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**The Evolution of Vampirism throughout American Gothic Fiction:
A Case Study Stephen King's *Doctor Sleep***

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Requirements for the Degree of Master in Literature and Civilisation

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Dedication

A special feeling of gratitude to my loving parents, my lovely wife whose words of encouragement and push for tenacity still ring in my ears.

To my beloved sister who left us recently.

Said BOUHAFARA

Dedication

This thesis is dedicated to:

The sake of Allah, my Creator and my Master,

My great teacher and messenger, Mohammed (May Allah bless

and grant him), who taught us the purpose of life,

My great parents, who never stop giving of themselves in countless ways, and

All the people in my life who touch my heart.

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Abstract

The theme of our dissertation is "The Evolution of Vampirism throughout American Gothic fiction. A case study: Stephen King's Doctor Sleep.". Our aim in this dissertation is to study the evolution of the vampire representation and depict the shifts and changes while making a gothic feminist reading of the novel. Furthermore, this theory aims at acknowledging the situation of women, in which social aspects were held in the chain of events. The author lived and witnessed the different waves of feminism. Thus, the content of the work leads us to discover a major evolution even if he is a male gothic.

In our study, we will concentrate on the portrayal of femininity by examining characteristics of female gothic in it and gender role through time. In order to do this, "Gothic Feminism" is the most suitable theory, which will help us to discover the existence of feminist ideas in a novel written by a male figure in the modern era. In addition, this work helped us to draw our attention to the way women faced their awkward conditions of their times.

Our real aim is to prove that there are changes in the representation of vampires and the image they convey in gothic literature, which is in constant evolution.

Our research paper is divided into two chapters. The first chapter will be devoted to the introduction of the major concepts in the theoretical part by providing definitions to terms such as: Vampirism, Vampires, Gothic, Feminism and "Gothic Feminism" for understanding our works. The second chapter will be a contextual and textual analysis of both the evolution of the vampire figure and the selected novel, and this will be achieved through the introduction of the author's biography. In the analysis, we apply the traditional gothic elements and Gothic feminism as a theory on it in order to spot the changes.

Résumé

Le but de ce travail est d'étudier l'évolution de l'expression des vampires et d'expliquer les changements tout en adoptant une lecture gothique féministe du roman. Cette théorie vise également à reconnaître la situation des femmes dans laquelle différents aspects sociaux se sont produits dans la chaîne des incidents. L'auteur a été témoin des différentes vagues du féminisme vivant. Par conséquent, le contenu de l'ouvrage est de découvrir des évolutions importantes même dans les polices gothiques masculines.

Cette étude se concentre sur l'expression de la féminité en étudiant les caractéristiques du style gothique féminin et le rôle du genre au fil du temps. À cette fin, le « féminisme gothique » est la théorie la plus appropriée pour aider à découvrir l'existence d'idées féministes dans la fiction masculine contemporaine.

Ce travail attire également notre attention sur la façon dont les femmes faisaient face aux situations difficiles de l'époque.

Notre véritable objectif est pour démontrer un changement dans la représentation des vampires et les images qu'ils véhiculent dans la littérature gothique en constante évolution.

ملخص

يهدف هذا العمل الى دراسة تطور مفهوم مصاص الدماء في الخيال القوطي الأمريكي، رواية " Stephen King Doctor Sleep : " أنموذجاً، والهدف هو دراسة تطور تمثيل مصاصي الدماء وتصوير التحولات والتغييرات وفق قراءة نسوية قوطية للرواية. حيث تهدف هذه النظرية إلى التعرف على وضع المرأة، وتم عقد جوانب اجتماعية مختلفة في سلسلة الأحداث. عاصر الكاتب وشهد موجات النسوية المختلفة. ما يقودنا محتوى العمل إلى اكتشاف تطور كبير حتى لو كان ذكراً قوطياً. في دراستنا سوف نعالج تصوير المساواة بين الجنسين من خلال فحص خصائص الأنثى القوطية فيها ودور النوع عبر الزمن، وأجل القيام بذلك، تعتبر "النسوية القوطية" النظرية الأنسب التي ستساعدنا على اكتشاف وجود الأفكار النسوية في رواية كتبتها شخصية ذكورية في العصر الحديث. بالإضافة إلى ذلك، ساعدنا هذا العمل في لفت انتباهنا إلى الطريقة التي واجهت بها النساء الظروف الصعبة في عصرهن لأن هدفنا الحقيقي هو إثبات وجود تغييرات في تمثيل مصاصي الدماء والصورة التي ينقلونها في الأدب القوطي، والتي هي في تطور مستمر. انقسم هذا العمل إلى فصلين: أول يخصص للتصور المفاهيمي النظري من خلال تقديم مصطلحات الدراسة مثل: مص الدماء، مصاصي الدماء، القوطية، النسوية و"النسوية القوطية"؛ وثان عبارة عن تحليل نصي وسياقي لكل من تطور شخصية مصاص الدماء والرواية المختارة كإسقاط ميداني، ما سيتم تحقيقه عبر تقديم السيرة الذاتية للمؤلف، وتطبيق المعايير القوطية التقليدية والنسوية في التحليل كمنطلق لتحديد التغييرات.

Table of contents

	Page
Dedication	i
Acknowledgments	ii
Abstract	iii
Résumé	iv
ملخص	v
Table of contents	vi
Introduction	1
Chapter One : Synopsis of Vampirism in Gothic Literature	4
1 American Romanticism	4
1.1 The Gothic	5
1.2 The Main Characteristics of Gothic Fiction	6
1.2.1 Supernatural	6
1.2.4 Damsel in Distress	9
1.2.5 Emphasis on Sexuality	10
1.2.6 Psychological Trauma and Mental Disorders	11
1.2.7 Metonymy of Sadness and Horror	12
2 Vampirism	12
2.1 Vampire Common Characteristics	13
2.2 Vampires	15
3 Feminism	17
3.1 Historical Development of Feminist Movement	18
3.2 Gothic Feminism	19
Chapter Two : The variance of vampires in literature and king's doctor sleep	23
1. The Vampire in Folklore	23
2. Vampire in Literature	25
3. The Differences between the Old and the New Vampire	28
3.1 The First Major Vampire Archetype	30
3.1.1 Character Traits	31
3.1.2 Abilities and Limitations in Bram Stoker's Novel	33
3.1.3 Gender and Vampires	34
3.2 The Sympathetic Vampire: The improved one	35
3.2.1 Character Traits	37
3.2.2 Abilities and Limitations	41
3.2.3 Gender and Vampires	42
4. Overview about the novel and basic gothic elements	43
4.1 Mystery and Horror	45
4.2 The plot	45
5. Analysis of Themes and Characters through the Light of Gothic Feminism	47
Conclusion	52
Bibliography	53

Introduction

Literature, as a fine and sensitive work of art, enables the human genius abilities to arouse and manifest the deepest feelings as well as the darkest ones. In a world where the realm of nature overrule everything, mysterious and ancient creatures have always been the central topic of gothic writers and one of the Alphas is the vampire that intrigued many of them. Romanticism is a trend that first appeared in Europe in the 18th century, and it reached England in 1798 with the publication of Wordsworth's and Coleridge's Lyrical Ballads Milen, 2009. In the United States, this movement began in 1820 after the age of reason and revolutionary thought.

This movement brought the liberation of imagination to literature, allowing writers and poets to freely express their thoughts and use imagined scenes and events in literary works. It also valued the personality of the writer or the role he used, so in the Romantic period, the writer began to use the pronoun "I" (Rajan and Wright). This aspect has led many romantic writers to isolate themselves from the surrounding society, discover their inner selves and express their feelings in literary works. The feature of isolation is also considered to be one of the characteristics of the Romantic movement; this isolation forces the author to discover the beauty of nature and its role in human life (Brian 22). The natural aspects, for the romantics are a bridge that transcends the real world to the realm of metaphysics and the supernatural, where the glory of God can be seen and understood (Brian 26).

However, during the period of Romantic literature, another seed movement emerged in both countries, namely American Gothic Literature or Dark Romanticism.

Gothic literature is the dark side of the Romantic Movement because it focuses on the sinful side of humankind, coupled with the use of imagination to express the existence of God in the normal material world. In addition, Gothic literary works, especially American literary ones, or those called "anti-transcendentalists", portray the spiritual world as a less beautiful

and peaceful field. Instead, they show the evil seeds that humans can carry, and the invisible world can be terrible and ugly (Milen 12).

In this movement, many writers and poets are known for their inner thoughts and strong use of the imagination of the two countries (Milen17). In the English Gothic literature, and unlike Wordsworth who pictures the beauty of humans and nature, Mary Wollstonecraft Shelley (1797-1851) is one of the famous prose writers in the English literature for her ghostly narration. *Frankenstein or The Modern Prometheus* (1818) is her major work, which deals with the gothic aspects, the changes of nature, isolation and the religious side (Milen 26). Shelley provides in this novel the relationship between her main two characters; the “creator” and the “creature”. She also uses their surrounding objects and the nature aspects in picturing this relation.

Religion is considered as an additional issue to study in England during that time besides politics and economic changes; even though Mary’s husband, Percy Shelley, is a known poet for his interest in the political aspect of the human life (Milen 76). Mary Shelley, however, shows her interest in the scientific aspect as an opened window that provides an insight into the religious side of the human life.

The aim of this research paper is to inspect this genre and give a thorough enlightenment about vampirism origin and its development while showing the importance of figures to convey messages, which is a technique proper to romanticism way before the others.

The Romantic Movement is known for its interest in religion as one of its main principles, but while reading any Gothic work that is a part of the Romantic Movement, the religious aspect is not that obvious and the image of the vampire is simply taken as the prominent anti-Christ icon of all time.

In this research work, the analytic method is the base of the study, and the work is divided into two main chapters. The first chapter discusses the historical background and main characteristics of vampirism in literature.

Whereas the second chapter deals with the evolution of vampire in literature and the shift from horror to fantasy taking one novel of the famous writer Stephen King as reference and some others where necessary.

Briefly, the present study would eventually facilitate understanding the use of themes as a way to convey messages and give a beautiful artistic scenery. In addition, we hope this research work would enlarge the knowledge that the students of literature should obtain about the aesthetic complexity of literary language.

Chapter One

Synopsis of Vampirism in Gothic Literature

Gothic novels provokes fear. Fear of the invisible or the unknown, fear of taboos or forbidden things, fear of "others" and fear of things other than "normal". There are many types of vampire-related fears in gothic novels. The basic role of vampires in the novel is the disruption of normal reality whereas human hunters restore normal life by eliminating the villain vampires. Vampire novels fall into the Gothic category of horror because of the usually disturbing violence committed by vampires. These stories are mysterious stories with clearly defined signs and symbols.

Yet two centuries later, a wide range of vampires changed from resurrected corpses without brains to empathic creatures with souls, and everything in between. These mythical creatures are so versatile, no wonder they have attracted our imagination for centuries.

1. American Romanticism

In the seventeenth century, the field of art began to transform from the imposing rationalism of the Enlightenment era. It started in Germany and the movement was called *Sturm und Drang* or Storm and Stress. The movement places great emphasis on extreme emotions and subjectivity. In this type of novels and poems, the protagonist is characterized by being carried away by the powerful forces of revenge and greed.

The literary works, which emerged, sought to elevate things that were natural and extremely real, especially experiences that were distressing, painful, and terrifying. The emphasis that the *Sturm und Drang* movement placed on an individual's emotional experiences helped pave the way for early Romanticism and later fostered an offshoot - Dark Romanticism, a branch propelled to great heights by the dark and foreboding tales of one notable American author – Edgar Allan Poe.

Romanticism centered its idea on Nature. Nature is the element around us, and at the same time draws attention to the element within us: human nature. “The movement placed great value on nature, making man’s association with nature an important aspect. Idealism also distinguished it, along with a desire to explain “the why rather than the how of reality” (Eigner 3). Romantics have incorporated the duality of nature into their works, which means that they celebrate ordinary and perceivable beauty, while leaving space to explore the invisible and overwhelming evil of nature. This juxtaposition of the duality of nature allows writers like Poe to articulate history under the premise of psychological transference, while blurring the boundaries with supernatural phenomena.

The main characteristics of the Romantic Movement is the advocacy of sublime and individualism. The sublime is an emotional experience an individual goes through when confronted by a situation, which seeks to inspire awe-inspiring terror within them, and becomes a way to also find beauty in something that may be regarded as otherwise frightening or unsavory. It placed an emphasis on emotions and assumed that strong emotion is a reliable source of aesthetic experience. The artist's imagination prevails over reason and is seen as a legitimate source of creative inspiration, while Romanticism celebrates the sublime inherent in human intentions.

Dark Romanticism is characterized by a preoccupation with emotions like apprehension, fear, and the grotesque aspect of imagination and it gave rise to the popularized sub-genre Gothic Literature in which it presents “the darker side of awareness... guilt, fear and madness... the uncomfortable sense of being in a fantasy world which is about to reveal secrets of the human personality” (Howard 3). H.P.

1.1 The Gothic

Before American writers became famous, the Gothic tradition was firmly established in Europe. By the 19th century, Edgar Allan Poe, Nathaniel Hawthorne, Washington Irving and Herman Melville used Gothic elements to a lesser extent. Edgar Allan Poe was the master of American gothic forms. The Gothic dimension of Poe's fictional world offered him a way to explore the human mind in extreme situations and so arrive at an essential truth. Poe's work caused a strong response. Critics either loved his work or they hated it.

Today, Poe is recognized as a master of poetry, an outstanding storyteller, and a profound explorer of the torture of the human soul. Howard Phillips Lovecraft highly praised Poe, believing that he was the first person to realize the potential of storytelling when it comes to psychological aspects. Lovecraft noted that Poe was the first to systematically design a structure that combines these elements to make readers feel a strong sense of fear. Perhaps the best thing Lovecraft said was how Poe took an objective artistic stance when writing his story: Poe was able to arouse fear among his readers, which was a tribute to his genius, not a comment on himself.

Edgar Allan Poe (Edgar Allan Poe) found these terrifying stories fascinating and weaved a world of psychological and emotional depravity. With such short stories as "*The Tell-Tale Heart*", "*The Black Cat*", "*Cask of Amontilado*" and "*Ligeia*", the notable author skillfully presents an in-depth analysis of the human will succumbing to the strange urge to maim and cause grievous harm. Poe singularly acknowledged it and gave it a confronting form in his stories. His characteristic interest in exploring the psychology of man, including the perverse and self-destructive nature of the conscious and subconscious mind, finds precedence in the darkest of all sub-genres to emerge from the Dark Romantic Movement.

1.2. The Main Characteristics of Gothic Fiction

Gothic fiction is unique and particular by the elements and characteristics that constitute its genre and whoever tries to describe it would certainly mention the dark side and supernatural amongst other features.

1.2.1 Supernatural

Supernatural creatures, monsters or events can often be found in Gothic literature. Allowing the abandonment of reason, the supernatural introduces unknown elements and exacerbates all fear and mystery.

Nonsense, my friend, sheer nonsense. I can look on anything I like. And I rather like looking in crucifixes in particular. “And what about the rumor about keyholes? That you can...become steam and go through them. [...] the story about stakes through the heart, ‘said the boy, his cheeks coloring slightly. The same ‘said the vampire.

Bull-shit, ‘he said, carefully articulating both syllables, so that the boy smiled. No magical power whatsoever. (Rice 27)

With this passage, Rice eliminates most of the superstition that surrounds vampires but not all. Her vampires do indeed sleep in coffins as superstition subscribes. Whereas Neville de Matheson believes that vampires do this only because they think it is necessary. It had never been proved necessary. When he found a person using a refrigerator as a coffin, his reaction was very interesting; when she saw the man lying in the enamel coffin, she could not help laughing; it seemed like a very interesting hiding place (Matheson, 21 years old). Rice's vampire seems to be superior to religion and superstition, while Matheson's vampire embraces her.

The use of supernatural phenomena in gothic stories began in *Otranto Castle*, or earlier some might argue in Shakespeare's *Hamlet*. In both texts, the protagonist is helped by ghosts. A recurring theme in many gothic novels. However, the supernatural is not always

embodied by true spirit or existence. In *The Udolpho Mysteries*, Radcliffe shows that true supernatural power is not necessary for a Gothic novel. In his novel, the supernatural is only implied by the protagonist himself. She believes that this castle is haunted by ghosts. However, throughout the story, the reader is very clear that the events he witnessed have a more natural explanation. For example, she believes that the sounds and images created by supernatural objects in one of the rooms are explained in the last chapter of the story:

At the mention of this, Emily trembled, and looked anxiously, remembering the spectacle she had herself witnessed there with Dorothee. 'I confess, madam, my heart did fail me, at that instant,' continued Ludovico, 'but a return of the noise drew my attention from the bed, and I then distinctly heard a sound, like that of a key, turning in a lock, but what surprised me more was, that I saw no door where the sound seemed to come from. In the next moment, however, the arras near the bed was slowly lifted, and a person appeared behind it, entering from a small door in the wall. (Radcliffe 631)

1.2.2 Archaic Setting

The tone is set by carefully choosing the physical location of a scene, as the atmosphere and environment directly contributed to the feeling of fear and uneasiness. The setting of the stories do not necessarily include these centuries old buildings. As Louise Weston and Josephine Ruggiero wrote in their 1978 article on Modern Gothic, "Many current Gothics take place in contemporary settings rather than in a "brooding castle" (648). These contemporary settings include abandoned warehouses, basements, libraries, theatres or even houses.

Anne Rice shelters vampires underneath a public theatre in *Interview with the Vampire*. Louise and Claudia, two of the main characters in her story, are invited to *The Théâtre des Vampires* (Rice 215).

Richard Matheson brought terror closer to home. In *"I Am a Legend"*, his character Neville lives in an ordinary house on Cimaron Street in downtown Los Angeles. When he was locked in this safe place, but he had nowhere to go, his fear was most serious at night. Matheson's description of spending the night in the house effectively turned this ordinary house into a Gothic nightmare.

In turn, sublime Gothic environments, composed mainly of magnificent and mysterious landscapes, usually surround Gothic buildings. Gothic landscapes range from lively valleys and flowery fields to wastelands, rugged mountains, and dangerous cliffs filled with storms and thunder. Once the sun goes down, the harmless landscape becomes extremely dangerous.

Gothic novels are filled with detailed descriptions of feelings, sounds, and smells, which set the tone for their stories. Radcliffe's novel is full of scenes depicting how his character's mood changes with the surrounding landscape.

He and Emily continued sunk in musing silence for some leagues, from which melancholy reverie Emily first awoke, and her young fancy, struck with the grandeur of the objects around, gradually, yielded to delightful impressions. [...]. And now, the way led to the lofty cliffs, from whence the landscape was seen extending in all its magnificence, Emily could not restrain her transport as she looked over the pine forest of the mountains upon the vast plains, that, enriched with woods, towns, blushing vines, and plantations of almonds, palms and olives, stretched along, till their various colors melted in distance into one harmonious hue, that seemed to unite earth with Heaven. (Radcliff 29)

1.2.3 Omens, Portents and Vision

Another key element of gothic novels is hereditary curses and prophecies. We find that the protagonist of the story struggles with the ancient hereditary curse, or suffers from an

ancient prophecy. The prophecies, omens and illusions of Gothic novels are intended to be a foreshadowing technique.

It is certainly related to the character of the novel, because gothic novels are characterized by visions, fortune telling, and signs. The protagonist regards them as disturbing dreams, or certain phenomena can be regarded as harbingers of upcoming events. For example, if the statue of the palace lord falls, his death can be predicted.

In modern fiction, a character might see something (a shadowy figure stabbing another shadowy figure) and think that was a dream. This might be thought as 'imitation vision' (Harris 79).

1.2.4 Damsel in Distress

Most of the heroines of gothic novels are in trouble. They are either imprisoned in abandoned castles or hunted by beasts or noble lords. Throughout the story, they faint, scream, cry, or are afraid.

Gothic novels, especially those written by female writers, depict a heroine who always faces terrible events. Robert argued;

As an appeal to the pathos and sympathy of the reader, the female character often encounters events that leave them fainting, terrifying, screaming and sobbing. A lonely pensive and oppressed heroine is often the central figure of the novel, so her suffering are even more pronounced and the focus of attention. The women suffer even more because they are abandoned, left alone either on purpose or by accident (112).

This means that women are oppressed in a patriarchal society where male dominance is greater than that of women. This is seen in Charlotte Perkins' "Yellow Wallpaper", one of the most influential novels of the 19th century, where the author expresses her pain through the protagonist.

1.2.5 Emphasis on Sexuality

Sex is another recurring theme in Gothic texts. Sexual desire, rape, forbidden love, passion, forced marriage, incest, necrophilia, and unconventional love seem to be the norm in Gothic novels (Van Gorp 17). Although early Gothic novels have been considered groundbreaking in their day in terms of the sexual threats their victims often suffered, adding immortal villains to the genre allowed later writers to explore further.

Early Gothic relationships are threatening, but deadly; Manfred de Walpole is preparing to marry Isabella, the future wife of his late son, even though Isabella is younger than Isabella, and he is still married to Hippolyta. Radcliffe's Montoni tried to force Emily to marry Morano, even if she fell in love with someone else. Bram Stoker added an immortal villain, adding new intensity to sexuality. After centuries of immoral behavior by men, Dracula allowed the Gothic women to fight back. Jonathan is attacked by three vampire women who try to seduce him and destroy his happiness and sanity. Although she is the first victim, once she becomes a vampire, Lucy becomes strong and becomes a sexual predator.

Lucy's eyes in form and color, but Lucy's eyes unclean and full of hell fire, instead of the pure, gentle orbs we knew. At that moment the remnant of my love passed into hate and loathing. Had she then to be killed, I could have done it with savage delight. As she looked, her eyes blazed with unholy light, and the face became wreathed with a voluptuous smile. [...]. She still advanced, however, and with a languorous, voluptuous grace, said, "Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!" (Stoker 240)

1.2.6 Psychological Trauma and Mental Disorders

Most characters in Gothic novels suffer from psychological trauma and mental disorders. For example, in Gothic novels, we will find contradictory male characters with

secrets of guilt and pasts. They have terrible nightmares or visions that portend the coming tragedy.

Additionally, the character's mental illness is sometimes due to his past sins or crimes. Although in many cases, the reasons are different. The character's psychological trauma eventually leads to a split personality and he becomes a threat to the people around him.

Gothic characters are often not at first glance. The protagonist often suffers due to an incorrect identity. They are orphans, runaways, liars, or deluded. There are two main types of characters in Gothic novels, good and evil. This distinction between characters seems more obvious in early Gothic novels, such as *Otranto Castle* or William Beckford's *Vathek*, but it becomes less obvious in more modern novels, such as *Vampire Interview* or its predecessor, which was more inspired by science fiction, *I am a legend*. Evil will always be the villain in the hunt for the dead girls in.

The villain is often attracted to the innocence of his victim, who in turn is attracted to all the mistakes of his persecutor (Van Gorp 19). Louise is fascinated with Lestat because he is dangerous to him. When Lestat turns Louise into a vampire as well this fascination changes.

You cannot understand. But before I died, Lestat was absolutely the most overwhelming experience I'd ever had. Your cigarette has become one long cylindrical ash. ||Oh!! The boy quickly ground the filter into the glass. —You mean that when the gap was closed between you, he lost his ... spell? he asked, his eyes fixed on the vampire his hands now producing a cigarette and match much more easily than before. —Yes, that's correct,|| said the vampire with obvious pleasure.(25-26)

1.2.7 Metonymy of Sadness and Horror

Metonymy is a subtype of metaphor in which something (such as rain) is used to represent other things such as pain. For example, the film industry likes to use metonymy as a quick abbreviation, which is why we often notice that it is raining at the funeral. Please note that the following metonymy of "doom and melancholy" hints at some mysterious, dangerous or supernatural elements.

2. Vampirism

According to Wiktionary, vampirism is the state of being a vampire, or the practices associated with vampires, in particular blood-drinking and the draining of a victim's life-force. [<https://en.wiktionary.org/wiki/vampirism>]

2.1 Vampire Common Characteristics

A 'vampire,' is a tall, dark, fine-looking man with glowing eyes, dressed in a fine black tuxedo. This image is the unspoiled representation of the traditional vampire, derived from actor Bela Lugosi in the 1931 classic film *Dracula*. Nevertheless, to understand how vampires are represented today, how and where the legend originated need to be reexamined. According to Susannah Clements, vampire folklore can go back to ancient cultures from all over the world, such as Hebrew, Greek, Roman, Indian, Chinese, Egyptian, and pre-Colombian.

[Jonathan] gazed at a tall, thin man, with a beaky nose and a black moustache and pointed beard (...) His face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal's. (Stoker 172)

Due to the wide range of vampire myths across cultures, it is difficult to sort out a universal set of vampire characteristics. However, there are two reoccurring characteristics, and that are usually sustained in contemporary vampire portrayals. Firstly, those vampires

drink human blood, and secondly, they are animated corpses that are not truly alive. From this point on, there are many distinctions of the vampire. How the Western world perceives and comprehends the vampire comes primarily from the folklore of southeastern Europe – specifically the Balkan and Slavic cultures. This is due to the influence of Bram Stoker, who pulled from many different traditions in writing *Dracula*, but concentrated on the history and culture of Transylvania when creating our traditional vampire.

Additional characteristics that come from southeastern European folklore that are common for our vampire is the vampire's fear of sunlight, hypnotic powers, the need to return to their native earth or grave during the day, and death by a wooden stake through the heart. They can also shape-shift into other animals, prominently a wolf or a bat. They also fear garlic and unable to cross running water. Eventually, the Catholic Church tradition was integrated into the early folklore. Christian elements, such as aversion to the cross and other holy objects, were added to the vampire myth. There quickly followed the connection between vampires and Satan or his demons.

“But can you never go out in sunlight?”

“I can yes, as long as I wear this.” She held up a small white hand and the moonlight shone on the lapis ring there. “But the sun tires me so much.” (Smith 68)

Vampires, witches, werewolves, and all types of mythological creatures were easily given the blame for any wicked event that did not have an understandable cause. Vampires were often the easy response to why bad things happened to good people. Villagers believed they had been cursed and sought answers among the recently deceased, venturing that the dead might be responsible and had come back from their graves with evil intent. Graves were then unearthed and examined. This is where surprised villagers often would confuse an ordinary decomposition process for a supernatural phenomenon. It is understandable that

people from previous centuries would assume that bodies decomposed immediately.

However, under the right conditions the decay might be delayed by weeks or even months.

This may have happened if the coffin was well sealed or if the body was buried during cooler seasons. These processes are well understood today by doctors and morticians, but medieval Europeans took these as signs that vampires were real and existed among them.

To prevent the “vampires” from causing additional harm, villagers would either stake suspected vampires in their graves or decapitate them. More, they would stuff the severed head’s mouth with garlic or a brick. These conducts were later replicated in popular fiction, depicting wooden stakes as a means of dispatching vampires. Another tradition worth mentioning is that vampires cannot enter a home unless formally invited in. This may have been a scary prompt against inviting unknown people into the house, and an early form of the modern “stranger danger” warning to children. In other words, the vampire legend today is a mixture of primitive beliefs, European folklore, and Christian influences.

2.2 Vampires

The stereotyped image of ‘vampire,’ is that of a tall, dark, handsome man with glowing eyes, dressed in a fine black tuxedo enclosed by a cloak might come readily to mind. This image is the perfect representation of the traditional vampire, derived from actor Bela Lugosi in the 1931 classic film *Dracula*. However, to understand how vampires are portrayed today, it is useful to examine how and where the legend originated.

According to Susannah Clements, vampire lore can be traced back to ancient cultures from all over the world, such as Hebrew, Greek, Roman, Indian, Chinese, Egyptian, and pre-Colombian. Each of these far-ranging cultures has its own version of myths and stories that feature blood-sucking or life-sucking demons, evil spirits with the power to animate dead bodies, and bat gods. Due to the wide range of vampire myths across cultures, it is difficult to come up with a universal set of vampire characteristics.

Nevertheless, there are two characteristics that are reoccurring, and that are usually sustained in contemporary vampire depictions. These are first, that vampires drink human blood, and second, that they are animated corpses that are not truly alive. From this point on, there are many variations of the vampire. How the Western world perceives and understands the vampire comes primarily from the folklore of southeastern Europe – specifically the Balkan and Slavic cultures. This is due to the influence of Bram Stoker, who pulled from a number of different traditions in writing *Dracula*, but focused on the history and culture of Transylvania when creating our traditional vampire. Clements claims that *Dracula* has been central to our understanding of vampires in the Western traditions and that our understanding of vampires is, therefore, heavily influenced by folklore from that region.

Additional characteristics that come from southeastern European folklore that are common for our vampire is the vampire's fear of sunlight, hypnotic powers, the need to return to their native earth or grave during the day, and death by a wooden stake through the heart. They can also shape-shift into other animals, prominently a wolf or a bat. Vampires are also known to be afraid of garlic and unable to cross running water. Eventually, the Catholic Church tradition was integrated into the early folklore. Christian elements, such as aversion to the cross and other holy objects, were added to the vampire myth. There quickly followed the connection between vampires and Satan or his demons. It is speculated that vampire stories were developed in part because of early peoples' inability to understand concepts such as decomposition, infection and premature burial. All kinds of epidemics has always burdened Mankind, or it would be loss of livestock or crops, uncontrollable weather, unexplainable deaths, insane behavior, or various forms of plague. For such incidences, there was a need to place blame and take retribution. As a result, vampires, witches, werewolves, and all types of mythological creatures were easily given the blame for any bad event that did not have an obvious cause.

Vampires were often the easy answer to why bad things happened to good people. Villagers believed they had been cursed and sought answers among the recently deceased, speculating that the dead might be responsible and had come back from their graves with evil intent. Graves were therefore unearthed and examined.

This is where surprised villagers often would confuse an ordinary decomposition process for a supernatural phenomenon. It is understandable that people from previous centuries would assume that bodies decomposed immediately. However, under the right circumstances the putrefaction might be delayed by weeks or even months. This may have happened if the coffin was well sealed or if the body was buried during cooler seasons. These processes are well understood today by doctors and morticians, but medieval Europeans took these as signs that vampires were real and existed among them.

To this respect, Dudley Wright (1914) speaks of a manuscript found in the church of St. Sophia at Thessalonica, which shows the power of the Church over the excommunicated bodies. It depicts four main points, which read:

- a. Whoever has been laid under any curse or received any injunction from his deceased parents that he has not fulfilled, after his death the forepart of his body remains entire;
- b. Whoever has been the object of any anathema appears yellow after death, and the fingers are shriveled;
- c. Whoever appears white has been excommunicated by the divine laws;
- d. Whoever appears black has been excommunicated by a bishop. (23).

3. Feminism

As a movement, feminism began as a response to degrading views of women and focused on women having the same privileges and rights as men. It reveals the autocratic system of a patriarchal society that allows women to be equal. The movement originated in

the struggle for women's rights that began in the late 18th century and changed with Mary Wollstonecraft's *Defense of Women's Rights* (1792). However, the feminist movement of the 20th century had a great influence on feminist thought. Feminism is a theory that aims to establish equality between men and women politically or economically. It focuses on analyzing gender inequality and the status of women's rights, interests, and issues that we see in literature. It particularly aims to understand the nature of gender inequality and focus on gender politics, power relations, and sexual behavior. The most famous theorists are Virginia Woolf, Simon de Beauvoir and Alan Showalter.

We can distinguish three feminist waves with many common goals and research on the impact of gender inequality and other oppressive systems such as race and class. However, there is no fixed definition of feminism. Rosalind Delmar, in her paper, 'What Is Feminism?' referred to 'the impossibility of constructing modern feminism as a simple unity in the present or of arriving at a shared feminist definition of feminism', because of the 'fragmentation of contemporary feminism' (Delmar 9).

Even compilers of feminist dictionaries are reluctant to define feminism. Maggie Humm, author of *The Dictionary of Feminist Theory*, said that it could only be 'misleading to offer precise definitions of feminism because the process of defining is to enlarge, not to close down, linguistic alternatives; it is to evoke difference and to call up experience' (Humm xiv).

3.1 Historical Development of Feminist Movement

History divided Feminism into three waves: The First Wave feminism began in the United Kingdom and United States of America as a period of activity from the nineteenth to the early twentieth century. It insisted upon the promotion of equal contraction, and other themes particularly, it focused on gaining female citizenship their rights.

The second wave of feminism has existed at the same time as the third wave of feminism since the beginning of the 1960s. It originated in civil rights and anti-war movements. It mainly focuses on suffrage and equality issues, and aims to end discrimination.

The emergence of the third wave of feminism is a response to the failure of the second wave and the backlash theory generated by the second wave of feminism. It started in the 1990s in the United States of America. It gets rid of the issue of sexual diversity by celebrating as a means of power among women of different races and colors.

This movement also emphasized middle and upper class white women. Another focus of this wave is "micro-politics" as a challenge to the second wave paradigm. By exposing what is good for women and what is bad for women, they use most structuralism as a means to explain gender and sexuality. However, with the emergence of the book "Gothic Feminism" published by Diane Long Hoeveler, a new concept of feminism emerged.

3.2 Gothic Feminism

This critical method attempts to analyze and study feminism in early English Gothic texts from the late 18th century to the mid-19th century. To this day, women have played an important role in the production of Gothic texts.

Gothic feminism is best illustrated in Hofler's *Gothic Feminism*. Professionalization of the genre From Charlotte Smith (Charlotte Smith) to Brontë (1998). In particular, when Hoeveler read 18th century Gothic novels like Ann Radcliffe and Clara Reeve, she applied the modern feminist concept of feminism. She realized that goth novelists were writing a kind of feminist novel that she called gothic feminism. Therefore, our ultimate goal in this section is to expand on the concept of "Gothic Feminism" in Diane Long Hoeveler's book. The principles and strategies given by Hoeveler in this book appear to us.

The term "Female Gothic" was first proposed by Ellen Moers in her 1966 work "*Literary Women*". She defined female Gothic as the work done by female writers in literary mode, and since the 18th century, we have called it Gothic (Moers 90). In her book "Gothic Feminism", Hoffer associates professional femininity with the texts of 18th century and 19th century Gothic works as a new criterion for understanding Gothic feminism.

In addition, Hoeveler's text provides a useful discussion of professional women in classical Gothic texts. According to her "professional femininity", it is "an educated posture, a disguise for docile, passive, wise passive and strictly controlled emotions" (xv). This means that even if women are portrayed as victims through passive actions such as silence, Hoeveler believes that condemning the patriarchal system is a feminist attitude. In particular, Hoeveler believes that female Gothic novels are not so simply understood, and considers it from the perspective of victim feminism.

The feminism of the victims is the maintenance of double standards for men. In addition, she added in the foreword, "a masquerade of obedience to gain power for one self is the point of professional femininity and the rhetoric of victim feminism on evolved out of the discourse system we now recognized as the female gothic" (xiv). In this regard, Hoeveler also pointed out in her preface that Naomi Wolf's views of victim feminism "fails to account for the historical evolution of the ideology as to understand the attitude rooted in gothic and melodrama tropes of female victimization (xiv).

In terms of female Gothic novels, it is not like Ellen Moers claims. It is just a story about "a persecuted heroine ...An absent mother and a threatening father where staples of the genre, which begged to be read as fantasy, wish fulfillment "(xiv).

Therefore, in his work "*Literary Woman*", Morse pointed out that "Gothic" is not so easy to express, but it is related to fear. In Gothic writings fantasy predominates over reality, the strange over the Commonplace, and the supernatural over the natural"(Mellor 90).

Thus, in the early works of eighteenth-century writers, fantasy is the main feature and Gothic transcends in In this sense, as the critic Hoffler argued in his preface, Gothic itself “is a form of feminism. In most gothic feminine novels, all the strategies like femininity, meekness, and victimization are always used from time to time. Furthermore, the women seen in such novels are helpless, "cannot bare their teeth in anything other than a smile"(xi).

It shows that women have no right to claim their rights because they are under male control. Hoeveler also claimed “this one particular type of feminine, labeled as “victim feminism”, by antifeminists and then critiqued by Wolf”(xi-xii). It exists in the literary tradition of women's gothic novels, and ‘Gothicism’ in itself a form of feminism (xi-xii), meaning that the sacrifice of a woman is a weapon that fights patriarchy. On the other hand, some critics believe that even in "Gothic Feminism", female goths have an "anti-feminist" purpose, which shows that female goths are always both dependent and passive. There are also some critics who do not understand Hoffler and think that his argument has no substantive significance, because his purpose is to make female Goths pretend to be victims of patriarchy in order to survive.

This discussion aims to portray gothic heroines as victims of male persecution and women as innocent, kind, and caring images. The best example of this femininity is Bazaar Masson in Charlotte Bronte's *Jane Eyre*.

Gothic Feminism shows that women are not equal to men, but there are exceptions to the rule. Women are even marginalized in society and are revealed as crazy and terrifying, just like Matthew Lewis' sensational novel *The Monk* (1796), which portrays all these ideas. Contrast with Ann Radcliff's novel *The Mysteries of Udolpho* (1794), where female Gothics are described as innocent, virtuous and silent. Because of all these images, Hoeveler hopes to show that the consciousness and writing of female writers is not only to entertain themselves, but also to let female readers understand the violence and injustice imposed on them in her

time. Hoeveler also points that any discussion of gothic, necessitate the use of the word "fantasy". Throughout this, she claims the dissatisfaction and anger of the female novelist of the women of their period. As a result, they write because they want to teach female readers how to react to their social conditions.

Three essential elements also have been taken into consideration in Hoeveler's work such as "Feminism", "Gender "and "Patriarchy "(xvii). They were equally problematic and open to critique from a variety of positions. The buried reality that lies not very far below the surface of the female gothic is the sense that middle-class women can only experience the male-identified patriarchal home as either a prison or an asylum. (Hoeveler 19).

To conclude, this theoretical chapter is like a short introduction to the entire paper, which provides a theoretical concept worth studying. It is very important because it is the corner stone of the present dissertation. In addition to gothic feminism, it also provided the meaning of keywords: gothic and vampirism, which gives the reader clearer ideas to understand the work. Because it is an outline that breaks down the development of the meaning of Gothic as a genre from the 18th century to the 20th century. As a final point, the theory of Gothic feminism will be a basic theory, because it will apply in the work of Stephen King even if he is a male writer, and through the introduction of Gothic Feminism, the work unveiled the complexion of Gothic feminism is what caused some reactions to male Gothic novels.

Chapter Two

The variance of vampires in literature and King's Doctor Sleep

For centuries, the legend of vampires has prevailed in the human world. The evolutionary character of this creature has had a significant impact on the reflection of human social norms and beliefs and their ability of vampires to continually reshape based on time period's values or morals is a key component of their enduring fascination with this creature.

1. The Vampire in Folklore

Vampires did not originate in literature despite having for a long time been prominent in it where a full genre is created today. In the preface to his book, *The Vampire: A Casebook*, Alan Dundes emphasizes this by stating that “the fact is that the vampire did not originate in literature or popular culture” (13).

In addition, According to J. Gordon Melton, “The vampire figure in folklore emerged as an answer to otherwise unsolvable problems within culture. It was seen as the cause of certain unexplainable evils, accounted for the appearance of some extraordinary occurrences within the society, and was often cited as the end product of immoral behavior” (445)

It is almost impossible to define when the main story of the undead is exposed, so the exact date of origin will not be a matter of discussion. However, the legend of vampires has existed in folklore for hundreds of years before being used as a literary figure. Although most continents have vampire folklore, the main focus here is on the legends that appeared in Eastern Europe. For instance, vampire tales in Greece first appeared as early as AD 40-120, describing demons that assume the body of a female (Beresford 20). The empusa, as this creature was first known, was described as a “fine bride,” one “of those beings whom the many regard as lamias or hobgoblins” (20).

Tracing the origin of vampires is not easy, but for Slavic vampires, Jan L. Perkowski "concluded that it originated in the Balkans" when "speculation about vampires evolved due to the clash between pre-Christian paganism and Christianity."

In Slavic beliefs, causes for vampirism included being brought into the world with a caul, teeth, or tail, being considered on specific days, "sporadic" passing, expulsion, and ill-advised entombment customs. Preventive measures, included setting a cross in the casket, setting blocks under the jaw to keep the body from eating the cover, nailing garments to final resting place dividers, placing sawdust in the casket (vampire stirs in the evening and should check each grain of sawdust, which takes up the whole evening, so he will bite the dust at first light) or puncturing the body with thistles or stakes. In the case of stakes, the overall thought was to penetrate through the vampire and into the ground beneath, nailing the body down.

Another prominent feature of Slavic vampire folklore is the superstition involved with animals. A person could be doomed to vampirism if an animal (most typically a dog or cat) jumped over the body. In addition, a bird (most importantly a bat) flying over the burial site was also a bad omen that could dispose an individual to vampirism (Barber 33).

Proof that a vampire was at work in the neighborhood included the death dairy cattle, sheep, family members, or neighbors, an unearthed body being in an exact state with new development of the fingernails or hair, a body ballooned like a drum, or blood on the mouth combined with a bronzed composition.

Vampires, as other Slavic amazing beasts, feared garlic and enjoyed counting grain and sawdust, and so they could be eliminated by staking, decapitation, consuming, repeating the funeral service, sprinkling heavenly water on the body, or exorcism.

The most well-known Serbian vampire was Sava Savanovic, famous from a folklore-inspired novel of Milovan Glišić.

2. Vampire in Literature

Once the stories were developed in folklore, the vampires began to make an appearance in literature. German authors were the first to introduce the vampire into fiction in the mid eighteenth-century. The very first German vampire poem, *Der Vampir* (The Vampire) by Heinrich August Ossenfelder, is close to its folkloristic vampire roots, but more importantly, as Eveline Brugger points out, “This earliest piece of vampire fiction already presents the most important aspect of the literary revenant: the dark seducer” (234). This became the inspiration for the nineteenth-century English depictions of vampires, as the figure was transformed in the hands of British romantic writers.

William Hughes notes that “The vampire, now transformed from a decomposing peasant to an urbane aristocrat, entered British prose fiction by way of *The Vampyre* by John Polidori”. Clements agrees that Polidori’s novel is “perhaps the first genuine vampire story written in English”. Polidori’s vampire Lord Ruthven, is a sinister, disdainful aristocrat of noteworthy intelligence and charm, who uses his hypnotic abilities to target the innocent.

Ultimately, the depiction of Polidori’s vampire figure Lord Ruthven became the inspiration for the entire vampire genre. It was followed by *Varney the Vampire*, which was first released in inexpensive pamphlets, called the “*Penny Dreadful*” and featured the first conflicted vampire (Clements 4). Some of our ideas of the vampire are resulting from this work, for instance *Varney*’s whiteness and long teeth. Finally, the remarkable work of Sheridan Le Fanu’s novella *Carmilla*, which is similar to the other works mentioned, influenced Stoker. It is a tale filled with gothic atmospherics, landscapes and portrays a female vampire with strong lesbian overtones. However, it is Bram Stoker’s notorious *Dracula* that truly establishes the literary vampire.

Clements argues that “As the vampire myth was first turned into fiction, the associations of the vampire with evil and temptation were established, characteristics that have been diminishing gradually since,” which will be explored with the close study of Bram Stoker’s *Dracula* and Stephenie Meyer’s *Twilight* (Clements 4).

These two novels, written more than a hundred years apart, can show the way the vampire has evolved when examining the difference between the classic and the modern vampire narrative. Even though Count Dracula from Bram Stoker’s *Dracula* is the most famous and the model of all time vampire in literature, it is not the first vampire ever to appear in literature.

A gothic short story “*The Vampyre*” by John Polidori was the first full work of fiction about a vampire written in English. It was somehow influenced by legends of Lord Byron and a fragment of a short story he had written. After its publication, other vampire short stories started to appear in publication and among the most popular of these stories was “*Carmilla*” by Sheridan La Fanu, published in 1872. It was not, however, until 1897 when *Dracula* by Stoker was published that the vampire fiction reached a turning point. The novel changed the relatively unknown Abraham “Bram” Stoker “into the most successful horror novelist of all time” (Frayling 4).

Today, the popularity of vampire literature has reached an all-time high level. However, the general popularity of *Dracula* has never been surpassed. It is worth noting that Melton’s book was published in 1994 and novels such as *Interview with the Vampire* by Anne Rice, and *Twilight* by Stephanie Meyer may. Stoker’s novel will however unquestionably continue to be read by new generations. It is interesting that both “*Carmilla*” and *Dracula* were written by Irish authors since “the vampire rarely appeared in Irish literature” but today the “tradition of Irish vampire lore is celebrated” (Melton 326).

Vampire literature has been so popular that a number of bibliographical works have been published in order to keep track of all the vampire fiction. As “literary vampires have received the most attention” (Melton 46) new bibliographies are being published regularly detailing these literary works in order to “deal with the vast outpouring of new vampire fiction” (46).

These bibliographies have been compiled by many people but Melton says in his book that the “comprehensive efforts of Riccardo, Carter, Cox, Frost, Finné and Melton have been most valuable to scholars, but they have been enhanced by a variety of selective bibliographies which have circulated widely among enthusiasts” (46).

Since Melton’s book was published twenty-six years ago, it is safe to undertake that new, more comprehensive material may have been published during that period. The vampire has evolved throughout the ages, as they have become prevalent themes to authors of horror and fantasy fiction. Works about vampires have increased and with them the attractiveness of the vampire. Due to this the modern image “vampire has become an easily recognizable character in Western popular culture” (95).

The modern vampires are “different, however, in that they possess a pair of fangs [...], have a pale complexion, sleep in coffins, are associated with bats, and only come out at night” (95). Despite these alterations in the vampire characteristics, the status of the literary vampire continues to ascend which points to the fact that people appreciate associating new ideas with the old ones. The vampire was, at the beginning of the nineteenth-century, distorted, by writers, from the folkloric vampire “into a gothic villain” and while “retaining many of the characteristics from the reports of vampires [...], writers were quite selective in their choice of acceptable attributes” (96). This is quite related to what modern writers of vampire fiction are doing.

The only difference is that they are selecting tolerable attributes from other vampire fiction, or even creating new ones, instead of depicting their vampires only in agreement with folklore as the writers of the nineteenth-century did. The subject of vampires has had huge success not only in short stories and novels but also in comic books.

The continuous evolution of the vampire has prevented vampire literature from becoming motionless and today vampire literature is not only marketed toward adult readers but also toward the younger readers. The vampire has changed from the “old” horrific vampire in *Dracula* to the more sympathetic vampire that can be found in twenty-first century vampire literature.

3. The Differences between the Old and the New Vampire

The character of *Dracula* is different from the modern-day vampire or the “new” vampire as Jules Zanger frequently calls them in his article “*Metaphor into Metonymy: The Vampire Next Door*”. He characterizes *Dracula* as the “old” vampire, which is distinguishable as solitary, while “the new one tends to be communal” and “is often presented to us as multiple, communal and familial, living with and relating to other vampires” (18). Zanger also characterizes *Dracula* as wholly evil and morally unredeemable by saying that “in Stoker's novel, *Dracula* is presented to the reader as the earthly embodiment of supernal Evil” (18), and that “*Dracula*, for Stoker and for Stoker's readers, is the Anti-Christ” (18).

While *Dracula* is portrayed as the embodiment of evil, the vampires in the other primary texts used for this essay mostly follow the characterization of the “new” vampire showing that the “new” and sympathetic vampire is on the rise. This is probably owing to the fact that it is easier for people to relate to the sympathetic vampire than to the “old” vampire. Nelson’s words emphasize the vampire’s evolution in recent years where the vampire has become more than human without becoming a monster. In modern vampire literature, the

transition from the gothic characteristics of vampire legends to more romantic heroism is obvious.

The 20th and 21st centuries brought new versions of classic vampires. This creature keeps a distance from the dark and terrifying self and becomes a more ideal companion (in romance and socially) than his predecessors. In addition, as Danielle Borgia pointed out, “modern vampire literature fosters fans by establishing readers’ sympathy for major supernatural characters and providing sexual arousal for romantic novels” (Borgia 153). A key component of this adaptation of early vampire works (such as *Dracula*) is the portrayal of female characters, who are increasingly welcoming sexual assaults from predators, even seemingly voluntary victims (154).

According to Borgia, the modern vampire narrative runs counter to past folklore due to the acceptance and expression of sexual desire by contemporary readers (especially women). “The stimulation and discipline that readers simultaneously gain through this desire, while related to the 19th century British vampire narrative, is very different from the earlier version in describing female sexuality” (158).

In modern society, morals and norms of social behavior (especially the expression of sexual desire) and the Victorian mindset have undergone tremendous changes. Unlike the destructive vampires of 19th century literature, modern vampires now reflect this growing acceptance of more open desires. It can be seen from the vampire literature of the previous centuries that vampires always attacked because of their suppressed sexual desire. On the contrary, humans now pose the greatest threat to modern vampires who have the ability to control their bloodthirsty, because humans can now clearly control the sexual abilities of vampires.

Female roles have been reshaped from being threatened to representing more sexual threats. Isabella Swan in the *Twilight* series and Gabriel Maxwell in *the Midnight Variety*

novel actively seek a sexual relationship with vampires, and are even willing to give up their identity and constantly risk their lives in the hope of having a chance to become a vampire part of the world.

This contrasting performance of the romantic characteristics of vampires may be related to the sexual concept of that period. The modern Byron vampire is not the main villain who poses a threat to the people around, rather than the obvious repressive behavior in the works of the 18th and 19th centuries. Vampires are now victims of suppressing their desires, and humans fulfill their desires by becoming part of the vampire world.

3.1 The First Major Vampire Archetype

The ancient vampires are very different from the vampires so popular today. Especially when you consider the current vampire archetype, which was about 100 years ago. A few centuries ago, the archetype of the vampire in literature was Dracula. Of course, there are also some stories about vampires before and after Dracula, but Dracula's image and personality have become the archetype of the vampire monster. Especially considering all movies based on Bram Stoker's novel Dracula. Millie Williamson explained it perfectly: "The character of Dracula generally represents a vampire, because this image is seen as a representative of the general mental state, or a representative of the spirit of the time" (Williamson 5).

Bram Stoker's novel *Dracula* was written in 1897. At that time in the UK, vampires could be considered as the ultimate monster, so vampire books belonged to the horror type.

His face was a strong – a very strong – aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion.

The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. (Stoker 17)

The novel *Dracula* seems only to emphasize these sentiments, which is why the novel and other similar novels have become classics for vampires and horror fans. One might even say that the folklore of the vampire became more widely known with Stoker's novel. *Dracula* has, in a sense, become the archetype for the vampire as a monster, and is what every writer bases the vampire as a monster on.

3.1.1 Character Traits

By observing ancient vampires, especially the vampire *Dracula*, readers can see that some of the characteristics of vampires make them so dreadful, and writers such as Goethe, Coleridge, Shirley, Polydori, Byron, and Nordiere depicted The early literary vampires as parasites.

The vampire played a vital role in helping to personify the dark side of human nature. The romantic poets of the 19th century set themselves the task of exploring the dark side of human consciousness (Melton xxxii). Continuing this theory, vampires as monsters will be something people are afraid of. However, to try and figure out what is so scary, let's take a look at *Dracula*'s features and looks, and focus on what makes him so scary.

Dracula (and the other vampires of that literary age) lived in seclusion, in a rural area, and he lived alone. *Dracula* has no friends. He lives in a castle with a terrible basement. He is far from handsome and does not look young. As Guiley explained, *Dracula* is modeled as an animal (presumably because he can become a wolf and other animals), and has large eyebrows, a lot of hair on his hands, and bad breath (8). Sleep in a coffin during the day and come out at night. He behaved politely, but no one seemed to believe him. This is too scary.

"On the surface, folk vampires are terrible, not so much a monster, but because of his disintegrated disgusting nature" (Melton 22).

This applies well to Dracula. He never seemed to be right in the novel; he would never be able to integrate into human society. People would instinctively know what was wrong with him. Like Mr. Hyde, in the strange case of Dr. Jekyll and Mr. Hyde, the reader could never point out what happens to Mr. Hyde, what the monster was. Dracula (and other vampires like him) is a male and a sexual predator. He sneaked through the bedroom window of the women who slept in bed and treated them cruelly at night (drinking their blood, thus reminding readers of sex). It can even be said that once a woman becomes a vampire, she will be described as terrible. This is simply because their sexuality has come to light. Actively seeks sex and other men although in some novels she seeks women and men.

Perversely, Dracula's sexuality is not overtly described, largely due to Victorian mores. But when the heroine, Mina Harker, describes her inability to resist him as he drinks her blood, she implies rape rather than seduction.

When writing about Dracula, this was horrible. Women should stay still and not participate in sex. It was seen as a necessary part of marriage, but women should not like it. Only men were allowed to enjoy it. In the novel, Dracula was actually seen as the embodiment of evil, even the demon himself. "In Stoker's novel, Dracula was presented to readers as the worldly incarnation of supernatural evil" (Zanger 18).

The vampire Dracula is a demon who has come to life. And who would not be afraid of that? Dracula was such a monstrosity that he poisoned everyone he touched/tasted. This is why everyone was afraid of him, because they did not want to be transformed into a monster themselves. Alternatively, perhaps they did not want Dracula to emphasize the monstrous traits that humans already have in them, which is the hunger. This is, of course, the sexual hunger, which is represented as bloodlust in Bram Stoker's novel Dracula.

3.1.2 Abilities and Limitations in Bram Stoker's Novel

Dracula himself is a terrible vampire. However, part of what makes him a monster is his various abilities. For example, he can turn into a wolf or a bat at will. It can also be dissolved in mist or smoke. "The relationship between a vampire and the animal kingdom is materialized in its ability to transform into various animal forms; it governs the animal kingdom, especially mice, owls, bats, moths, foxes and wolves; to a lesser extent, it is food for animals" (Melton 17).

When Dracula finds the next victim or flees from the enemy, all these abilities will come in handy. However, some things are not good for Dracula. For example, Dracula can't stand the sun, he must be invited to a stranger's house, he can't stand garlic (poison to him), and he winces before the cross. This may indicate that Dracula is in some way opposite to God and the Devil. In addition, Dracula cannot be seen in the mirror (Zanger 19).

Dracula seems to be able to attract any woman he wants and make people do what he wanted. There are many names for this ability, but for consistency, we call it charm. Dracula can show charm to anyone, all you have to do is look him or her in the eye and tell him or her what to do. They would obey his orders without thinking. Perhaps you have no idea, but Dracula does not seem to have the full range of human emotions. "The solitary Dracula could, like the Old Testament God, only relate to humans and only within a very narrow range of interlocking emotions: in Dracula's case, hunger, hate, bitterness, contempt" (22).

According to this theory, Dracula cannot produce other human emotions, such as happiness, love, etc. Zanger's theory tells readers that Dracula can only produce negative emotions, not positive emotions. Perhaps this is one of the reasons that makes Dracula so terrible. If a person makes him angry, he will not reason with him, nor will he resort to his sympathy. However, another explanation is Dracula Hermina. Maybe not in the traditional way, but despite this, he loves Mina in his own way.

3.1.3 Gender and Vampires

When writing *Dracula*, literature was mainly male and people were very religious. In Stoker's novel, we are not told whether Dracula (and his wife) are the only vampires on earth. The novel seems to show that he is the first and only true vampire, and there is no such thing as him on earth. If this is true, it will make it more terrifying in some way. If Dracula is the only vampire in the world, readers may be more inclined to think that he is a monster. This strongly implies that Dracula is equal to the Demon Theory, which is correct. If there are many vampires, not all vampires are demons. There is only one real devil, Satan. This makes it even more treacherous and terrifying.

Of course, Dracula has the ability to do more of his kind, as his wife saw it; maybe this is part of his monster. In fact, it can infect innocent people and completely change them. Perhaps part of what makes it so terrible is its origin. It is a foreign, unknown, and mysterious place with different kinds of people and traditions. It seems that some people do not know how to act around him, for example Harker (19).

For all one knows, at that time, people were afraid of foreigners. They might have been afraid of the exotic, the unknown. The fact is that in the Victorian era in England, xenophobia reared its ugly head, and it is no wonder that Dracula and other vampire stories became best sellers. Vampire stories about the vampire as a monster, were mostly written by British writers. Often with the vampire as a foreigner, as in *Dracula* by Bram Stoker. Perhaps this is because the writer is borrowing the century old folk tale from that foreign country.

There are many vampire folktales all over the world, but no two stories are the same. However, going back to the western vampire literature, it seems that at the time of *Dracula*, the vampire and all that it entails had not found its way to America yet. Literature about vampirism in that time is mostly from European writers and in European setting. In addition, this was a male dominant theme. "Dracula, it seems, is a man's tale. And not just a man's tale,

but a heterosexual man's tale" (Williamson 7). The writers were male, the protagonists were male, the hero was male, the villain was male, and the vampire was male.

The females in these stories are always helpless, terrified, and insignificant creatures. They sit back while the men go and try to fix things, and all that they do is sit in their seats and write letters. They are the designated victims. Of course, women are often victims in the newer stories, but they are, more often than not, not as desperate or useless as in these older stories.

In the male Gothic, woman is always on the verge [...] of appearing unnatural, a monster of artifice. Or rather, for the male observer prone to [...] lust, the fault is habitually projected onto woman, an accusation usually couched in terms of her lack of „nature“ [...] In male Gothic what one might call the „deconstructive tendency of the carnivalesque“ is kept in bounds by a psycho-sexual force, by a misogyny generally expressed as woman's monstrous otherness, her „artificiality“. But in female Gothic the educative issues identified by Wollstonecraft, where woman's true self is thrown into question, exist usually as an implicit, but sometimes explicit, tension (Miles 81-82)

3.2 The Sympathetic Vampire: The improved one

With the emergence of friendly vampires in literature, many things have changed. Perhaps the most prominent change is that of normalcy. "The contemporary vampire of the 1980s and 1990s has shown a distinct trend toward a normal appearance that allows them to completely fit in with human society and move about undetected. Such modern vampires have almost no distinguishing characteristics with the exception of fangs (extended canine teeth), which may be retractable and show only when the vampire is feeding" (Melton 20).

Over the centuries, vampire literature has undergone momentous changes, perhaps over time. Perhaps this is a necessary change. As Milly Williamson explains it:

“The twentieth century produced a new generation of morally ambiguous, sympathetic vampires who lure audiences with the pathos of their predicament and their painful awareness of outsider Dom” (29).

However, many supporters of vampire literature are dissatisfied with this change. These followers are the ones who like scary vampires and horror genre. They like suspense and terror; perhaps they like men as dominants and women as helpless victims. These fans like the classics. In fact, some of them still exist in vampire stories, but not as many as before. In modern literature, this seems stupid and outdated. This variation of monsters and horror genres; this is something readers seem to like or hate.

The new vampire seems to owe its origin to Ann Rice's *Interview with the Vampire*. Others have followed, interestingly mostly female writers, with strong female characters. Vampire literature has shifted from horror genre to romance, action, and even pornography. Examples include the novels "*Doctor Sleep*", "*Twilight*", "*Rise*" and "*The Pleasure of Sin*". However, there are many changes to the vampire itself, including its ability and moral stand. “During the last generation, as the vampire became the hero or at least the sympathetic figure with whom the reader identified, the question of the vampire feeding off of humans rose to the fore. If a vampire renounces the taking of blood from victims, there are few nutritional options remaining: purchasing blood from various sources, finding willing donors, artificial blood substitutes, or animals” (Melton 19).

Modern vampires do not always want to feed on humans and kill an innocent person. Vampires often want to keep their souls and go to heaven. The most popular substitute for blood in vampire literature appears to be feeding on animals. The sympathetic vampire in literature retains some of the abilities of its predecessor, but also loses some of the vampire's limitations as a monster. For example, the new vampire cannot change into an animal or smoke, but it also has nothing against garlic, crucifixes, or thresholds. “Likewise, in the

modern secular literary context, vampires sometimes emerge as a different species of intelligent life ... or to otherwise normal human beings who have an unusual habit (such as blood-drinking) or an odd power (such as the ability to drain people emotionally)” (xxx). This new vampire seems to be moving towards the vampire as a normal human being with extra abilities. The vampire has moved from being a monster to being revered. Since it has been established that the abilities of the vampire have changed and evolved with the new vampire.

3.2.1 Character Traits

The sympathetic vampire introduces something new to the literature, a vampire who could be one's next-door neighbor, yet somehow does not fit into society. “Leaving folktales behind, the literary vampire of the nineteenth century transformed the ethnic vampire into a cosmopolitan citizen of the modern imagination. As Milly Williamson explains it, “The twentieth century produced a new generation of morally ambiguous, sympathetic vampires who lure audiences with the pathos of their predicament and their painful awareness of outsider Dom” (29).

”The literary vampire interacted in new ways with human society” (Melton xxxii). As mentioned above, this new modern vampire has undergone many drastic changes. These vampire changes make interaction with humans and human society possible. Somehow, over the centuries, the new vampire, who sympathized with the vampire, became a beautiful and attractive young vampire. ” 'Otherness' returns in the vampires of the twentieth century as a source of empathy and identification. This signals one of the most important transformation in our perception of the vampire – it is no longer predominantly a figure of fear in Western popular culture, but a figure of sympathy” (Williamson 29).

This seems to be in line with the theory that there is no longer horror in vampire literature; it has become something else entirely. On the other hand, maybe the new horror

vampire literature is no longer popular enough to get attention. This new vampire always looks sexy and young. Usually this new vampire is a misunderstood teenager or young man trying to integrate into human society.

However, this new vampire is difficult to describe because there really is no prototype. Except perhaps the typical American teenager and its conflict with trying to fit in. “The sympathetic vampire has been considered to be rebellious, domesticated, intimate – and indeed it is all of these things at one time or another – but most of all the sympathetic vampire is melodramatic” (40).

This new vampire wants to become a human being and integrate into human society, but he is not willing to obey all the rules. Also, Williamson is correct in saying that vampires are dramatic. When vampires fall in love, it is usually the love of Romeo and Juliet. It is complex and tragic, and it usually involves going to extremes to maintain a love for life. A compassionate vampire can be a man or a woman, young or old. He lives alone or with his family that can be human or vampire.

“Likewise, in the modern secular literary context, vampires sometimes emerge as a different species of intelligent life ... or to otherwise normal human beings who have an unusual habit (such as blood-drinking) or an odd power (such as the ability to drain people emotionally)” (Melton xxx).

This is why the new literature about vampires is not all of a common type; a lot depends on the book. It can be romance, mystery, drama, suspense, young adult or even pornography, and even each novel may have more than one type. This new type of literature about vampires is more open and diverse. However, almost everyone has one thing in common, and it is that there is a boy and a girl falling in love, no matter how likely it is that they may or should be together in the end. “The new vampire, on the other hand, is often

presented to us as multiple, communal, and familial, living with and relating to other vampires” (Zanger 18).

There is usually a force against them, whether it is the Council of Vampires or the father of humans, which can be equally dangerous. For example, the vampire may live with other vampires or even with a human. “The new vampire, on the other hand, is often presented to us as multiple, communal, and familial, living with and relating to other vampires” (18). A vampire like a monster can never live with humans.

Also, vampires now have a full range of human emotions. Vampires can now indulge in all human emotions, not just hunger. Although hunger is always on the vampire's mind.

Vampires often think that they are not human, that they have no soul, or that they cannot feel human emotions until that special someone appears. This means that vampires now have new emotions, such as love, affection, sadness and regret.

This means that the vampire has acquired all the positive emotions, in addition to the negative emotions, there are some of the contradictory emotions. In addition, vampires often try to be as human as possible, which means that some people do not want to kill others in order to survive. Therefore, some vampires decided to try animal blood to maintain their lives. In some stories, this works, but in other stories it does not work like in *Doctor Sleep* where they typically feed by sucking the steam out of the kids with ‘*Shining*’.

“You don’t have enough steam to bother with, dear, and what you do have would be far from yummy. It would taste the way the meat from a tough old cow tastes to a rube.” (King 27)

However, one thing in common is that its taste has never been as good as human blood, and it is not as exciting as drinking human blood. When this works, it only sustains them, as intravenous fluids would a human. People are never very full, there is always a feeling that you have to eat, you need to eat. So when a vampire feels like eating animals, he

still yearns for human blood (he can hear blood, he can taste it in the air, he can see the veins on his neck) but he tries not to drink human blood. This seems to be a constant fight for the vampire. As Guiley explains it “The theme of the blood substitute has been used often in fiction as a way of relieving sympathetic vampire protagonists from the nasty business of feeding off humans” (11).

This theory is effective because some vampires are too scared or too moral to kill or harm a person. “Reluctance and the refusal to 'feed' has become an important development in the conventions of the sympathetic sub-genre of vampire fiction and are symbolic of the vampire's misrecognized innocence” (Williamson 43).

This is consistent with the hypothesis that vampires in literature can live on animal blood, but do not really like it. It is acceptable to survive, but given the choice, vampires will drink from humans. Additionally, when the new vampire either feeds on or transforms a human, emotions will be involved. As mentioned above, the old vampire did not describe any emotion, so this is the new one.

The sympathetic vampire, in some books, even introduces the future vampire to the vampire race and its ways. The old vampire tries to teach the new vampire; in some ways like a parent would educate their child. Contrarily to this trend, Stephen King reinvented a new hybrid type of vampires who seemed to be very ancient and careless about their victims. They co-live as a group of multi-ethnic origins. They necessarily do not share a family root, but they co-existed for centuries and have been under the radar for decades.

3.2.2 Abilities and Limitations

Another change in the sympathetic vampire's life is the change in its abilities. Just from the story *Dracula* by Bram Stoker, we see that the vampire had the ability to change into a bat or a wolf, he can glamour people into doing what he wants, he has to be invited into a house, he cannot stand a cross, garlic or daylight.

As said above, the new vampire is more varied. “With the loss of vampire’s metaphysical and religious status, there is a parallel loss of many of their folkloric attributes. Though still possessing prenatal strength and shunning the light, most contemporary vampires have lost their mutability, which is the essence of all magic. They can no longer transform themselves into bats or mists or wolves or puffs of smoke; in addition, they no longer wait to be invited over a threshold, and mirrors and crucifixes appear to have relatively little effect on them” (Zanger 19).

The vampire's abilities do vary between different novels, but there are some things that never change. The last thing that has changed is that this new vampire, the sympathetic vampire, could be your next-door neighbor. Some recent serial killers have a wife, children, and live in a very normal neighborhood. No one who knew those serial killers could have guessed what they do with their free time. This new fear in people gives the sympathetic vampire a new role. “This new, demystified vampire might well be our next door neighbor, as Dracula, by origin, appearance, caste, and speech, could never pretend to be” (19).

This new vampire looks normal, like a human. In addition, it acts like one. This is because, in most novels, the vampire is relatively newly made, so it holds on to with its human traditions and actions. Which means to assimilate with the humans into a human society and to live peacefully together with the humans knowing about vampires. This trait is one of the component of the ‘True Knot’. They are circus-like people who live in mobile homes. They do not fear daylight and they just look as any regular people.

3.2.3 Gender and Vampires

In modern vampire literature, a completely different thing is the knowledge embedded in the story, that is, there are many vampires in this world and more and more vampires are being created. They are just good at concealing their identity from humans or assimilating human society. The vampire in the novel is no longer the only vampire in the world, which is

why he is the devil. This seems to be a shift in the view of vampires as a plague. It is spreading and infecting humans. This change makes the new vampire less scary than Dracula, rather than the old vampire as a monster. “This new, demystified vampire might well be our next door neighbor, as Dracula, by origin, appearance, caste, and speech, could never pretend to be” (19).

One thing that accompanies the increasing amount of vampires in the world is that they seem to need some sort of policing, not unlike humans do. This policing comes in many forms, for example the Volturi in Stephanie Meyer's *Twilight*, The Vampire Federation in Scott G. Mariani's *Uprising*, and the Council in the Anita Blake series. Though these do not police their members as the police would its district, they seem to only observe from a distance and then intervene when something has gone wrong or some human is about to, or has, found out about the vampire race. But, when they intervene it is always fast and deadly. These operations do not seem to leave anything up to chance. In addition, these operations are always feared. The vampires follow their rules or live in fear of these operations getting to them and are constantly on the run. Perhaps this is because they are so lethal and exact, that they are feared. However, these councils are always very old. In every novel that has this type of council the same few vampires have always controlled it for many centuries. They have thus built up their terrifying reputation over the centuries. Perhaps everybody needs something to fear, even the vampires.

For the ‘True Knots’, a female figure is the only responsible of policing and somehow she is the leader of the pack which is a common feature in modern vampire literature. “The Female Vampire in Recent Fiction: As in the movies, Dracula and his male vampire kin dominated twentieth-century vampire fiction writing. However, some female vampires gained a foothold in the realm of the undead. Many of these have been the imaginary product of a new crop of female writers ...” (Melton 821). For example, Stephen King, Laurell K.

Hamilton, Anne Rice, Stephanie Meyer, and Charlaine Harris and with them come strong female characters, heroes, vampires and such.

Another change in the sympathetic vampire is that storytelling is now more vampire-centric. Sometimes the vampire is even the narrator, although this does not happen very often and that is not the case of *Doctor Sleep*. However, an example is Anne Rice's *Interview with the Vampire*. Most likely, it is the soon to be lover of the vampire that is the narrator, or a future vampire. This is happening more often and perhaps puts the vampire in a better light than if the vampire itself were the narrator. This can be seen in the Laurell K. Hamilton's *Guilty Pleasures*, Charlaine Harris's *Dead Until Dark*, and Stephanie Meyer's *Twilight*.

4. Overview of the novel and basic gothic elements

The story of *Doctor Sleep* is in fact a sequel of another best seller novel of the writer 'The Shining', This novel began decades after the end of latter, Danny, now Dan, can reproduce many of his father's personality traits when he grows up, especially his addiction to alcohol and his hostile tendencies. He became something of a tramp, roaming the United States. He came to Fraser, a small town in New Hampshire. There, he vowed to end his destructive drinking behavior and took various jobs, first at local tourist attractions and later in hospice. In order to curb his long-term alcohol addiction, he joined the local branch of Anonymous Alcoholics. When Dan woke up, he noticed that the mental power he had suppressed since childhood had recovered. He made friends with a cat, which could tell when the patient was dying, and stayed with him until he died. Together they serve the hospice patients. Because of his ability to help dying people, Dan is called the "Sleep Doctor".

The True Knot, the antagonists, are a group of quasi-immortal "vampires" who employ torture to feed on the life force, known to them as "steam," of children who are gifted with the Shining. They are an unknowably old group, and there were at one point so many of them that there were many splinter groups. Hence, their being the "True" Knot. They are a

main antagonist in *Doctor Sleep*, currently led by Rose the Hat, with Crow Daddy as her second-in-command, and Snakebite Andi as their youngest turn.

The theme of isolation also showed not only through the isolation and the appearance of Dan alone, living in that small hotel, but also through the victims in distress in the story, who also find themselves isolated and separated from the rest of society when they are chased by the True Knot. Especially, this is indicated through the setting, which starts in a hotel and ends in a bigger hotel full of ghosts and memories.

Accordingly, the past prevents him from enjoying his new place when he comes back to the memories of the past that he can never forget.

You got a knack. Me, I have always called it the shining. That is what my grandmother called it, too. Get you kinda lonely, thinkin you were the only one?

Yes, he had been lonely, and yes, he had believed he was the only one. Hallorann had disabused him of that notion. In the years since, Dan had run across a lot of people who had, in the cook's words, "a little bit of shine to them." Billy, for one. (196)

Also, In *Doctor Sleep*, the supernatural elements are present such as ghosts, vampires and super powers as there are some hints to it. In this respect David Punter points in his work *The Literature of Terror* that "The elements which seem most universal in the genre are the apparent presence of a ghost, often finally explained away by non-supernatural means "(2).

For example, in the novel

"That's where the ghosts were?"

"Yes. I saw them. He didn't, but he felt them. Maybe he had his own shining.

Probably he did. Lots of things are hereditary, after all, not just a tendency toward alcoholism.

And they worked on him. He thought they, the ghostie people, wanted him, but that was just another lie. What they wanted was the little boy with the great big shine. The same way this True Knot bunch wants Abra.” (262)

The supernatural elements can be felt also in the setting through the description of the hotel, the hospital and even the room.

The notion of the outsider in the gothic literature plays its greatest role, especially in this novel. The True Knot are the outsiders and come from far and live isolated in a group led by the weak Grampa. However all the decisions are made by Rosie the Hat. The outsiders in the gothic literature are considered the true gothic villains. This is what we see in this novel, where Rosie the Hat is the most important villain. Not only this, Rosie also used her supernatural powers as a kind of her treacherous act and villainy.

4.1 Mystery and Horror

The Horror in Gothic fiction is shown through characters who are confronted psychologically to all what is buried and hidden from the past. This can be seen in Doctor Sleep, where Abra was shocked by what happened to her when she was kidnapped by the Crow. All these affected her psychologically, where she could not express herself because of the needle.

In addition to Dan who has been affected in his turn especially, when starting to connect with her using his ‘shin

He was holding something in front of her face, reaching across his body with his left hand to do it. His right one still held the hypodermic, the needle resting next to Mr. Freeman’s leg. She squinted. It was a credit card. She reached up with a hand that felt too heavy and took it. Her eyes started to close and he slapped her face. Her eyes flew open, wide and shocked. She had never been hit in her life, not by an adult, anyway. Of course she had never been kidnapped, either. (332)

The real aim of this mystery is to pique the reader's curiosity and courage to explore many things that are hidden concerning the subject. According to David Punter: "the crucial tone is one of desensitized acquiescence in the horror of obsession and prevalent insanity."(3).

This is found in *Doctor Sleep*, where both characters Rosie and Crow became insane after they have been trapped and challenged by both Dan and Abra.

4.2 The Plot

In gothic literature, David Punter argues that: "it is only for the gothic writers that complexity of plotting was necessary, because it was only for them that the process of suspense and release was an essential fictional mechanism"(14). Thus, the plot in *Doctor Sleep* is so complicated, and it is not fixed because it is built around the technique of flashbacks and memories that are related to the younger Danny. In addition, the reader is taken into a long trip through time where he finds himself among different characters and settings.

The first character that is worth mentioning is Dan as the protagonist of the novel. However, when he starts narrating the story in his preamble, he claims that the story will be told one pen. The plot is so complicated because the reader finds himself in different places. It is the same for the setting in this novel, in which we cannot deny the importance and the close relationship to the different themes and characters of the novel, where the new room in that small hotel is described first as peaceful and clean. In contrast to the haunted hotel that the protagonist forces himself not to think about.

5 Analysis of Themes and Characters through the Light of Gothic Feminism

The female gothic is the most important element in "Gothic Feminism" and even in *Doctor Sleep* as well, and it shows itself throughout the theme of family which includes sisterhood, gender and patriarchy. Rosie the Hat is another character who represents the main antagonist. She is considered as the toughest enemy and the source of all distress.

She stared at him, aghast. “They ate his shining?”

(I think so)

(They’re VAMPIRES?)

Then, aloud: “Like in Twilight?”

“Not like them,” Dan said. “And for God’s sake, Abra, I’m only guessing.”

The library door opened. Dan looked around, afraid it might be the overly curious

Yvonne Stroud, but it was a boy-girl couple that only had eyes for each other.

He turned back to Abra. “We have to wrap this up.” (208)

On the other hand, Rosie is described as a feminine figure with some masculine features.

The gender role also had its effects in keeping women in a childish state of ignorance.

As we can see in the novel, Abra seems to be childish though the risk and endangering situations. Also, Andi, the new recruit, seems to be careless in the way she approaches men and situations.

Several in the True had a bit of sleeper talent, but Andi was by far the best, and her Turning had proved of enormous benefit to the True. She still used the ability on occasion to lift cash from the wallets of certain older rube gentlemen who were attracted to her. Rose found this risky and childish, but knew from experience that in time, what Andi called her issues would fade away. For the True Knot, the only issue was survival. (13).

As a female gothic, Abra is trapped in her choice and her change of the space affects her, and she can be considered as a prototype example of Anne Radcliffe's heroine. Meanwhile, she is not oppressed by a male character, but amazingly by two feminine figures, first her mother when she had to show weakness though she could harm and defeat adults, and then Rosie who tends to annihilate her especially after she made fun of her.

According to Gothic Feminism, Abra is among the oppressed Women who react silently to both the male and female dominance. Abra who admits that one day, she could leave the parental house to find her freedom. Her reaction does not suggest any harm. She is always silent. Thus, thoughts reveal the inherent oppressions of all patriarchal communities, which by their nature rob women of their independence. Doctor Sleep aims at suppressing the father's power, which brought to them only misery, and starvation. This is showed after Grampa death when Rosie takes control of everything.

In the theme of power, there is one female character, which was described as powerful. Rose the Hat out of her head as if she were some annoying religious goofball going door-to-door and handing out end-of-the-world tracts. No one had ever given her that kind of bum's rush before. No matter how powerful she was, she had to be taught a lesson. And I'm just the woman for the job (189).

Abra can be referred to the female gothic, where Hoeveler claims that some women in Gothic Feminism may create "a new family with herself in a matriarchal and unchallenged position of power"(203). Furthermore, in *Doctor Sleep*, Abra could not have her triumph Rosie until she was helped by Dan. As it is said by Hoeveler: "The goal for a heroine can only be to remain a young woman, free from the ravages of time and the decay of the body. Each one ends where she begins. The circle is as complete as it's fictitious and self-deceptive"(84).

Though the novel is written by the male figure in 2013, it contains all the feminist principles, which are the case in the female gothic writers. In addition to this, *Doctor Sleep* is not written for the sake of entertainment, however, it aims at portraying women's empowering. Especially, to confirm these female voices who wanted to obtain women their rights. However, both Abra and Rosie contrast Dan who " in the female gothic deserve their heroic status because they learn to control her emotions"(96).

Stephen King in his novel, described two types of Female Gothic: Female acting willingly like Rosie the antagonist, who tries to override all limits to assert her position in the patriarchal society, and this one can be shown in one way in her refusal to be defeated by a male character. Another type of female acting unwillingly like Abra who acts introvertly and silently until she gets the help of the male protagonist.

This theme of identity is important in *Doctor Sleep*, where the mistaken identity was the major concern. There is a struggle between the characters of the novel for defining oneself and thus, recognized by the other. The theme of justice is also important in *The Woman in White*, because the Law is of a great importance, but it had nothing to do with the victimized characters of the book like Abra. Because, if Law existed she could not have suffered.

Dan closed the car door, opened his phone again, and called John Dalton.

“Is your buddy okay?” John asked.

“Tucked up and ready to go tomorrow morning at seven a.m. John, I feel like drinking.”

“Oh, nooo!” John cried in a trembling falsetto. “Not boooooze!”

And just like that the urge was gone. Dan laughed. “Okay, I needed that.

But if you ever do the Michael Jackson voice again, I will drink.”

“You should hear me on ‘Billie Jean.’ I’m a karaoke monster. Can I ask you something?”

“Sure.” Through the windshield, Dan could see the Cowboy Boot patrons come and go, probably not talking of Michelangelo.

“Whatever you’ve got, did drinking . . . I don’t know . . . shut it up?”

“Muffled it. Put a pillow over its face and made it struggle for air.”

“And now?”

“Like Superman, I use my powers to promote truth, justice, and the American Way.”

“Meaning you don’t want to talk about it.”

“No,” Dan said. “I don’t. But it’s better now. Better than I ever thought it could be. When I was a teenager . . .” (King 166)

Concerning Justice in *Doctor Sleep*, the divine intervention is common in the protection of the characters. This justice is always done in gothic literature even though the degree of the harm, and crime, which has been committed by the characters. Thus, in *Doctor Sleep* we notice that justice is realized by the old ghosts that are meant to hurt the protagonist instead of helping him.

To sum up, the second chapter is mainly based on the evolution of the vampire figure and on the use of the traditional gothic elements and "Gothic Feminism" as a theory, to explore our work through exemplifications from our novel, *Doctor Sleep*. Furthermore, our aim is to explain and simplify this theory. *Doctor Sleep* is written in 2013 as a sequel of the ‘*Shining*’ which was written in 1977. We used the theory of "Gothic Feminism" to a novel written recently by a male figure. At the same time, to show women’s awareness of the confinement in a patriarchal system, and the awareness of the male authors of the suffering of woman. This depicts that Stephen King as a male author was acting in the same way as any female gothic author. He is well aware of the danger that surrounded women of his time.

It is noticeable in the story that the female characters struggle against male-centric thinking and societal “norms”, which suggests that there is no justice between male and female. This is why that many critics suggest that *Doctor Sleep* is a masterpiece, which sets against the engraved conventions of patriarchal ideology. Especially, it manifests the odd practices to prevent woman from controlling her own actions, and expressing her feelings and emotions. In addition, these patriarchal ideas deprived the women from their identities as we

can see in the character Abra "Gothic Feminism" aims at making women equal to men by putting an end to the suffering of women under the patriarchal system.

Conclusion

As for what vampires continue to fascinate us, and what can explain this new wave of vampire interest, there is no real answer. They seem to continue to emerge in our minds, as if they were resurrected from the grave. Although there is no real Dracula, Edward Cullen, Brad, Leicester or Bill Compton, vampires have become a reality. They may not be resurrected from the grave, or they may not only hunt at night, or they may not hunt at all, but they exist both in our thoughts and in our world. Some people think they are vampires and feel the need to drink blood; how disgusting this sounds, it does happen. Who can say that they are not vampires in real life? In Stephen King's novel, they don't need human blood to survive, but they suck the steam out of the gifted kids. People can find some kind of psychic vampire in every workplace, these vampires constantly feed off the energy of others and never do their own work without the help of others.

Unlike literary vampires, these vampires are the vampires that we dislike the most and hate the most. Of course there are also fashions that only use vampires. Tight leather jacket, T-shirt and black eyeliner, pale face and long hair of as many colors as possible. In the world of vampires, the only 25 that seem to fascinate humans are inaccessible to us. We hope they are real and continue to haunt our thoughts and dreams. Perhaps it is precisely because they are not available to us that humans have been paying attention to them. Perhaps it's the fault that people always want things that he can't have, and his curiosity about the unknown has been plaguing him.

The power of freedom and immortality and the ability to attract anyone we meet. Who doesn't want to be a vampire with these powers? It is up to the individual to find the answer. Some people like them because it gives them a sense of belonging. Some people like the freedom, power, immortality, or the power they bring. There is no correct answer to why they are so fascinating, but the answers are many and varied.

Autonomy is a central motif throughout this discussion. In a diversity of cultural myths about woman and her sexuality, women's autonomy is indeed undermined. Women are passively and negatively defined with respect to men: women are what men are not; yet they are not given a positive representation of what they are.

After all, as a liberation movement, feminism must find its own voice. If women can speak for themselves, they will gain autonomy. Vampires in contemporary vampire texts have found a voice and ensured the autonomous performance of women.

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