.

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Abstract

The vampire has always been constructed as a threatening other and associated with violence and deviant behaviours, but the emergence of the supernatural romance in the late twentieth century has led to the transformation of these creatures into romantic heroes. The *Twilight Saga* and *The Vampire Diaries* not only reflect the degree of success that this type of narrative has had worldwide, but they also help analyse how ideology is articulated through the discourse of monstrosity and desire in our contemporary society. Blood is read as the epitome of the vampires' otherness and used to portray the dichotomy between good and evil, reinforcing particular behaviours and attitudes, while censoring others. Both narratives link the vampire's lust for blood in terms of current anxieties regarding violence and discuss on the breaking of boundaries between what is understood as human and monstrous, challenging these established categories. However, vampires have also been linked to themes of desire and sexuality and blood is once again used to portray that otherness and negotiate established assumptions, while also helping to draw the boundaries between the normal and the deviant and promoting a discourse of containment.

Key Words

Gothic, supernatural romance, young adult fiction, monster, *Twilight*, *The Vampire Diaries*, vampire, blood, desire, sexuality.

Vampires, as many other types of Gothic monsters, have always reflected the different anxieties present in each period. In fact, they have become "one of the key means in Western culture whereby unconscious desires and fears are symbolised"¹ but, as Nina Auerbach² (1995) explains, every generation has a way of understanding vampires and appropriating them. It is precisely their changeable nature that allows us to better understand the time they inhabit. More than ever before, our vampires, our monsters, "serve as a discourse and as representation of the change itself"³ that is taking place in our twenty-first century Western world. In the same way as *Dracula* reflected late Victorian England and the anxieties regarding transformation and modernisation, contemporary vampires also reflect the society they have been created in. Nowadays, vampires do not stand for the old folklore traditions that appeared in narratives such as Sheridan Le Fanu's *Carmilla* and many other stories circulating in the nineteenth century. They have evolved and must be inscribed within popular culture, which now plays an important cultural, economic and also ideological role. As Stacey Abbott demonstrates, the vampire "is shaped both by the challenging world into which it emerges as well as by the medium through which it is represented"⁴ and, therefore, the influence of the television and the cinema in our contemporary Western society should not be overlooked.

This is particularly important in the case of one of the most influential vampire narratives of the twenty-first century, Stephenie Meyer's *Twilight Saga*. Since the first novel

appeared in 2005, this series has enjoyed unprecedented success and when Summit Entertainment adapted the first book into a motion picture in 2008, the so-called “*Twilight* phenomenon”, went viral, grossing millions of dollars in revenues. Despite the criticism raised by many of its detractors who complain about the ideological and religious implications of Meyer’s narrative, the success and appeal of the saga is undeniable and has contributed to a change in the perception of vampires, who have now adapted to the new century. As a consequence of the huge popularity of this type of young adult fiction, the creation of similar products has been promoted in an attempt to capitalize on the *Twilight* success. This is the case of *The Vampire Diaries*, which premiered in September 2009, only a year after the first of Meyer’s film adaptations appeared on screen. Based on L. J. Smith’s series of novels written in the 1990s, Kevin Williamson and Julie Plec developed this TV show for the American TV channel CW with tremendous success. Both narratives, which are inscribed in the supernatural romance genre, discuss similar issues and are a perfect example to analyse how monstrosity and desire are articulated. By analysing how blood, sexuality and restraint are portrayed in both texts, I will try to explain not only how “vampires blend into the changing cultures they inhabit”⁵ but also how they create particular ideological constructions that are offered to their audience as something natural “rather than part of a system of belief that a culture produces in order to function in a particular way”⁶.

Since the second half of the twentieth century, there has been a shift in many vampire narratives that has transformed how the story is told. By changing the perspective from the human victims –as seen in *Dracula*, where we hear the story from the different letters and documents the characters exchange– to the vampire’s own narrative voice –as in the case of Anne Rice’s *Vampire Chronicles*–, a new perception of these supernatural creatures has appeared and they are now regarded as sympathetic characters, as “a sex object and romantic hero”.⁷ This transformation has been read in two different ways. Some critics link it to “notions of rebellious outsiderdom”⁸ and understand these “morally ambiguous, sympathetic vampires [...] as a source of empathy and identification”⁹ but others understand this change as a sign of the vampire’s domestication and the need to sanitize them so that they can become “a plausible hero”.¹⁰ In this new type of narrative, which includes the supernatural romance, “the relationship between the vampire and its human ‘victim’ is pivotal”¹¹ as it will be seen in the two narratives studied. They will exemplify the change “from being creatures ruled solely by instinct and blood-lust, to complex beings with an inner life”¹² that are no longer isolated but try to mainstream, highlighting the shift that vampires have undergone since the earliest narratives in the late nineteenth century to their first introduction to the cinema and later to the television when they became part of the popular culture and appropriated by the entertainment industry.

Traditionally, the vampire’s nature was linked to animals. They were regarded as predators who hunted down their human prey and, therefore, those narratives epitomized the dichotomy of good versus evil and helped establish the boundaries between humanity and monstrosity. One of the most commonly accepted traits of the vampire lore is their need for blood and it is precisely this thirst that links them to danger and violence, turning them into monsters. This articulation of the moral debate on virtue versus wickedness has been repeated in the vampire narratives since the nineteenth century. However, it is in the mid-twentieth century when the opposition between human and monster has been replaced and the traditional division of good human and bad vampire has been renegotiated. Now, “the traditionally “othered” vampire, is no longer entirely monstrous [...] he is in fact a most desirable romantic hero.”¹³ This is the case of Anne Rice’s first novel *Interview with the Vampire*, where we meet the vampire Louis whose refusal to drink human blood “marks him as suffering and as deserving of our sympathy”¹⁴ and, on the other side, we are presented with Lestat a blood-thirsty and cruel vampire who becomes the villain in the story. The same dual depiction of vampires, stressing the traditional dichotomy of good versus evil, appears

in the *Twilight Saga* and *The Vampire Diaries*, with Edward Cullen and Stefan Salvatore as the stereotypical repentant heroes in a quest for redemption.

However, despite this apparent domestication and their transformation into heroic figures, there is still an element of danger inherent to every vampire that intrinsically links them to their monstrous nature, and that is their need for blood. It is precisely here where these narratives present the taboos, where it becomes clear that they can never be completely dissociated from “the *Other*, danger, desire, predatory instincts, and an obscure side of the human psyche.”¹⁵ The role of the vampire, as that of other monsters, is to “construct the politics of the 'normal'.”¹⁶ Therefore, their portrayal in these narratives, this dichotomy between virtuous and evil vampires, is constructed in ideological terms “pointing to these lines that must not be crossed.”¹⁷ Blood here becomes a discourse of containment, of censuring particular attitudes. In their drinking of blood, vampires are transgressing certain limits so they must be portrayed as monsters. As Damon Salvatore explains “we’re predators, not puppies,”¹⁸ positioning himself in the traditional depiction of vampires as the dangerous other and humans as the victims. However, in supernatural romance not all vampires behave similarly; there are some who choose not to drink human blood and it is in this inner fight against their animal desires that they are articulated as sympathetic creatures, opening a debate on traditional categories and the relevance of these dichotomies in our contemporary society.

Blood becomes a discourse that negotiates established assumptions but also helps to draw boundaries. Although it has the power to transform humans into vampires, it is read differently in each narrative. In *Twilight*, the link between sexuality, blood and death is made clear by presenting their drinking from humans in terms of poison. Blood is equated with venom and associated to an extremely painful experience, whether it is because the human has been attacked by a vampire or because they are being transformed. This link makes it clear that the narrative is trying to present those attitudes as unnatural, as something negative. It articulates the discourse around this idea of not trespassing borders and promotes restraint from those behaviours that are here clearly censured to its audience. In the saga, the Cullens’ otherness is doubled since they are not only different because they are vampires but, in their own world, they are a minority because they do not feed on humans. But this double outsiderdom is read as something positive. As Susannah Clements explains, one of the most important choices the Cullens have to make is whether they want to feed on humans, whether they choose to be killers or not. As Edward explains to Bella: “we call ourselves vegetarians, our little inside joke.”¹⁹ But it is their personal choice and, as the audience soon learns, it is a difficult promise to keep since their desire for human blood is very powerful. In fact, we are constantly reminded of Edward’s almost uncontrollable need when he is with Bella, an urge that, as in many other similar narratives, is presented as an addiction. He feels “guilt and torment”²⁰ because of his monstrous desire for Bella’s blood and is constantly fighting it because he loves her and does not wish to harm her in any way. The narrative’s emphasis on Edward’s strong will and his decision not to give in to his basic instincts as well as his repentance from his past sins makes him “a suitable romantic partner,”²¹ the perfect hero for the story. Edward’s sacrifice and choice of lifestyle is rewarded with love and allows him “to participate in more human activities like family and human bonding”²² whereas those who decide to continue feeding on humans, such as Victoria and James, are punished. Although this ending is representative of the genre the novel and the films are inscribed in, the ideological implications should not be overlooked since it promotes particular values on its audience and modulates a particular perception of reality: Edward’s following the established rules and mainstreaming is rewarded and these accepted behaviours are reinforced by stressing that in their breaking of the rules, other vampires are defeated and eventually die because of their sins.

In *The Vampire Diaries* a similar depiction is presented and the element of danger in the vampires' nature is emphasised. The potential menace of the vampire's thirst for blood is clearly stated in the first episode of the series when we witness how two humans are violently and even playfully killed by a vampire, whom we will soon learn is Damon, one of the Salvatore brothers. But restraint is once again highlighted in this TV series as it is in the *Twilight* films and becomes central in characters such as Stefan who chooses to drink only animal blood. As he explains to Elena, he is different from other vampires: "I don't drink human blood. That's not how I choose to survive, but Damon does."²³ The narrative focuses on his love for Elena and his need to be good for her. However, as in the case of Edward, Stefan's need for human blood is regarded as an addiction. Whenever he succumbs to temptation he becomes a monster, a ruthless killer known as "the Ripper." This duality, typical of the Gothic fiction, is present when Elena first sees him feed on human blood – "you were like this other person"²⁴ – and is repeated in all the different seasons, highlighting Stefan's struggle, but also echoing similar supernatural romance fictions where the vampire is portrayed as "a lonely figure striving endlessly for redemption by actively do good in the world."²⁵ In this sense, Stefan's quest requires of many sacrifices. He must struggle between his instincts and his love for Elena but he also needs to redeem himself by trying to actively help others and compensate for all the death and pain he caused in the past. *The Vampire Diaries* discusses, then, the question of restraint in a similar fashion as *Twilight* does, particularly in the character of Stefan but also in his brother Damon, who soon after he arrives at Mystic Falls and meets Elena is willing to change for her, to stop killing and blend in with the community, becoming –as his brother– a romantic hero himself. Once again, "control of addictive traits,"²⁶ of the drinking of blood, is vital for vampires who want to mainstream and become less monstrous and this restraint is rewarded with love, with happy endings.

It is also important to point out that, unlike *Twilight*, *The Vampire Diaries* does not link the drinking of human blood with wickedness. It is not regarded as something intrinsically negative and, in fact, the TV series provides a different option apart from drinking from humans or animals –using packed blood. In this sense, it turns vampirism into something similar to an illness. Drinking that blood offers life support without the risks of biting a human and losing control. In *Twilight*, vampires always kill when they feed but this is not the case for *The Vampire Diaries*. Therefore, it is not drinking blood that is censured, but the act of killing humans and the violence that is part of that feeding. The monstrous aspect of vampirism is reflected in their attack on humans but, as *The Vampire Diaries* proves, it is not only vampires who become monsters but also humans. The shedding of blood is not only on behalf of the vampires but also the humans arriving at or living in Mystic Falls. In season five we learn how Damon was subjected to torture for years by some human doctors. These attitudes reflect how boundaries in contemporary narratives are not so clear. As Sue Chaplin suggests, there is a tension "between what counts as human and what counts as monstrous, inhuman or subhuman; the dividing line between humanity and its monstrous 'other' is rarely secure"²⁷ and now humans can appear as more monstrous than vampires themselves. As Mary Bridgeman suggests, this type of description manifests "an anxiety about the propensity towards violence in an increasingly complex world of untenable yet indestructible categories of difference."²⁸

However, one of the characteristics of this TV series is associating blood not only with death but also life. Whereas *Twilight* only regarded blood as a poisonous substance, *The Vampire Diaries* stresses its almost mythical status as provider of life. In the same sense, Renfield stated that "the blood is the life"²⁹ in Bram Stoker's *Dracula*, the healing properties of blood in the TV series are clear from the very beginning, thus, blurring the boundaries not only between life and death but also between what it is to be human and vampire. This particular characteristic of the blood raises once again the question of what it is to be a

monster. In a community where humans can act as violently as vampires, blood is not always linked to something negative but can act as a powerful tool to restore order and fight evil. Vampires are, therefore, not only death bringers but also the heroes who can fight injustice and heal those who have been unjustly harmed.

As it has been explained, blood is used in both narratives to articulate the discourse of the monstrous, but it can also be read in terms of desire and sexuality; since the act of biting a human is “a fundamentally intimate one, and it involves a certain kind of penetration.”³⁰ Vampires have always represented what is forbidden but, at the same time, desired. They mark the boundaries between the acceptable and the deviant, they are constructed as a discourse, “continually linked to forbidden practices, in order to normalize and to enforce”³¹ particular attitudes and behaviours. The two narratives explore the drinking of blood and its link to sexuality from the perspective of young adult fiction. Therefore, they will have a paramount importance in the way teenagers perceive this issue and contribute to the shaping of ideologies, promoting particular views that are obviously charged ideologically.

The drinking of blood has always epitomized sexuality and the limits that must not be surpassed. These erotic connotations have been clear since Bram Stoker’s *Dracula* when the female vampires that the Count has in his castle approach Jonathan Harker and we are told how he longs for them to bite his neck:

I could feel the soft, shivering touch of the lips on the supersensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in languorous ecstasy and waited –waited with beating heart.³²

But how is this sensuality associated with the vampire depicted more than a century after the publication of this novel? In *Dracula*, vampires are punished. They are the villains of the story and they must be killed before order can be restored. Lucy, for example, epitomizes that uncontrolled lust and thirst for blood, that dangerous female sexuality, so she must be killed. But it must be remembered that the supernatural romance has turned the vampire into the hero of the story. It has domesticated the monster and, in fact, “with the beautifying, humanizing, and secularizing of the vampire has come a change in its cultural status”³³ and now the vampire “has transcended its fearsome traits to become a loving husband, father, and contributing community member.”³⁴

In Meyer’s narrative, the treatment of sensuality and blood is directly linked and carries negative connotations. Both elements are placed at the same level; they are understood as forbidden pleasures, as a kind of sin. In fact, the first books remind us of the “old-fashioned romance with lots of talk and little touch.”³⁵ However, this does not mean that Meyer’s novels were placed out of their own time. Differences from narratives in previous centuries can be perceived, particularly in the fact that Bella, as other heroines in this type of young adult fiction, accepts her own sexuality. As Gaïane Hanser explains, there are many examples in the last years where this change can be perceived. Although Buffy in *Buffy the Vampire Slayer* or Sookie in *True Blood* were virgins at the beginning of the series, they “gradually embrace their sexual drives.”³⁶ The same happens with Bella in the first novel/film, who acknowledges that it makes her feel powerful to be desired and does not deny her sexual impulses. She offers Edward her blood, asking him repeatedly to bite her and transform her into a vampire. He not only refuses to drink Bella’s blood, but also to have sexual intercourse with her. Surprisingly, in this narrative, it is the man who chooses chastity and refuses to drink her blood, something he perceives as an extremely intimate and dangerous situation. Edward’s refusal is linked to his refusal to act as a monster driven by his vampire instincts and emphasises the value of restraint in the narrative, reinforcing his status

as the hero of the story. Only after Bella marries him does Edward comply with her request and sexual intercourse and the drinking of blood become part of their lives as vampires. Some scholars have argued that, in doing so, Edward “subverts typical power dynamics”³⁷ but the double meaning of this attitude cannot be overlooked since it can also be read as “a masculine attempt to control a woman’s sexuality.”³⁸

Whereas *Twilight* promotes abstinence before marriage and offers its audience a message of the value of “love, commitment, and restraint,”³⁹ *The Vampire Diaries*, where the Mormon religious ideas are not present, follows the trend of other contemporary teen TV series where sexual relations appear as an integral part in the characters’ lives. Although here, it is also linked to the drinking of blood, which is presented with sexual connotations. However, like other similar narratives, the vampire’s attractiveness and their biting of humans “gives shape to deep-seated anxieties and tabooed desires,”⁴⁰ with the “penetrating teeth set in the softness of the mouth, the vampire mouth problematizes any easy distinctions between the masculine and the feminine.”⁴¹ However, in the case of *Twilight* and *The Vampire Diaries*, this problematic representation is avoided by presenting only heterosexual relationships, something that does not happen in other contemporary narratives such as *Buffy the Vampire Slayer* or *True Blood* where homosexual relations are also portrayed. Traditional heterosexual relations are the norm and, in fact, *The Vampire Diaries* avoids any controversy by presenting the drinking of blood as a sensuous activity only when done on the opposite sex. Also, the sharing of blood between vampires that appears in the TV series is charged with erotic connotations but is always presented between a man and a woman. When Elena is transformed into a vampire and cannot drink animal blood like some other characters do, Damon offers her his own blood.

Damon: You’re a new vampire, Elena. You need warm blood from the vein. Maybe this will do the trick. Or not, but just don’t tell Stefan.

Elena: Why not?

Damon: Because blood sharing is kind of personal.

Elena: What do you mean it’s personal?

Damon: Just drink.⁴²

The scene continues with Elena drinking Damon’s blood while he caresses her hair and both embrace enjoying, what is presented as, an intimate shared pleasure. Vampirism is, therefore, clearly linked to “a heightened sexuality”⁴³ but it is always presented within the limits of this type of teen-oriented narrative and in clear opposition to other TV series, such as *True Blood*, where sex and vampirism are more openly portrayed and promiscuity and sexual desire are clearly linked to vampires. The discourse of desire and blood is now openly presented in television and the cinema taking the vampire to the twenty-first century when sexuality is openly discussed as part of teenagers’ everyday life. However, it should not be forgotten that this discourse of desire is only acceptable in terms of heterosexual relations and neither *The Vampire Diaries* nor *Twilight* offer alternative models of relations only those inscribed in the tradition of romantic love.

As it has been explained, blood has always been a crucial element in the depiction of vampires since it has been used to articulate different discourses in different periods. In the twenty-first century, the emergence of the supernatural romance, aimed at a young adult audience, has presented the vampire in terms of the hero of the story. But, despite this recent domestication, it still remains a monstrous figure and potentially deadly. Vampires’ need for blood stresses our fears about violent and monstrous behaviours present in our contemporary society and reflect the anxieties provoked by the breaking of traditional structures that are no longer valid in this new century and the blurring of categories such as good and evil, human and monster. Vampires and their thirst continue to have a symbolic status as representatives

of tabooed desires and censured behaviours as both the *Twilight Saga* and *The Vampire Diaries* prove. But it must not be forgotten that both narratives also contribute to containing alternative discourses and promoting particular ideological views. Stephenie Meyer's books cannot be distanced from her Mormon beliefs and *The Vampire Diaries* is clearly a product marketed after the *Twilight* success in 2008 and controlled by the American TV network CW, whose main interest is profitability and, therefore, it tries to avoid any controversy. However, vampires' potential for subversion, their liminality, always asks us "to reevaluate our cultural assumptions"⁴⁴ and leave open the debate on monstrosity and desire, on new interpretations and constructions of reality.

Notes

¹ Sue Chaplin, *Gothic Literature. Texts, Contexts, Connections* (London: York Press, 2011), 22.

² Nina Auerbach, *Our Vampires, Ourselves* (Chicago: The University of Chicago Press, 1995).

³ Marina Levina and Diem-Tui T. Bui, *Monster Culture in the 21st century. A Reader* (London: Bloomsbury, 2013), 2.

⁴ Stacey Abbot, *Celluloid Vampires. Life After Death in the Modern World* (Austin: University of Texas Press, 2007), 10-11.

⁵ Auerbach, *Our Vampires, Ourselves*, 6.

⁶ Marita Sturken and Lisa Cartwright, *Practices of looking. An Introduction to Visual Culture* (Oxford: Oxford University Press, 2003), 21-22.

⁷ Susannah Clements, *The Vampire Defanged. How the Embodiment of Evil Became a Romantic Hero* (Grand Rapids: Brazos Press, 2011), 2.

⁸ Milly Williamson, *The Lure of the Vampire. Gender, Fiction and Fandom from Bram Stoker to Buffy* (London: Wallflower Press, 2005), 31.

⁹ *Ibid.*, 29.

¹⁰ Clements, *The Vampire Defanged. How the Embodiment of Evil Became a Romantic Hero*, 149.

¹¹ Milly Williamson, *The Lure of the Vampire. Gender, Fiction and Fandom from Bram Stoker to Buffy* (London: Wallflower Press, 2005), 35.

¹² Emma Somogyi and Mark David Ryan, "Mainstream Monsters," in *The Twilight Saga. Exploring the Global Phenomenon*, ed. by Claudia Bucciferro (Lanham: The Scarecrow Press, 2014), 202.

¹³ Mary Bridgeman, "Forged in Love and Death: Problematic Subjects in *The Vampire Diaries*," *The Journal of Popular Culture*, vol. 46, No. 1 (2013): 14.

¹⁴ Williamson, *The Lure of the Vampire. Gender, Fiction and Fandom from Bram Stoker to Buffy*, 42.

¹⁵ Claudia Bucciferro, "Mythic Themes, Archetypes, and Metaphors: The Foundations of *Twilight*'s Cross-Cultural Appeal," in *The Twilight Saga. Exploring the Global Phenomenon*, ed. by Claudia Bucciferro, (Lanham: The Scarecrow Press, 2014), 20.

¹⁶ David Punter and Glennis Byron, *The Gothic* (Malden: Blackwell Publishing, 2007), 263.

¹⁷ *Ibid.*

¹⁸ *The Vampire Diaries*. Season 3. Episode 17.

¹⁹ Stephenie Meyer, *Twilight* (New York: Hachette Book Group, 2005), 188.

²⁰ Clements, *The Vampire Defanged. How the Embodiment of Evil Became a Romantic Hero*, 109.

²¹ *Ibid.*, 143.

²² *Ibid.*, 109.

- ²³ *The Vampire Diaries*. Season 1. Episode 6.
- ²⁴ *The Vampire Diaries*. Season 1. Episode 17.
- ²⁵ Clements, *The Vampire Defanged. How the Embodiment of Evil Became a Romantic Hero*, 143.
- ²⁶ Somogyi and Ryan, "Mainstream Monsters," 208.
- ²⁷ Chaplin, *Gothic Literature. Texts, Contexts, Connections*, 27.
- ²⁸ Bridgeman, "Forged in Love and Death: Problematic Subjects in *The Vampire Diaries*," 17.
- ²⁹ Bram Stoker, *Bram Stoker Dracula. A Norton Critical Edition*, ed. by N. Auerbach et al. (New York: W. W. Norton & Company, 1997), 130.
- ³⁰ Clements, *The Vampire Defanged. How the Embodiment of Evil Became a Romantic Hero*, 6.
- ³¹ Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)," in *Monster Theory. Reading Culture*, ed. by J. J. Cohen, (Minneapolis: University of Minnesota Press, 1996), 16.
- ³² Bram Stoker, *Bram Stoker Dracula. A Norton Critical Edition*, ed. by N. Auerbach et al. (New York: W. W. Norton & Company, 1997), 42.
- ³³ Somogyi and Ryan, "Mainstream Monsters," 209.
- ³⁴ *Ibid.*
- ³⁵ Claudia Bucciferro, "Mythic Themes, Archetypes, and Metaphors: The Foundations of *Twilight's* Cross-Cultural Appeal," 18.
- ³⁶ Gaïane Hanser, "Isabella Swan: A Twenty-First-Century Victorian Heroine?" in *The Twilight Saga. Exploring the Global Phenomenon*, ed. by C. Bucciferro, (Lanham: The Scarecrow Press, 2014), 132.
- ³⁷ Claudia Bucciferro, "Mythic Themes, Archetypes, and Metaphors: The Foundations of *Twilight's* Cross-Cultural Appeal," 18.
- ³⁸ *Ibid.*
- ³⁹ *Ibid.*, 22.
- ⁴⁰ Somogyi and Ryan, "Mainstream Monsters," 203.
- ⁴¹ *Ibid.*, 270.
- ⁴² (*The Vampire Diaries*. Season 4. Episode 2)
- ⁴³ Somogyi and Ryan, "Mainstream Monsters," 207.
- ⁴⁴ Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)," 20.

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