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Investigating the Uncanny in the Gothic Fiction *The Vampire Diaries:*

The Awakening (1979) by Lisa Jane Smith

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Dedication

This work is dedicated to my family that supported me and believed that I would reach this point in my life, a family for which I feel nothing but love, respect, and gratitude.

To friends who have been by my side and made sure that I would start working on this dissertation; friends with whom I share a bond that is much more than flesh and bone.

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To my amazing supervisor Mrs. Boumous, who has my eternal respect and gratitude. Working under your supervision was really an honour.

To all my teachers, thank you for guiding me through the path of knowledge.

Abstract

Vampires have a long, rich, and thriving history especially during the 18th century. As a myth, they are varied between origins and characteristics and spread around the world. This dissertation aims at shedding light on the emergence of the uncanny elements from an environment of fictional characters and events provided by this literary work where myths of vampirism and what relates to it contribute in this process. It follows an analytical approach for extracting the elements of the uncanny from Lisa Jane Smith's *The Vampire Diaries: The Awakening* (1979). In three chapters, this study tries to examine both the myth and history played parts in the start of the vampires in literature in the early 19th century that went on to reach the world of cinema and television. With regard to all this, the analysis of *The Vampire Diaries: The Awakening* shows the contribution of vampiric myths and what they include in conjuring the uncanny elements due to the supernatural events and being of the characters.

Keywords: *Vampirism, The Uncanny, The Double, Omnipotence of thoughts, Reality and Imagination.*

المخلص

يمتلك مصاصو الدماء تاريخا طويلا، غنيا، ومزدهرا خصوصا خلال القرن الثامن عشر. يتنوع مصاصو الدماء من حيث الأصول و الميزات، و ينتشرون في أرجاء العالم. الهدف من هذه الأطروحة هو تسليط الضوء على ظهور عناصر نظرية الغريب في بيئة من شخصيات و أحداث خيالية يوفرها هذا العمل الأدبي الذي يمتاز بخرافات مصاصي الدماء و ما يتعلق بها، و التي بدورها تساهم في هذه العملية. تتبع الأطروحة نهجا تحليليا لإستخراج عناصر نظرية الغريب من رواية يوميات مصاص الدماء: الصحوة (1979) للكاتبة ليزا جاين سميث. تسعى هذه الدراسة، في ثلاثة فصول، إلى فحص كلا من الخرافة و التاريخ الذين كان لهما دور في بداية مصاصي الدماء الأدبية في أوائل القرن التاسع عشر و التي وصلت بهم إلى عالم السينما و التلفاز. مع مراعاة ما سبق، يظهر تحليل رواية يوميات مصاص الدماء: الصحوة إسهام خرافات مصاصي الدماء و كل ما تحتويه في استحضار عناصر نظرية الغريب بسبب الأحداث و الشخصيات الخارقة للطبيعة.

كلمات مفتاحية: مصاصو الدماء، نظرية الغريب، المزدوج، قدرة الأفكار، الواقع و الخيال.

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General Introduction

General Introduction

Superstition and folklore have been parts of many cultures. Filled with tales about gods, apparitions, and other creatures of the night that were once believed to be real, Mythology consists of all what is supernatural or out of the ordinary from famous legends to bedtime stories. Some myths are famous for tales about gods such as Greek and Norse mythology whereas others are known for animals and demons like Chinese and Japanese mythology, and there are cultures that are rich with a variety of myths from gods to demons like Indian mythology. However, despite the culture difference, some myths are more prominent that they go beyond the difference. Myths that, though they have differences, talk about the same creatures that share the same essence, such as the myth of Vampires.

Vampires became prominent around the 17th and 18th centuries. Their tales are rooted in Eastern Europe, and they can be found in different cultures across continents with different names. However, though there can be many different characteristics in the creatures of those tales, the particular aspect that puts them in the vampire category is the lust for blood, especially human blood. Vampires have various origins, aspects, and reasons for their appearance. There is also a vampire whose tales make this myth famous and last long through the centuries, either in their own mother culture or in the entire world of myth and fiction; Dracula. In literature, vampires had a long journey from the early 19th century, and are still thriving in its elements, prose, poetry, and drama in which they are experienced different genres such as romance, gothic, fantasy, horror, and even science fiction. The literary world provided fiction reader with vampires not only as monsters but as another human-like species capable of feeling and emotionally vulnerable. For their dreadful, supernatural and strange aspects, vampires fall in the category of *the Uncanny*.

Many scholars have studied the uncanny in relation to Aesthetics and Psychoanalysis, and they talk about the construction, conception, and function of this concept. Furthermore, it

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has been applied, mainly, to Hoffman's short story *The Sandman* and the field of religion and even myths. However, based on these sources, it has been noticed that no study or application has been done on a fictional work that consists of the supernatural, especially vampires, as a main part of the story

Freud's (1919) *The Uncanny* merges Aesthetics with Psychoanalysis in the subject of the uncanny. His essay describes the uncanny etymologically as well as its relation to what is "strange, frightening, and dreadful". Furthermore, he relates the concept to anxiety resulting in the theories of repression and the return of the repressed. His work talks about other contributions in the subject, and it shows more of its aspects and elements. In addition, he provided examples from patients, dreams, and other real-life situations as well as his literary analysis of Hoffman's *The Sandman* (1816).

Otto Rank's (1925) *The Double* sheds light on the theme of the double in relation to real-life aspects, objects, and forms and to spiritual and mythical entities. His study tackles the elements of ambivalence in which protection becomes danger or a threat. In his book, the double is traced back to primary narcissism. Similar to Freud he used Hoffman's *The Sandman* as an example for the theme.

Theodor Reik applied in his study, *The Strange God and One's Own God* (1923), the concept of the uncanny to Psychoanalysis and psychogenesis study of religion. He used the theme of the double on Christian figures based on repetition compulsion and ego splitting. He also describes the ambivalence in religion and the process of alienation makes it uncanny. Theodor Reik had a part in assisting Freud with his research for *The Uncanny*.

Ernst Jentsch states in his document, *On the Psychology of the Uncanny* (1906), about how experiencing the uncertain or undecidable creates the uncanny. He referred to such situation as intellectual uncertainty and added that it can be a source of the uncanny. The theme of intellectual uncertainty is based on whether an object is human or inanimate, automaton. He

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used this theme in analysing Hoffman's *The Sandman* stating that it is the centre of the story and the main conjurer of uncanniness.

Louis Vax's (1965) *La séduction de l'étrange* is a work in which he states that the fantastic keeps changing in accordance with the reader, and that it evokes the sentiments of strange and eerie which share a sense of ambivalence with man. The strange seduces and repels the man. Vax is one of the critics of Freud's *The Uncanny* and his works deal with the fantastic.

Nicholas Royle's *The Uncanny* (2003) relates the concept of the uncanny to deconstruction for better understanding of topics. Royle's work turned the uncanny into a way of thinking. Based on his book, the uncanny is always changing and unstable. He provided a historical background on the subject and tackled a variety of fields such as history, religion, politics as well as myths.

This study examines Lisa Jane Smith's *The Vampire Diaries: The Awakening* (1979) that portrays vampires not only as monsters but as a species that share many similarities with humans. *The Vampire Diaries* is a fictional work which portrays the elements of the gothic by providing an atmosphere of gloom, dark, fear, and sorrow, and fantasy in the sense of an impossible story that is taking place in the real world. It aims at exploring the abundance of mythical and magical beings such as witches/druids, doppelgangers, and werewolves, hybrids, and spiritual guardians in general and vampires in specific.

Many questions can be raised; among which to what extent does Lisa Jane Smith's *The Vampire Diaries* meet the aspects of *the Uncanny*? Besides, how does the author represent the Aesthetical elements of the gothic novel? How do the characters, who are vampires, act? and how does the author present their psychological status?

What is hypothesized therefore is, the vampires are human-like creatures. Their psyche can be influenced by their environment. Moreover, *The Vampire Diaries: The Awakening* fully respects the elements of *the Uncanny* described by the famous psychoanalyst Sigmund Freud.

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This study follows an analytical approach to examine this literary work with respect to the theory of *the Uncanny*. This theory consists of several aspects among which are themes of the double, intellectual uncertainty, etc. The subject took a long time to become a theory which was possible when aesthetics turned focus from the study of beauty and positive emotions to the grotesque, ugly, and negative emotions. In the field of psychoanalysis, the uncanny is studied in relation to anxiety with the theory of repression and the unconscious. The subject of the uncanny was tackled by several scholars and psychoanalysts such as Freud, Jentsch, and Rank.

This dissertation is made up of three chapters. The first one is devoted to examining the aesthetic form known as *The Uncanny* starting with its conceptualisation, its relationship with anxiety, from a psychoanalytical perspective, and its elements and themes that were tackled by psychoanalysts. It also serves as an overview to Fiction, and the two genres that are used in this form of literature, Fantasy and Gothic. The second chapter views Vampirism in relation to the origins of term and the diversified being that is known as vampire both in history and myth. Besides, it highlights vampire literary works, films, and television shows. The third chapter provides an analysis of the gothic novel *The Vampire diaries: The Awakening* by focussing and extracting the uncanny elements from the novel.

Chapter One

Overview of the Uncanny and Fiction

I.1. Introduction

The uncanny is a form of Aesthetics¹ that is categorised with the ugly and the grotesque which was a reason for lack of study due to the focus of aesthetics on different forms. As a subject it was studied by psychoanalysts which eventually brought the attention to it, and, therefore, more came for further studies. Among these psychoanalysts is Freud who studied the elements of the uncanny through obsessional neurotics, dreams, and Hoffman's *The Sandman*. As a theory, it contains several themes, principles, and elements that were used on a variety of topics.

Fiction is a form of literature that consists of stories which use imagination as a pillar. Though many of its aspects are not real, fiction still shares a connection with reality such as shedding light on some real-life issues or reviewing moral values. Fictional stories enrich the readers' imagination whether they were entertaining or frightening. Among the genres that fiction relies on are fantasy and gothic. Fantasy portrays fairy tales, adventures, and quests, and they are usually about heroes, dragons, and damsels or princesses which have happy endings. On the other hand, the gothic views dark fiction based on horror, dread, and gloom; its stories contain castles, women in distress, and tyrant males, or monsters. It usually has a tragic or dark ending.

I.2. The Uncanny definition and Conceptualisation

Uncanny means strange and difficult to understand, and it can be related to the supernatural. According to Sigmund Freud, Austrian neurologist² and founder of psychoanalysis, in his essay "*The Uncanny*"¹⁹¹⁹, it is when something familiar suddenly becomes strange and unfamiliar, which gives a feeling of unease. As a subject, the uncanny refers to all that is frightening, terrible, and dreadful. "The 'uncanny' is that class of the terrifying which leads back to something long

¹ **Aesthetics:** based on Merriam Webster, a branch of philosophy that studies art especially in relation to beauty.

² **Neurologist:** a physician skilled in the diagnosis and treatment of disease of the nervous system.

known to us, once very familiar” (1919, 1). This statement is the result of two courses conducted on the subject. The first course was searching for the meaning attached to the word throughout history. The second was gathering properties of individuals, things, and emotions, experiences, and situations that trigger the feeling of uncanniness to establish the unknown nature of the uncanny from what they have in common.

Nicolas Royale’s “*The Uncanny*” in 2003 turned the concept into a general perspective and a style of thinking and writing and of teaching that is synonymous with “deconstruction³”. It became insidious and all pervasive when dealing with most topics from history and religion to associative literary texts genres and motifs. Thus, it is in constant transformation “[t]he unfamiliar [. . .] is never fixed, but constantly altering. The uncanny is (the) unsettling (of itself)” (qtd. in Royle 2003, 5). This understanding puts Royale in a tradition of “uncanny thinking” which questions the concepts in term of status and possibility (Masscheliën 2).

The Uncanny was considered a theory only after the 20th century, for its construction was not easy as it is a new concept. Before the 20th century, the theory of *the Uncanny* was a reference to the word occurrences or to descriptions of the phenomenon in literary texts and artistic sources, and it was not considered as an aesthetic category in addition to lack of theoretical and philosophical discourse. According to Martin Jay in “The Uncanny Nineties, “by common consent, the theoretical explanation for the current fascination with the concept is Freud’s 1919 essay, “The Uncanny” (qtd. in Jay, 157).

In the 20th century, Freud led to the conceptualisation of the term by his 1919 essay “*The Uncanny*.” This paper was regarded in the late 20th century as a central text for Freudian aesthetics. Some scholars tried to demonstrate that it is not the origin of the conceptualisation, for there are

³ **Deconstruction:** a philosophical or critical method that examines the instability of meanings, etc.

earlier studies by the psychiatrist Ernst Jentsch and the philosopher Schelling; both were cited by Freud. However, Freud's essay remains the primary source.

The conceptualisation of the uncanny began after Freud's paper but only in 1970s and 80s. During this period, his essay tackled from various perspectives. Moreover, it was discovered by authors who reflected on it by emphasizing on its marginal position or questioning the status of the concept. The theoretical changes of the uncanny led to the introduction of new meanings that enriched the concept. Practically, it became associated with specific corpus, various types of narratives and motives, and a method of reading.

Among the factors that led to the attention to "*The Uncanny*" is the rise of "Theory" which called for new concepts. These psychoanalytic concepts alongside the uncanny were used as primary examples by linguist Claudine Normand who stated that they could serve as models for new science in which theory and practice are intertwined. In this period, discursive shifts led to semantic exchanges between Freudian uncanny and other related aesthetic and philosophical notions such as the sublime and alienation. Semantic aspects such as uncertainty, ambivalence, and doubling in Freud's elaboration of *the Uncanny* are underlined to make it suitable for a contemporary theory and epistemology⁴ of fiction (Masschélien 5).

In the 1990s, the uncanny was acknowledged as a concept and Freud's essay moved from a marginal position to a central position in the Freudian canon with appearance in specialised lexica and vocabularies as a keyword. It also spread to other fields such as sociology and anthropology from its original sources which are psychoanalysis, theory, and genre studies. At the beginning of the 21st century, Freudian *Uncanny* returned to the domains of arts where it influenced visual arts and fiction.

⁴ **Epistemology:** the study or a theory of the nature and grounds of knowledge.

The uncanny is a lexical concept which means it is borrowed from a natural language. Theoretically, this concept refers to a collection of ideas that are necessarily limited to the word. For example, the uncanny in the 1990s was used interchangeably with alienation⁵ and defamiliarisation⁶ during the decline of the Marxist theory. It can also become synonymous with disruptive powers of fiction, especially to knowledge and signify the negative sublime. The conceptualisation of the uncanny is also anchored to the word. Moreover, the uncanny is linked to certain linguistic features. The first one, according to Freud, is lexical ambivalence which means that the word carries more than one meaning. As the term “unheimlich”, which means uncanny in German, is the negative of “Heimlich” which means “familiar, homely”, it coincides with the second that means “hidden, furtive”. Due to the prefix “un”, the uncanny is marked by the unconscious in which it remains present despite the negation (Masschelian 7).

The second linguistic feature is that it functions as a substantivised adjective. The substantivised uncanny is open and indefinite unlike the substantive uncanniness which represents an essence. Furthermore, the substantivised adjective is a common form for aesthetic concepts. Among these concepts are the sublime, the gothic, and the grotesque, which are according to Freud effects” (Masschelian 9).

I.2.1. Anxiety and Its Relationship with the Uncanny

According to Freud, the uncanny is a specific type of anxiety, for it “is undoubtedly related to what is frightening—to what arouses dread and horror” (qtd. in 1919h, 219). It is characterised as a subdued emotional impulse that contributes to the study of aesthetics. Freud faced a

⁵ **Alienation:** a withdrawing or separation from an object or position of former attachment.

⁶ **Defamiliarisation:** presenting or rendering in an unfamiliar artistic form usually to stimulate fresh perception.

paradoxical fact when dealing with the uncanny which is an anesthetic pleasure derived from anxiety. However, in his views on the uncanny, it appears as a form of anxiety because it reveals the intimate relationship between anxiety and repression.

In the first place, if psycho-analytic theory is correct in maintaining that every effect belonging to an emotional impulse, whatever its kind, is transformed, if it is repressed into anxiety, then among instances of frightening things, there must be one class in which the frightening element can be shown to be something repressed which recurs. This class of frightening things would then constitute the uncanny, and it must be a matter of indifference whether what is uncanny was originally frightening or whether it carried some other effect. (qtd. in Freud 1919h, 241)

In addition to affect- transformation, the uncanny reveals the process of repression that produces anxiety as the return of the repressed (Masscheliën 42).

There are two types of anxiety, according to Freud, real and neurotic anxiety. Real anxiety is a reaction to the perception of danger that comes from reality. It is an expression of the drive to self-preservation, and its occurrence and degree depend on the knowledge and sense of power over the world. As for neurotic anxiety, it has several forms such as anxiety neurosis, phobia, and anxiety attack. This type of anxiety arises, based on clinical experience, from libido that is diverted from its normal goal or denied by psychical instances. In addition, as Freud stated, any repressed effect turns into anxiety which is his first theory (43).

His second theory states that anxiety is the cause of repression, and the ego produces anxiety to signal danger that can come from reality, the id, or the superego which is moral anxiety. On the other hand, neurotic anxiety is the motor of repression. Repressed contents or impulses are reserved in the id which attracts, in accordance with repetition compulsion, new contents or impulses that correspond to earlier repressed ones. As a result, the id assists the ego in fighting off the contents

through the mechanism of repression while also forcing it to fixate the repression. The ego signals danger in the form of anxiety when the unconscious contents are threatening to return to the ego which renews repression which leaves it weakened.

According to the first theory, the uncanny belongs to both real and neurotic anxiety. The return of the repressed is conjured up by something in reality. In the second theory, the distinction between the two is meaningless because anxiety always signals a threat that is real. The uncanny predicts the return of the repressed as minor damage because the repressed impulse remains more unconscious than an anxiety that is reinforced by a perception in reality. Therefore, the uncanny could be seen as a defence mechanism against the production of anxiety. As a protection against anxiety, the uncanny can be connected to its relationship with art in which it can provide pleasure due to its predictability to damages and satisfaction of forbidden impulses from unconscious sources. Alongside other pleasures from art this results in a pleasurable mixture of fear and delight (47).

Otto Rank, Austrian psychoanalyst, referred to Freud's essay in his study of the subject, *The Double* 1925, for further treatment of the ambivalence of the defence mechanism of the double, protection turns into a threat. Another study was conducted by Theodor Reik which is the earliest and most substantial application of the concept of the uncanny to the field of psychogenesis and the psychoanalytic study of religion. His book deals with the dark, ambivalent sides of religion (Masschelian 50).

The first part is the analysis of Christian figures which is based on the rules of repetition compulsion. Such characters represent images of old repressed deities. Therefore, they appear strange but in fact familiar. In addition to the use of the double, each character has an old image or an opposite such as a character and an old image that s/he represents or a good character and his

evil, uncanny double which is interpreted through the mechanism of “ego splitting⁷”. The ambivalence of these characters represents the general dualism of religion such as heaven and hell.

In the second part, Reik examines why religion and cults appear uncanny to rational atheist people. According to Reik, it is due to a “process of alienation”. The deity is a reminder of an older stage of religious development as well as certain customs that can be considered uncanny such as communion meal and circumcision which are a reminder of infantile complexes. The fundamental ambivalence characteristic of each stage originates in the dualism of the drives. The mechanism of splitting, doubling, and repetition explains the basic tendencies of religion (51).

I.2.2. The Genre of the Uncanny

In genre studies, the uncanny texts are related to the demonic, the occult, and the fantastic. Peter Penzoldt, author, had Freud’s essay discussed in his book *The Supernatural in Fiction* 1952. According to Penzoldt, themes and motifs of the supernatural have their origin in the subconscious and sometimes even neurotic origin. Based on Freud’s distinction between the repression of infantile complexes and surmounting of primitive fears, he explains that tales exploiting repressed infantile can help establish the difference between a normal person and a neurotic one which applies to both author and reader (Masscheliën 59).

According to Louis Vax, a French scholar of the fantastic, the fantastic is a domain to be explored, and it shares with psychiatry/psychoanalysis an interest in the same object. However, they consider phantoms, feelings of strangeness, and presentiments as symptoms not objectives givens. Freud’s essay is used as a main illustration for this hypothesis. Psychoanalysis unveils the literature it analyses which robs the fantastic from its charm “Everything becomes clear and insipid.

⁷ **Ego Splitting:** division of the ego into two coexisting parts, one satisfies instinctual demands while the other objects.

The psychology of depth becomes “psychology of platitudes” (qtd. in Vax (1960) 1970, 22). In *La seduction de l'étrange* 1965, he sees the meaning of the word “fantastique” as radically unstable and dynamic which means constantly changing with the context and the reader. The notions of the “strange” or “eerie” signify the sentiment evoked by the fantastic. According to Vax, the sentiment of the strange alienates man and the struggle between man and the fantastic is ambivalent i.e. the strange both seduces and repels (60).

As an aesthetic category, the uncanny was used in literary criticism of literary works for various reasons. First, it was applied in two psycho-biographical studies, Hecht (1952) and Fraiberg (1956), that examine the work and figure of Franz Kafka. Hecht used Kafka's work and “*The Uncanny*” for his analysis of “yearning”, and he used in his reading several instances of the Freudian *Uncanny* in Kafka's work such as Oedipal themes, animistic thinking, ambivalence, the evil eye, and intellectual uncertainty (Masschélien 63). However, in Selma Fraiberg's view, Kafka manipulates his unconscious conflicts into the manifest content of his stories. She concluded that “[t]he striving for synthesis, for integration and harmony which are the marks of a healthy ego and a healthy art are lacking in Kafka's life and his writings” (qtd. in 1956, 69).

I.3. Themes and Factors of the Uncanny

The elements mentioned below are based on what has been found during the research on *the Uncanny*. Furthermore, they are studied by several psychoanalysts who used *the Uncanny* on a few topics. They were also used to analyse Hoffman's literary work and to experiment on obsessional neurotics.

I.3.1. The Double

The double is related to persons who look alike. However, Hoffman reinforces the meaning by the idea of having and transferring the thoughts from one person to another which can be called telepathy as a way to identify the self. It is also related to the recurrence of similar situations, same face, characteristics, or the same name throughout several consecutive generations. Based on Freud's analysis of Hoffman's *The Sandman*, the double is what produced the uncanny effect throughout the story which is the sandman itself.

Otto Rank treated the theme in relation to reflections in mirrors, with shadows, guardian spirits, and the belief in the soul and the fear of death along with the evolution of the idea as it was first a challenge to the power of death and the destruction of the ego. According to that, the immortal soul is the double of the body. This can be seen in ancient Egypt as they made images of their dead on lasting objects. The source of the double is the primary narcissism in which the child creates multiple selves to guarantee immortality. However, after passing this stage, instead of an insurance of immortality, the double becomes a reminder of death (9).

I.3.2. Intellectual Uncertainty

This theme is based on whether an object is a living being or inanimate for which the reader is left in uncertainty. Ernst Jentsch, a German psychiatrist, stated that this theme is the main conjurer of the uncanny in Hoffman's story of *The Sandman*. The example he used to justify that is the doll Olympia which appears to be alive. This idea created an atmosphere of uncanniness. However, Freud explained that though the observation is correct, intellectual uncertainty is not actually what produced the uncanny but the theme of the double.

Jentsch says: In telling a story, one of the most successful devices for easily creating uncanny effects is to leave the reader in uncertainty whether a particular figure in

the story is a human being or an automaton; and to do it in such a way that his attention is not directly focused upon his uncertainty, so that he may not be urged to go into the matter and clear it up immediately, since that, as we have said, would quickly dissipate the peculiar emotional effect of the thing. Hoffmann has repeatedly employed this psychological artifice with success in his fantastic narratives. (Freud, 5)

I.3.3. Repetition Compulsion

According to Freud, one of the factors to create an uncanny feeling is the recurrence of the same events, situations, etc. which may not be a source of uncanniness, but if subjected to certain conditions and circumstances, can create such a feeling. As an example, he described a situation in a dream where one tries to get out of a place, but over and over again returns to the first place he was in. in another example, a person is in a dark room and tries to get out or reach the light switch, yet he keeps stumbling on a piece of furniture repeatedly. Such situations create a sense of helplessness. Moreover, he gave an example where a certain number appears several times in a single day which can result in an uncanny feeling. Furthermore, tracing the uncanny effect of such recurrent similarities led to the principle of repetition compulsion (11).

I.3.4. Presentiments and the Evil Eye

Based on Freud, obsessional neurotics stated that they had this feeling of uncanniness due to their ability to successfully predict or foresee what is about to happen or meet someone that they thought of before. Moreover, these patients explained this condition by saying that they have “presentiments”. For such case, he mentioned a patient with the same condition who stated that he wished another patient, after taking his old room in the hydropathic establishment, would die with

a stroke, and it did happen. Furthermore, the patient, after hearing about the death, described the experience as “uncanny”.

The fear and worry of this uncanny form, “the evil eye”, comes from envy. Freud explained by an example of a person possessing something valuable. This may result in fear of the envy of others which as a reaction would be projected on them. Such feeling though not spoken can be apparent in the look, and if noticeable by others, they may believe that the rising amount of such feeling can turn into action. That is to say, the intention of harming someone which comes from fear may become an act (12).

I.3.5. The Omnipotence of Thoughts and the Line between Reality and Imagination

Freud used the previous forms of *the Uncanny* as a reference to the principle of the “omnipotence of thoughts.” Furthermore, this analysis is traced back to animism. Such stage consists of the idea that the world was peopled with human spirits, the narcissistic overestimation of subjective mental processes, and figments of the imagination to withstand reality. Moreover, he stated that passing the animistic stage leaves certain traces of it which can be reactivated by everything seen as uncanny. In addition, Freud stated that the uncanny can be produced when the distinction between reality and imagination is effaced. For example, something that is regarded as imaginary appears to be real (15).

I.4. An Overview of Fiction, Fantasy, and Gothic Novel

In literature, fiction is a form of prose and a branch that can be a short story, novella, or a novel. Unlike non-fiction, fiction is based on imagination which means that the characters, events or any other element of the story can be untrue. However, that does not prevent it from conveying

true meanings about real life. Though fictional stories are imaginative, they can be based on historical events or characters or portray real-life events in order to discuss political or social issues. Moreover, according to Merriam Webster, the word fiction comes from the Latin “fictus” that means “to form” which advocates its function (“fiction”).

Fiction consists of many elements that can be divided and detailed such as the Narrative point of view. This element determines the perspective, first, second, and third-person, through which the narrative is viewed, and it acquires all degrees of omniscience⁸, objectivity, and reliability. Another element is the Setting which consists of the Where and When. Furthermore, the Where includes the Local Colour, specific details like dialect and traditions of a certain region, and regionalism that functions when a description of a region becomes necessary for the story. The When, on the other hand, includes Time with all its dimensions.

The plot and structure can be described as the series of events and the method in which they are organised and presented. Moreover, they include several aspects such as Conflict between man and other, nature, society, and himself as well as the order of events that can be chronological, backwards, or fragmented., there are also divisions of the plot such as rising in action and climax, in addition to flashbacks and foreshadowing. Another element of fiction is characterisation, and it includes all kinds of beings and objects with all character types and functions. The Atmosphere represents the dominant emotion or mood of the story, and it can be different from one story to another. The other elements of fiction include narrator’s tone, style, and theme in addition to the use of irony, verbal, situational, or dramatic, and dialogue. The narrator can also use Allegory to have deeper meanings as well as Fantasy and poetic language (Hallett).

⁸ **Omniscience:** infinite awareness, understanding, and insight.

I.4.1. Fantasy

Fantasy is a literary genre in which the plot cannot appear or happen in reality. It is imaginative fiction used for its effects on strangeness of the setting such as other worlds or a setting that is similar to medieval ages, and involves unreal characters such as unnatural beings, talking animals, and mythical beings e.g. J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter*. A fantasy text contains elements of the impossible. If a text takes place in the real world, then it contains a story that is impossible. On the other hand, if it takes place in another world, then the impossible lies in the setting even though it may contain possible stories (Clute and Grant 338). Moreover, science fiction can be seen as a form of fantasy. However, the difference between the two is that science fiction is usually based on technology and takes place in the future whereas fantasy is set in an imaginary world that is based on magic and mythical creatures (Kuiper 67).

Literary fantasy is rooted in traditional folklore that is based on myth-making and classical oral traditions. The first literary fantasies were published in the 19th century, Hans Christian Anderson and Lewis Carroll's *Alice in Wonderland*. However, even though their works were influenced by traditional tales, Anderson and Carroll incorporated the here and now into their stories. This led to the creation of the enchantment worlds which separate literary fantasy from cultural tales of the past (Gates 4).

Fantasy reaches the readers' minds, especially children, and connects their deepest desires and dreams through its tales that portray magical worlds, talking animals and toys, and adventures of heroes and damsels. It also allows the reader to consider topics such as good and evil, universal morality as well as cultural diversity, and it offers an escape from reality. The writing style in fantasy acquires freedom of expression which allows authors to use different elements in their literary works. Furthermore, fantasy triggers the process of imagination, for real and sensible

objects are reproduced in the mind. The mental images of the actual objects can be formulated in a manner that has no equivalent which represents the meaning of fantasy.

Fantasy comprises various elements that can be applied to literary works. It can be imitative and derivative because it relies often on what exists. It gathers pieces of what exists to form a new original creation. It aims at valorising the ideal, transcendent, and luminous, since it is not restricted by physical limits. It does not rely on orthodoxy, and it reveals self-interest hidden behind convention and respectability (Gates 6).

Geoffrey Chaucer, an English author, used the term "*fantasye*" in reference to strange and bizarre notions that have no basis in real-life experience. This is relevant when speaking about fantasy literature. However, based on Chaucerian sense, the use of fantasy has a disadvantageous implication because it is regarded as self-indulgent folly whether it is psychological or literary. Before 1969, fantasy was used for children's fiction, and it was something the adults had to put away. For this reason, fantasy became a genre only recently (Stableford xxxvii).

Fantasy consists of several types, and the first one is Modern Folktales. In this type of fantasy, the tale is traditional, and the elements include strong conflict, little description of characters, fast moving plot with quick resolution such as fairy tales. Second, Animal Fantasy contains simple plots with animals that obtain human characteristics such as speaking, reasoning but still maintain their animal characteristics. This type uses literary symbolism that refers to the animals' human counterparts. Third, Toy fantasy tales involve animated toys with human characteristics. The fourth type is Magical fantasy in which the characters have magical abilities, and the plot can be based on magical objects. Lastly, there is Heroic Fantasy that portrays an adventure or a quest that leads to achieving a higher purpose like justice or a reward like hidden treasure, and Alternative worlds and Enchanted Journeys in which the protagonist travels to another world that include magical events and mythical beings. These are some of the types of fantasy that

can be seen in various literary works such as *Harry Potter* by J.K. Rowling, *The Lord of the Rings* by J.R.R. Tolkien, and *Winnie the Pooh* by A.A. Milne (“Fantasy”).

I.4.2. The Gothic

In literature, the Gothic is a genre that emerged around the 18th century, and it prospered in the 19th century. The word’s origin comes from the Germanic Goths, tribes that terrorised Europe in the early centuries and sacked Rome. As a result, the meaning of the word came to be medieval, chaotic, and barbarous (Snodgrass 152). In addition, the word gothic has an architectural term associated with buildings such as churches, cathedrals, and castles which provides another element to the genre. Moreover, the word gothic was used by Horace Walpole in his novel *The Castle of Otranto: a Gothic story* 1765 that contains a medieval setting, and terror scenes that provide elements of the gothic.

As a genre, the gothic describes all that is supernatural or unusual. Generally, the gothic novel consists of elements of terror and dread, and the atmosphere is usually dark, mysterious, and full of suspense. Also, the story is linked to a setting, most of the time, and it’s usually a castle located on a high cliff filled with traps, secret passages, and hidden doorways. Furthermore, the genre provides other elements such as monsters, killers, or animated statues, and the weather can be gloomy, stormy, or rainy. The story provides a male tyrant, oppressed women, and omens, and it can be linked to a prophecy.

Horace Walpole’s successful *Castle of Otranto* 1765 was followed by Ann Radcliffe’s *Mysteries of Udolpho* in 1794 and *Italian* in 1797 which were as successful. Mathew Gregory also introduced gothic romance to England with *The Monk* 1796 that already flourished in Germany. Among the famous gothic novels are William Beckford’ Oriental romance *Vathek* (1786) and Charles Robert Maturin’s story of an Irish Faust, *Melmoth the Wanderer* (1820). The classic horror

stories *Frankenstein* (1818), by Mary Wollstonecraft Shelley, and *Dracula* (1897), by Bram Stoker. Moreover, the gothic genre continued to influence other writers like Edgar Allen Poe and Nathaniel Hawthorne (Kuiper 32).

I.5. Conclusion

The subject of the uncanny was examined by Freud and Jentsch in the early 20th century. They studied the meaning of the term in relation to the German term “unheimlich” that resulted in describing something strange and familiar. As a new concept it took a while to become a theory. Other psychoanalysts used the uncanny in many topics like history and religion. Freud shed light on the theme of the double with other elements that had been tested on his patients while Jentsch focused on intellectual uncertainty. Both themes were used by these two psychoanalysts to analyse the short story of *The Sandman*.

Fiction is part of literature that uses imagination for stories of unrealistic events, settings, or characters, but can be based on them. Its tales may be built upon imagination, but they can reflect reality and its aspects. Fiction comprises a narrative point of view, a setting, aspects of the plot and structure, and characterisation. One of the genres of fiction is fantasy which is based on use of imagination, the impossible, magic, and myth making. Due to imagination, it can reproduce elements from reality into something without equivalent, and it contains freedom of expression. In literature, fantasy stories were influenced by traditional folktales but with the use of the present, here and now. It has a variety of types from modern folktales to heroic fantasy. The other genre is gothic which, though imaginative, is dark because it is based on horror. Some of its elements were constructed from the origins of the word, the Goths and architecture, in addition to others such as monsters, omens, and tyrants. The gothic stories usually have tragic, or terrifying endings.

Chapter Two

Vampirism in History, Myth, and Literature

II.1. Introduction

Vampires are generally known to be creatures of the night whose main course of action is drinking blood. Since there is more than one place for their emergence, there are also different versions of vampires with different characteristics and abilities in addition to other creatures that fall into the vampire genre regardless of the major differences. In addition to their origin name, they can be categorised according to each nation famous for such folktale or has a history with vampires. These categories will start from Eastern Europe to South Asia reaching Africa and America. Besides, because of the abundance of myths and tales of the vampire creature, it can contribute in literature through fiction.

II.2. Etymology of the Word Vampire

According to Franz Miklosich, a late nineteenth century Austrian linguist, in his work, *Etymologie der Slavischen Sprachen*, the word vampire is derived from the Turkish word **Uber** which is translated to “witch”. He also stated that **Uber** is the origin of the Slavic synonyms **Upir**, **Upior**, and **Upyr**. The word upir was used in 1047 referring to a Russian prince as **Upir Lichy** which means wicked vampire. Another theory claims that the origin is the Greek verb to drink as a source. Moreover, others support the Serbian term **BAMIIUP** as Slavic origin. However, A. Bruckner argued in his 1934 article “Etymologien.” that the Serbian term was only a transmitter from Bulgarian via Greek and not a root. Lastly, American and English writers believe that the word is of Hungarian origin “vampir”. Thus, there are different arguments as to which is the source of the word vampire, for there are several roots proposed as possible origin (Wilson 577, 578).

Similar to the word origin, the term had a conflicting history while entering the world of western languages. In France, the word was introduced in 1737 through the *Lettres Juives*,

epistolary novel by Jean-Baptiste de Boyer, Marquis d'Argens. However, the *Mercure Galant* reported cases of vampirism in Russia and Poland during 1693 and 1694. The term became publically known in France after Dom Calmet's 1746 publication of *Dissertations sur les apparitions et sur les revenants et les vampire*. In Germany, it was introduced to the scholarly audience in 1721 by a cognate through Gabriel Rzazynsky's *Historia Naturalis Curiosa regni Poloniae* in which he used the term **Upior**. It also appeared in newspaper reports about vampire investigation in Serbian districts in 1725. In England, it appeared in the 17th century. The term was introduced by Paul Ricaut in his *State of the Greek and Armenian Churches* in 1679, according to Todd and Skeat, though Paul does not use the term vampire but describes a situation with the Greek Church as a superstition. "[The vampire is] ... a pretended demon, said to delight in sucking human blood, and to animate the bodies of dead persons, which when dug up, are said to be found florid and full of blood." In 1688, the term was used by Foreman in his *Observations on the Revolution* which was published in 1741 but without explanation (Wilson 579, 580).

II.3. Chronicles of the Vampire Creature

The category of vampires includes a variety of creatures that share some similarities. The stories of this being are found both in history and myth. Moreover, the history and myths of vampires are intertwined.

II.3.1. Mythical Vampires

Among the vampiric creatures that are known to man is, based on religious and ancient texts, one of the oldest beings in existence named Lilith. This ancient being is mentioned in many mythical and religious tales, and it is still very much known till nowadays. Based on the earliest days of man, Lilith was a female demon that attacked men, women, and especially children by

drinking their blood. Some believe that she loathed children because hers were wicked, twisted, and deformed, but there are other versions that state otherwise. She was described in ancient Assyria as winged hairy demon whereas in Babylonian lore, she was a demon that joined other two after her banishment from the Sumerian goddess Inanna's garden (Bane 94, 95). Lilith's tale has a variety of versions that, besides myths, are rooted in religious books from Christianity and Judaism. However, the impact she had left on humanity was during the Babylonian era as there are recorded tales of vampiric demons. Besides, she is involved with other vampiric demons that are either her children or her subjects like the Succubus (Bunson 157).

According to Babylonian tales, vampires were demons that possessed female human corpses. This demonic act was considered disgraceful and infuriating to the people as were the demons that performed it because, then, women were a symbol of life, and they were linked to many events such as plantations and harvest. Moreover, vampires considered monsters that needed to feed off people, especially babies, in order to maintain the capability of the body and prevent it from dissolving to continue imposing terror and sabotage.

The Succubus is a female vampiric demon that was described, according to ancient Greece, as Spirit Bride. In medieval lore, the succubus would appear as beautiful woman to allure men for sensual desires during which it drains every ounce of life energy that they have including blood and breath. The same process happens to women with the succubus male counterpart, The Incubus, which outnumbers the succubus by nine to one. The child conceived by the succubus will be born as Cambion, half demon. The succubus does not need to appear physically to attack its victims, for it can do so by invading their dreams which causes their bodies to be paralysed. As it is a demonic apparition, it can be summoned using witchcraft, and for its exorcism, one must seek the church's assistance (Bunson 248).

Due to the variety of regions, the Slavic upir has several names and characteristics. In Croatia, the legend of Pijavica and Mora states that Pijavica is born from the body of the sinful, or someone is born of incest. It can be fought by fire, garlic, and iron stakes. Mora, on the other hand, is a female vampire that attacks males. The first vampire case in Croatia was recorded in 1672 when a vampire terrorised the village of Kringa. The story further states that villagers had to behead him after failing to kill him with a stake (A. Sherman 60). In another region, the equivalent for vampires is Lampir which was considered to be a corpse-like harbinger of deadly diseases. Any person falls ill and dies would crawl back as a lampir for that sole purpose. In Russia, the Uppyr can be anyone heretic who strayed from the Orthodox Church. Like other vampires, the uppyr is a corpse that comes out of the grave at night, and all practitioners of sorcery and witchcraft are possible candidates for vampirism (A. Sherman 64).

Like many mythical creatures, vampires in Greek mythology were outcome of a story that involved gods. It began with an affair between Zues and Lamia, a Libyan princess and a descendant of Poseidon. Driven with jealousy, Hera, Zeus' wife, condemned her to exile and killed her god-spawned children. Unable to retaliate against the gods, Lamia unleash her terror that was the result of sorrow and misery on mankind. Lamia was known for stealing and sucking the life from children, and, in later tales, she evolved into half human half serpent. The lamiae creatures would drink blood from children and change appearance to lure men to their demise (Karg et al. 10, 11).

Other belief, after Greece's conversion to Christianity, was related to demons. Vrykolakas, known as revenants, are the ones who return from the dead, and they are believed to be demons of the undead that would return to life to cause misery. The church stated that stillborn children, the sinful, and the excommunicated who did not receive proper clerical rites would return from the dead. As for the creation of the vrykolakas, according to the church, shirking from religion and

devotion would lead to such consequences. As a precaution, the body of the suspected would be dug up and burnt to ashes (A. Sherman 56).

In Greece, the corpses of the suspected vampires would be buried face down. This process would cause the blood to pool in the face. Thus, if the body was exhumed for being a vampire, the face would appear dark pale. As a result, vampires in Greece are considered to have dark blue or black faces (J. Sherman 485).

Strigoi is term taken from the word striga which means a witch. According to myth, there is strigoi viu, living vampire, and strigoi mort, dead vampire that is believed to leave its tomb and change into animal form. Both vampires would gather at night to bring death and suffering on the living. Like other myths, there are different causes for vampirism such as suicide, sinful life, and children born out of wedlock or died before baptism. In addition, the striga, from which the word strigoi is derived, is also condemned to become a vampire. Romanian vampires are mostly active during St. Andrew's Eve and St. George's Eve. According to myths, if a vampire passes seven years, he can pass to another country and become human again, but the possibility of vampirism for him or his children remains (A. Sherman 70).

In northern Germany, the Nachzehrer, after-eaters, were partly eaten undead corpses. They are usually accompanied with women who died at childbirth to help them attack the living. Similar to other myths, suicide and brutal death are some of the main causes to becoming a nachzehrer. In south of Germany, the Blutsauger is the equivalent to the northern Germanic vampire, and the term blutsauger means bloodsucker. In another Germanic lore, the Alp has different variations according to the region. In some areas, the alp is believed to be a shapeshifting sorcerer while others state that it's a predator in human form. The Alps would manipulate dreams, enter thoughts, and cause the victims to wake up from suffocation and pressure. One of the variations of the Alps

is the Schratl. It is a vampire born from a human corpse, and it terrorises the region after eating its way out of the corpse (A. Sherman 72).

The vampire-like creature in Hungarian folktales is the mini devil known as the Liderc. The tale has it that this monster hatches from a black hen's egg that was incubated under a human's armpit willingly. Moreover, it can be used to gather wealth and finish tasks for its master, usually the one who incubated the egg under his armpit, due to its speed, efficiency, and eagerness for such tasks. Nevertheless, as it is fast and efficient at finishing tasks, the tale recommends that it must be kept occupied with more, for it grows bored which could make it dangerous and difficult to control that it could turn even on its master. Moreover, the liderc shares some similarities with the other known vampires such as attacking the living, but instead of feeding off blood, the liderc drinks the life energy from its victims and kills them through sexual exhaustion. Also, it has the ability to change form, like some vampire lore, or cast an illusion of a form like animals, men, or women. The weakness that this monster shares with vampires is garlic which is used only as a protection, but, in order to get rid of it, it must be given an impossible task that would make it quit or die with rage because there is no other known way to slay it (J. Sherman 285).

II.3.2. Vampires in Other Continents

In Asia, the Chinese folktale of vampires is Jiangshi which is known as the hopping ghost. In accordance with Chinese philosophy, there are two souls in the human body, and the inferior one is able to possess the body even after death which makes it jiangshi. The jiangshi have pale skins and long nails. In addition, they are resulted by suicide, hanging, or drowning, and the weapons used to face them are garlic, salt, and wooden stakes from peach trees (A. Sherman 88). In Japanese folklore, Kappa is a hairless monkey-like creature. This type of vampires lives in ponds and waterways. Other Japanese vampires are Gaki and Hannya. Gaki is a pale corpse that has the

ability to shift shapes, and it carves blood. Hannya is a demon possessed that attacks children. Also, there is the Kasha ghouls that drink the blood of corpses, and Yasha which is a woman that reincarnates into a vampire bat (92).

The Indian lore is filled with gods, demons, and other superstitious creatures that include vampires. The vampires in Indian folklore are blood drinking demons such as Rakshasas and Yuta-Dhana. Based on Hinduism, they are demonic ogres and ghouls in human form that terrorised the living. Bhuta, another demonic vampire emerges from the spirits of the insane that faced sudden deaths, and it feeds on both corpses and the living (Karg et al 23). Moreover, the Indian goddess Kali is also portrayed as a vampire. During her battle with the multiplying demon Raktabija, she managed to defeat him by drinking all his blood (A. Sherman 94, 95).

In African, vampires are not as prominent as in Europe and Asia perhaps because Africa was known more for black magic and witchcraft. However, there are two case of vampirism in West Africa which involves Asasabonsam and obayifo. The asasabonsam is a vampire like creature with iron teeth. It lives on top of the trees in the forests where it hunts humans using its hook shaped feet. Moreover, according to Montague Summers, the obayifo are living witches that hides his identity in the community. Because witchcraft could be acquired and was not strongly linked to heritage or blood relations, hiding a witch's identity was not difficult. The obayifo witch is able to leave his body at night in form of a ball of light to absorb the blood from the people especially children. Blood drinking in Africa is linked to witchcraft because many of those who practice it indulge themselves in cannibalism⁹, blood sacrifices, and psychic vampirism. The asasabonsam is a vampire like creature with iron teeth. It lives on top of the trees in the forests where it hunts humans using its hook shaped feet (Melton 5).

⁹ **Cannibalism:** the usually ritualistic eating of human flesh by a human being

In the west beyond the Atlantic Ocean, the continent of America, specifically the north, is known for Native American folklore. This lore is not exactly known to have vampire myths, but it contains lore of other beings such as the cursed cannibalistic Wendigo¹⁰ and the shape shifting witches known as Skin Walkers. However, though vampirism is a foreign concept in America, it made its way through the Atlantic right to New England, Rhode Island. Furthermore, this state is known for two stories about two families from different timelines that suffered because of vampirism.

One tale tells about the family of Stukeley Tillinghast the farmer who was known as “Snuffy”. He was the father of fourteen children, but his eldest, Sarah, fell ill and died. After her death, Snuffy’s children began to fall ill as well, but the strange thing was that they saw nightmares of their dead sister pressing on their chests. As a result, the neighbours suggested that her corpse should be examined. In the process, they found her heart still fresh with blood which was a sign of vampirism. After that, her body was burned, and only one of Snuffy’s children passed away while the others regained their health and remained so.

The other tale that talks about a vampire-related case that revolves around the Brown family and their daughter Mercy during the 1880s and 90s. The story has it that Mercy’s mother and sister, Mary and Mary Olive, suffered from consumption and died in 1888. Unfortunately for the family, both Mercy and her brother Edwin had the same illness. Mercy became pale, thin, unable to eat, and with a mouth full of blood every time she woke up. Her condition worsened that it led to her death in 1892 leaving her brother to suffer longer only to catch up to her after. However, before his passing, the father, George, decided to have his dead family’s corpses examined in the same year of Mercy’s death. According to the folk who opened the graves of the Brown’s dead family,

¹⁰ **Wendigo:** in Native-American myth, a man cursed to become a creature for acts of cannibalism.

Mary and Mary Olive's bodies were properly decomposed. On the other hand, Mercy's body was still preserved which was, supposedly, unusual for the time she had spent under the grave. This was taken as a sign of vampirism, and, as an action, her heart and liver were removed and burned to be used as a remedy for her brother. Nevertheless, he died two months later (A. Sherman 100).

II.3.3. Vampiric Humans

The Slavic Upir lore is intertwined with history and is large because of the many Slavic regions. According to legend, the upir is a corpse that would rise from the grave to attack the living at night by drinking their blood and then returns to the grave before sunrise. The causes of vampirism are many from children born with abnormalities to suicides and violent death. Furthermore, the myth states that a bite from a vampire would cause certain death leading the victim to the same fate. Also, people of that region believed that if a black cat jumps over a grave or a corpse, the deceased becomes a suspected vampire (Garza 13). Other regions believed vampires have the ability to change form such as bats, and their bite would cause nightmares. People would determine vampire existence in their region by plagues and disasters, and, as a reaction, they would open the graves of the suspected vampires to distinguish them. The most known methods of killing vampires were staking, burning, and beheading. For protection, they would use salt and garlic as well as iron.

Romania was not a Slavic region, but it was influenced by its Slavic neighbours. It became a famous place for vampires mostly because of Bram Stoker's *Dracula*. The inspiration that led to the creation of this fictional character can tracked back to the 15th century when Romania was ruled a prince who was not a vampire but had their blood lust. His cruelty and reign of terror led later on to the emergence of the most famous vampire in the world of gothic and fiction who shared his name, *Dracula*.

Bram Stoker's 1879 *Dracula* was inspired by prince Vlad III of Wallachia who was also known as Vlad Dracula, son of the dragon, and Vlad the Impaler. Prince of Wallachia and Transylvania was born in an era of war between Hungary and the Ottoman Empire during the 14th and 15th century. Like his father, his name, Dracula, was derived from the Order of the Dragon that was created to serve Sigismund of Hungary. He and his brother were given to the Ottoman Empire as a sign of loyalty and alliance of Wallachia.

During his time with the Ottomans, he acquired military skills, but, unlike his brother, he also developed hatred for them as well as his father who he had seen as a traitor for sending him there. After gaining control over Wallachia, he disposed of any trace of possible oppositions like the boyars, Wallachia nobility, using impalement, and replacing them with loyal ones. Moreover, impalement was his punishment for any crime in Wallachia. During his conflict with the Turks, they found thousands of bodies impaled on a field between them and his land which included Turkish prisoners and even women and children. The Ottoman troops withdrew that moment after what they saw, led by Mehmed II, but they returned later under the leadership of Vlad's converted brother, Radu, along with the aid of the Wallachian boyars to chase him out of Wallachia. After he fled, he got imprisoned by his former ally, Matthias Corvinus. During his two years of imprisonment, he converted to Christianity and gained the trust of his captor, and later on regained the crown of Wallachia. However, the Turks launched an attack, and, in 1476, Dracula was killed in battle, as it was agreed upon. His head was removed to be placed on a stake by Mehmed II.

This act was a gesture from Mehmed II for Dracula's crimes (Karg el al. 50-62). Vlad's savagery and lust for torture made an impact that horrified even the powerful Ottoman Empire, and it made him the perfect portrayal for Bram Stoker's *Dracula*. However, Vlad Dracula is a

historical figure for vampire fiction and he served as an original source for the famous vampire king Count Dracula.

Like Romania, Hungary also had in its history a person who, like Vlad the Impaler, had contributed in the vampire cultures with her brutality that was no less than his. The story of Elizabeth Bathory takes place in Hungary around the 16th and early 17th century. As a child, she was raised in Transylvania, and she was known to have intense rage and behavioural issues. Elizabeth was from the high class and got married at a young age to a wealthy fellow aristocrat and a soldier. As a woman, she was obsessed with torture and punishment that would end up in death, and she extreme even for others who do the same. As the story goes, she had a servant and a maid who both had mental problem while her husband spent most of his time at battle until his death in 1604 (Karg et al. 134). Elizabeth was obsessed with youth and beauty, hers, but as she got older, wrinkles began to appear which became the stem of future massacres. One time, while one of her maids was combing her hair and started to struggle with a snarl, Elizabeth slapped her hard that blood covered her hand. As she was washing her hand, her fingers felt lighter and fresher like a young woman's (Bunson 17). As a result, the idea of blood is the key to youth and beauty started growing which launched a hunt for beautiful virgins with the help of her psychotic maid and servant.

During her period in running the castle's affairs after her husband's death, beautiful young girls were lured into her house for work as maids. However, they eventually end up as supplies for her regular blood bath to maintain beauty and youth. After years of murder and disappearance of many women, suspicions began to rise around the castle, and in 1610, an investigation was issued by the king of Hungary. When the officials broke in to the castle, piles of pierced dead bodies were found in a cellar while others were either tortured or locked up.

During the trial, her maid and servant were sentenced to torture and death, but, because of her social status and lineage her punishment was a life imprisonment in a small room at her castle in which, after four years, she was found dead. Her crimes included extreme torture, murder of hundreds and even cannibalism. She was also accused of vampirism and lycanthropy because it was said that she used to bite her victims during times of vampire and werewolf beliefs in Europe. Moreover, her name was not to be mentioned by an order of the king until few hundreds of years later. Due to her brutality, she was named Countess Dracula, for she was able to match Vlad's that it inspired several literary works (Bunson17).

II.4. Vampires in the Literary World and Motion Picture

The relationship between vampires, with all the myths, and literature is Fiction. As many fictional stories can be based on actual historical events and characters, so can the vampire-related ones such as Count Dracula and Vlad Dracula. Moreover, similar to other tales and how the elements of fiction work on them, vampires are also affected by such elements from characterisation to even the narrator's point of view, and the setting for such stories doesn't have to be only in the past. The fact that they are considered to be evil creatures and predators in myths does not narrow the options of the stories that include them to horror.

II.4.1. Novels and Early Literary Works

. The first appearance of vampires in literature was in poetry by Robert Southey and his 1801 poem *Thalaba the Destroyer*. Then, vampire fiction started to spread in the early 19th century. The first vampire tales that emerged were John Polidori's *The Vampyre*, James Malcolm Rymer's *Varney the Vampire*, and Joseph Sheridan Le Fanu's *Carmilla*. Although they were the first vampire literary works, Bram stoker's 1897 *Dracula* is the one that gained vampires

popularity bringing the most famous vampire of all time, Count Dracula to the world. Bram Stoker's character is based on the real life blood thirsty Romanian Vlad Dracula also known as Vlad the Impaler. Vlad's cruelty in torture, murder, and bloodshed made him the perfect figure for Bram Stoker's *Dracula* (A. Sherman 110-114). Alongside Bram Stoker, there are other vampire novels that were successful and are lasting till present day such as Anne Rice's *Interview with the Vampire* and *The Vampire Lestat* and Stephen King's *Salem's Lot* (Karg et al. 160, 161). From literature, different versions of vampires emerged that can play different roles in stories.

II.4.2. Vampires and Romance

Vampires had a start in horror stories because they are first and foremost monsters. However, that was not a barrier, for they had made their way to the world of romance. Due to their appealing looks and charming gaze, vampire novels were not limited to gothic fiction. Moreover, the novels merged romance with fiction resulting in tales full of fantasy and mysteries in which the role of the hero or protagonist was available for both the living and the undead. Many vampire series emerged among which are Jeaniene Frost's *Night Huntress* and Kathryn Smith's *The Brotherhood of Blood*. Also, among the vampire series is Charlaine Harris' famous *The Southern Vampire* series that started in 2001 which takes place in the state of Louisiana (A. Sherman 129, 131).

All three literary works contain romance as a part or as a main theme of the story. In Kathryn Smith's *Brotherhood of Blood*, the story is about two warring species which are vampires and men. Furthermore, despite the enmity of the struggling sides, love develops between a vampire guarding the chalice that holds the fate of his brothers and the huntress who was the only one able to capture him. Moreover, Jeaniene Frost's *Night Huntress* begins with the half vampire protagonist, Catherine who is on a vengeance mission against the undead. However, she gets

captured by a vampire and a bounty hunter, Bones who ends up training her for her mission. After spending time together, Catherine's view about vampires starts to change which can be taken as a hint to a future romance. Charlaine Harris's *Southern Vampire* is considered both as southern gothic and a romance novel. Though the story contains a lot of creatures like vampires, werewolves, and other shifters, one of its main elements is the romance between the heroine Sookie Stackhouse and the vampire Bill Compton.

II.4.3. Comedic Vampire Tales

From one genre to another, vampires took turn to comedy¹¹. The stories of this literary form are known to be humorous, sarcastic, and they usually have a happy ending. Furthermore, in this genre, a new version of vampires emerged that can be described as humorous blood suckers. Among the literary works that acquire this combination of vampires and comedy, there is Timothy Massie's *Death by the Drop* and Mary Janice Davidson's book series of *Undead* (A. Sherman 116).

Among the literary vampire works that contain the genre of comedy is Timothy Massie's *Death by the Drop*. This story takes place in New Orleans featuring John Steele who became vampire. However, instead of following his new basic vampire desires, he took advantage of it facing obstacles to accomplish everything he couldn't as a human. What gives this story a flavour of comedy is that there is abundance of pranks and jokes. The other literary work is Mary Janice Davidson's series of *Undead*. The series portray Betsy Taylor, a single woman and a former model who had died and risen again as a vampire. In her new undead life, she became inhumanly fast and strong as well as unavoidably attractive to men. Though many vampires want her to be their queen

¹¹ **Comedy**: the genre in literature that deals with the comic or with the serious in a light or satirical manner

and overthrow their old-fashioned leader due to a prophecy, her only interest is finding a job and shoes.

II.4.4. The Cinematic Vampire

The early era in which people were introduced to films was known as the Silent Films or Era because the films were without synchronised sound. It started around the 1891 and ended in 1927, but there are few silent films that were made after. Moreover, the vampire legacy in this domain began in this era to continue its thriving and success to present day. Among the vampire films that were produced in the silent era and were basically the start of a vampire fever that lasted throughout decades are 1896's *Manor of the Devil*, 1915's *The Vampire*, and 1922's *Nosferatu: A Symphony of Terror* (A. Sherman 142, 144).

1931 *Dracula* was directed by Tod Browning who, based on the film, did not put much focus on the screenplay (146). However, the most important aspect of that film was the Hungarian actor, Bela Lugosi. Because of extraordinary performance, the film was a major success that reports had it audience members fainted in horror. With such success in horror during the thirties and forties, it led to the continuation of the Dracula's reign for future films such as *Son of Dracula*, *House of Dracula*, and *Dracula's Daughter*. It did not stop at this point, for, in the fifties, the *Horror of Dracula*, by Hammer Film Production, made a massive success which was exactly what the Hammer producers needed for their start to, later on, release a vampire franchise in the sixties and seventies.

Alongside Cinema, vampires also made appearances in the small screen in which they became more reachable and known to the audience. Moreover, the vampire audience started to grow as people became more acquainted with them. Vampires went hand in hand with the diversity of the television shows, in which they appeared in weekly series, soap operas, and even cartoon.

Similar to the big screen, variety of vampire television films and series were produced with different genres that started from the sixties and are still an ongoing process that raised the interest of the different categories of the audience.

In 1992 one of the most successful and memorable vampire films was introduced by Joss Whedon. *Buffy the Vampire Slayer* portrays a cheerleading high school girl that hunts vampires. In 1997, it was made into series by the same writer, Joss Whedon, and it was a show with seven seasons of drama, comedy, horror, and action (178, 179). Similar to *Buffy the Vampire Slayer*, several shows were made in the new millennium that include vampires as part of the story or basically make the story about them. Such shows can be either based on the genre of fantasy in which they view an ongoing adventure that is full of the supernatural or on teen drama and romance that is mixed with fantasy, for which they are particularly directed to the young adults. Among the shows that gained success and love of the audience is *The Vampire Diaries* which features a girl meeting two vampire brothers who show her a new world hidden in the shadows.

II.5. conclusion

To conclude, the word vampire is tracked down to its original roots, mainly in Eastern Europe, where several terms and claims were found which made the first appearance of the word ambiguous, like the first use of the word in western languages. As a creature, the vampire tales and myths are spread almost all over the world from Europe to Asia and Africa making their way to America. They appeared in literature in the 19th century starting with the genre of horror. From there, they progressed to other genres like romance and comedy. In the same decade, they appeared in Cinema starting with same genre, and they moved forward towards the small screen in which they gained further popularity. Similarly, films and series were made by adaptations from literary works, and as such vampires were shown with a variety of types and versions.

Chapter Three

The Manifestation of the Uncanny in *T.V.D: The Awakening*

III.1. Introduction

In both history and myth, vampires emerged having different forms and characteristics but with one analogy that defines their being under such category. They thrived in many cultures around the world through stories, yet they remained hidden in the shadows. Vampires made their appearance in literary works in which various types of these mythical creatures got out of the shadows to be known to the world. Their immortality allowed them to reach the world of cinema and television to be shown as both grotesque monsters and villains and charming supernatural heroes. Similarly, in aesthetics, the uncanny was considered among the grotesque and fearful when the focus was on the beauty and the sublime. However, the focus changed when the fascination turned to the ugly and similar forms. Furthermore, this led for the uncanny to be studied and conceptualised in the field of psychoanalysis. As a result, the theory of the uncanny was formed consisting of themes and elements that could function, according to previous uses, both psychoanalytically and aesthetically.

Among the themes and elements that *the Uncanny* consists of are the Double (Freud 9), Intellectual Uncertainty (5), Repetition Compulsion (11), and Omnipotence of Thought. The latter relies in its function on two elements which are Presentiments and the Evil Eye (12). Also, in the field of psychoanalysis, the uncanny is produced by and related to anxiety according to the theory of repression and the return of the repressed Freud (qtd. in 1919h, 219). In addition, the semantic study of the construction of the uncanny as a term in relation to the German term “*Unheimlich*” which can be concluded as something strangely familiar. Moreover, Freud added the removal of the distinction between reality and imagination (15).

Based on previous applications of *the Uncanny*, the attempt here is to apply the aspects mentioned above to a literary work that is based on fantasy and horror. Therefore, the novel upon which this research is conducted is L.J. Smith's *The Vampire Diaries: The Awakening*.

This literary work portrays Elena Gilbert, the protagonist, a girl who is living a regular life, popular in town, and with a diary to write on the details of the day. Furthermore, she loses any sense of belonging after the death of her parents, making her drop everything she experiences due to boredom. As a result, Elena is seeking adventure and thrill that would consume her which, though never happens, is the reason that she won't settle for anything mundane. However, her life changes after meeting two Italian brothers, Stefan and Damon Salvatore, who show her the experience she seeks. The thrill elevates after finding out their true nature as vampires which opens her eyes to a new world hidden in the shadows.

III.2. The Vampire Double

The aspects for this analysis are used to examine and extract what seems uncanny in characters and events of the novel from a psychoanalytic perspective. Starting with the Double which is a main theme in *T.V.D.* Since the approach is psychoanalytic the focus in the double in this part of the analysis is on primary narcissism. According to Otto Rank, it's the source of the double as one creates multiple selves to guarantee immortality. In addition, Freud stated that repetition compulsion is the recurrence of similar events and situations which produce a feeling of uncanniness after subjected to certain conditions and circumstances (11). As a rule, it was applied by Theodor Reik when he analysed Christian figures explaining it with the recurrence of an old image of a person. In his analysis, he also focused on ambivalence by which he referred to the opposition of two personae using the mechanism of ego splitting and dualism in religion such as evil and good (Masscheliën 50).

III.2.1. Primary Narcissism of Vampires and Other Beings

The double, in this part of the story, is represented by the character Katherine as she turned into a vampire. “When he gave me of his own blood to drink, I felt stronger . . . I have not grown an hour older” (ch. 5). As she had turned, she conquered death with her vampire-self that had been created. This relates the double here to primary narcissism that creates multiple selves to avoid death (Otto Rank).

Another double related to primary narcissism emerged during the transformation of one of the main characters, Stefan. “Already I was noticing some of the changes in myself. I could see better in the dark; . . .” (ch. 14). At this moment his new vampire-self was still being created. Same as Katherine, as it is emerging, his new self will a guarantee of his immortality.

In the same chapter, both Stefan and Damon, his elder brother kill each other in a sword fight. However, due to Katherine’s blood that was still running through their veins, they woke up, or rather reborn, as vampires. ““I knew nothing more until I woke up in my tomb,’ said Stefan.” In this waking up scene, their vampire-elves triumphantly challenged death. Therefore, they were an insurance against the destruction of the ego.

The non-vampire character who represents the double is Bonnie McCullough, another main character in the story. She believes that she is a druid¹² and psychic¹³, and she is according to the tale and lore of T.V.D. “My cousin told me I'm psychic” (ch. 2). She made this statement as she performed palm reading on Elena. In the cemetery, she made another statement that portrays her other being. As they were talking about oral report, she said: “I'm going to do mine on the druids,

¹² **Druid:** one of an ancient Celtic priesthood appearing in Irish and Welsh sagas and Christian legends as a wizard

¹³ **Psychic:** a person who obtains the ability to predict the future.

. . . ” (ch. 4). Thus, she added that she was a descendant of them. Both of these claims are true according to the story, and they both represent the double. Based on primary narcissism Bonnie’s ego created two selves that made her feel overpowered. The psychic Bonnie has the ability of prediction, and the druid Bonnie that, according to her description of her ancestors, are able to do magic and more.

The four characters represent the double that stems from primary narcissism that fears death and seeks immortality and power by creating multiple selves. The embodiment of this kind of double lies in them being reborn as vampires, and for Bonnie unveiling her true nature. Yet, after passing the stage of primary narcissism the created self becomes a reminder of death according to Otto Rank. Similarly, the three characters being aware that they were vampires means only that they know they died to become ones. Therefore, their vampire-selves are constant reminders of their deaths. On the other hand, Bonnie experiences this feeling when her predictions come true.

III.2.2. Repetition Compulsion and Ambivalence of Characters and Events

The first appearance of the double starts with the protagonist, Elena Gilbert. She is known in the lore of *T.V.D* as the Doppelgänger which comes from German, and it means “double”. During her first contact with Stefan, he was shocked at the resemblance between her and his former lover Katherine. “Katherine! But of course it couldn't be. Katherine was dead; no one knew that better than he did. Still, the resemblance was uncanny” (ch. 1). Based on Reik’s study, the type of the double represented in this situation is the reappearance of an old image which indicates the rule of repetition compulsion.

In chapter five, as a flashback, Katherine tells Stefan how she became a vampire. She described her constant illness that was killing her, her crying Papa and Klaus, the man who turned her into a vampire. Furthermore, she told him about her not feeding on humans and staying weak,

and how Klaus urged her. "Klaus used to urge me, too; he wanted to exchange blood again." Based on the rule of repetition compulsion, the double here are Klaus, the vampire, and Papa, the human, and the certain condition that applies to it is Katherine becoming a vampire. Considering this event and his urges to help her like her Papa tried, Klaus is basically her vampire father by which she was reborn as a vampire.

"They believed it was the day when the line between the living and the dead was thinnest. . . . They performed human sacrifices" (ch. 10). Bonnie here explained that her ancestors who invented Halloween used to perform such sacrifices, and, therefore, they should have a similar scene on the Halloween party. later on, by Mr. Tanner's death in the druid room (ch. 12), the druid sacrificial event is repeated due to the attendance of Bonnie as a druid and her intention for Mr. Tanner to be the sacrifice. In addition, her statement about the thinness of the line between the living and the dead is reinforced by Mr. Tanner's murderer, Damon (ch. 15).

In chapter nine, the girls talk to Elena about seeing her with Stefan which seemed surprising she described him as a hero though she did not mention that he saved her from Tyler Smallwood, a fellow student (ch. 7). "I didn't. He just showed up, like the cavalry in one of those old movies." Her statement, in addition to the fact that she was in danger, portrays her and Stefan as hero and damsel in distress. What's seems uncanny here is that the hero, Stefan, is a vampire, and the villain, Tyler, is human.

"Keep away from her, Damon" (ch. 15). This statement was made by Stefan as the brothers were having a dispute about Elena. The situation is a repetition of their former struggle about Katherine, Elena's double, which indicates the repetition compulsion.

The ambivalence that is based on the mechanism of ego splitting and dualism is represented by a character against a character and a character against him/herself. Moreover, one of the main ambivalent doubles in T.V.D, are Elena and Katherine. Though they look alike in appearance, their

characteristics are different. “Where Katherine had been a white kitten, Elena was a snow-white tigress” (ch.9). Stefan realised that after observing Elena which made him see the opposite of Katherine. This ambivalence is based on dualism, for while Katherine is delicate and fragile, Elena is strong and confident (ch. 8). Also, unlike Katherine who could not choose between the brothers (ch. 13), Elena chose Stefan even though she was tempted and chased by Damon many times (ch. 10).

The ambivalent double that is based on the ego splitting appears in Stefan’s character as he struggles with his being. “A killer was what he was. Evil. A creature born in the dark, destined to live and hunt and hide there forever” (ch. 13). The conflict is between his human-self and vampire-self, for though his human nature urges him to connect with and live among other humans, his vampire nature makes him aware that they are his prey and drives him to hunt them.

“I was thinking of Katherine, and praying she would come to me. Praying!’ He gave a short laugh. ‘If a creature like me can pray’” (ch. 14). His thoughts about Katherine show the struggle of his human and vampire side. As his human side tries to pray indicating that its nature tries to reach the light, his vampire side makes him realise that he belongs in the darkness. This idea is also emphasised in chapter 3 when he remembers his tutors saying “Evil will never find peace” which shows that his human-self seeks peace, but that can never happen because of his vampire-self. The ambivalence in Stefan represents the good against the evil and the mortal against the immortal.

III.3. Omnipotence of Thoughts of Vampires and Non-Vampires

The principle of the omnipotence of thoughts is based on the belief of the power of the thought, and one of its characteristics is narcissistic overestimation of subjective mental processes, and it refers to mind abilities (Freud 15). In addition, this principle relies on two elements which

are presentiments and the evil eye (12). The first one is the ability to predict or foresee things before happening, and it's something obsessional neurotics have. The second element is the ability to project emotion or intention that were triggered by fear, and they can turn to action.

In the lore of T.V.D, one of the abilities of vampires allows them to send their thoughts to search, enter minds, and compel people into doing anything. This leads to the principle of the omnipotence of thoughts and mind abilities which, to vampires, are functional. However, humans can as well produce such an ability, for in this lore, if one believes enough in Christian objects such as crucifixes, they can block any vampire mind control.

In the first chapter, Stefan notices a crow which is his elder brother Damon, and tries to examine it. "He started to send a probing thought toward it," by this act, Stefan demonstrated the principle of the omnipotence of thoughts. His ability was a mental process "examine", and it was subjective since he wanted to unveil the mystery of the bird which was intentional.

In chapter five, a burst of Power in the graveyard sent Elena and her friends running and weakened his control, and he couldn't detect its source. "He had been caught between the fear that they would run into the river and the desire to probe this Power and find its source". This situation unveils more about the principle of the omnipotence of thoughts. His weakened guard due to the surge of this unknown Power shows that the level of the principle's effectiveness differs from one vampire to another as well as its effectiveness on other vampires who have the same power. Therefore, vampires are not immune to the omnipotence of thought.

"But before he left, he sent out one probing thought, with all the force of his pain behind it, seeking for some other Power that might be near. Searching for some other solution to what had happened in the church." Stefan's use of his Power shows other mental abilities for the omnipotence of thought which is exploring, and locating. However, he failed to find anything, and

this adds that the difference in power level allows vampires to cover tracks from one another (ch. 9).

In chapter eleven, Stefan is feeding on a deer, but it escapes after he gets distracted. Moreover, the deer was not pinned down by force, it was controlled. “. . . the deer roused from its trance.” According to this his power is not only effective on human and other vampires but animals as well. However, due to Stefan’s weakness, his power became vulnerable as to lose control by being distracted. This could be explained by Stefan’s lack of narcissism which fuels the omnipotence of thought. Unlike his brother who is a narcissist, Stefan fights his ego by not following his instincts that crave human blood, and, according to the T.V.D lore, human blood is the essence of life and full power for vampires. Therefore, this explains the limitations of his mental power on humans and animals and its uselessness against a human-blood-feeding vampire such as Damon (ch. 15).

In chapter fourteen, Stefan reveals vampire abilities to Elena after finding out his true nature. He mentions physical strength, and speed, and then he explains the mental ones. “We can also feel minds. We can sense their presence, and sometimes the nature of their thoughts. We can cast confusion about weaker minds, either to overwhelm them or to bend them to our will.” This shows the extent of the omnipotence of thoughts for vampires which varies from locating, manipulating, overwhelming, to even sensing the nature of thoughts, and, therefore, they are able to detect intentions.

III.3.1. Presentiments of Druids and Humans

The element of presentiment serves as a basis for the principle of the omnipotence of thought (Freud 12). As such, in this literary work it is produced by both humans and those who are more. While vampires portray the principle of the omnipotence of thoughts, presentiments are

shown by psychic/druids which are part of the T.V.D lore. Furthermore, some presentiments appear on another part of this story.

“Something awful is going to happen today. I don't know why I wrote that. It's crazy.” That's what the protagonist, Elena Gilbert, wrote on her diary while she was heading home from France. She had the same feeling next morning as left her house heading for school, but this time she was certain. “It was a crow, sitting as still as the yellow-tinged leaves around it” (ch. 1). What makes this a presentiment is that the crow she saw was Damon Salvatore (ch. 15), the vampire. According to future events of the story, he is the one responsible for the attacks and murders that happen in the town, and thus fulfilling her uncanny prediction.

Another presentiment is stated by Bonnie McCullough, the psychic druid and Elena's friend. She stated that her grandmother was a druid as well, and that she predicted her early death. Her reaction to that was, “I'm going to be young and beautiful in my coffin. Don't you think that's romantic?” Her friends' reaction was not. The manifestation of the presentiment here is that Bonnie, as a psychic, has the same ability as obsessional neurotics in addition to them not being surprised by its correctness which simulates her reaction. On the other hand, the uncanny situation occurred by the girls' reaction which was disgust (ch. 4).

The definite presentiment that was made was about Elena by the psychic Bonnie, and, it might have been unintentional. As Elena dressed for the Homecoming Dance, her aunt's fiancée, Robert, complimented her by saying that she looked like Helen of Troy to which Bonnie happily replied “Beautiful and doomed” (ch. 6). Robert's reaction was the exact opposite which produced the uncanny. To confirm this presentiment, for the long term of the story of T.V.D, Elena does die and becomes a vampire.

“It's part of the scene; you're a sacrifice” (ch. 12). Another presentiment was made by Bonnie on Halloween that may or may not be intentional. This time, it does happen, for, later, Mr

tanner, a teacher, gets killed by Damon (ch. 15). The teacher is found with his throat slit on the alter, and Bonnie is the one who finds out. Unlike obsessional neurotics, Bonnie screamed after finding out that he was dead. Her intentions were for him to play a sacrifice. However, considering the awful and disrespectful way he treats his students especially Bonnie which made him hated, and also adding that Bonnie is psychic and a druid which relates to the double as being among her ego multi-selves. It can be assumed that psychic Bonnie predicted him playing the part, and druid Bonnie that made him be it intentionally. To reinforce this assumption, Bonnie knew that Halloween was invented by druids during which they made sacrifices (ch. 10). In addition, this could prove that the presentiments she made before about her and Elena will happen.

In the same chapter before Mr. Tanner's death, a presentiment was made by Elena that, though she loathed him like other students, could be done unknowingly. She had the same feeling that something bad was about to happen. "Tonight's the night when it all happens. But what "it" was, she had no idea." This thought expresses that she is certain that something bad will happen, yet she is still clueless of what it could be. However, what can be a confirmation for her dilemma is the strangely familiar Grim Reaper that she spotted who is in fact Damon. What seems common between Elena and neurotics is the absence of the element of surprise. Elena's sense of fear and that something is about to happen puts her in a state of headiness and expectation.

III.3.2. The Vampire Evil Eye

The second element that supports the principle of the omnipotence of thought is the evil eye which was presented by Freud with envy as an example (12). Accordingly, emotions are products of thoughts, and can turn to acts or have an actual impact on the receiver and it is spotted in and channelled by the eye. Following these steps of the evil eye to achieving the principle of the omnipotence of thought, this element is performed by vampires on humans.

“The boy's sunglasses were now in his hand. Mrs. Clarke seemed startled by something . . . Her lips opened and closed as if she were trying to speak. . . . Mrs. Clarke was fumbling through piles of paper now, looking dazed” (ch. 2). In this situation Stefan used his power to compel Mrs. Clark, the admission secretary, to allow him enrol at the high school after refusing his file. The representation of the evil eye in this situation is transferring compelling ideas through eye contact which allows vampires to control minds and possibly emotions. What makes it extreme is that vampires are able to transfer thoughts as they are and not until they are turned into emotions.

In chapter eleven, after quarrelling because of the sacrifice, Mr. Tanner makes a big fuss and provokes Stefan. However, Stefan calmly talks to him which worked smoothly. “Elena couldn't hear the rest, but he was speaking in low, calming tones, and Mr. Tanner actually seemed to be listening.” Based on the persona of Mr. Tanner, that should have been difficult or even impossible to do. Mr. Tanner doesn't get along with any of his Students especially Stefan after correcting him about the Renaissance. However, with his glance, he compelled Mr. Tanner into listening to him despite the dispute that he had the same obedient reaction as Mrs. Clark.

In the same chapter, while the students were looking for Stefan thinking that he killed Mr. Tanner, Matt, resident of Fell's Church and a student at Robert E. Lee high school, hurries to warn him. “Now, at last, he saw understanding come to Stefan's eyes. . . . that was more frightening than anything Matt had seen tonight.” In this scene between Stefan and Matt, the eye contact did not transfer thought as usual but emotion. The fear that Stefan feels about his nature being unleashed affected Matt.

“I used the Power to persuade him to do what you wanted. Then I left. But later I felt the dizziness and the weakness come over me” (ch. 14). In this scene between Elena and Stefan, after his confession to her that he is a vampire, he reveals what he did to Mr Tanner as persuasion. However, based on his statement of doing what she wanted, the mind compulsion using the eye

contact is in fact extremely effective, and it doesn't transfer emotions only but thoughts as well. Nevertheless, according to the same statement, despite its effectiveness, it differs among vampires considering Stefan's vampire-way of live.

III.4. Fusion of Reality and Imagination

Freud stated, as a general point that the uncanny can easily be produced when the distinction between reality and imagination is removed. As an example, he explained when something imaginary appears to be real. Moreover, this element relates the uncanny to magical practices (15). In *T.V.D*, the line which separates reality and imagination gets thinner and thinner until it perishes and unveils what has been hidden. The elements that contribute in this unveiling are the omnipotence of thoughts and magical practices. Additionally, the characters in this story, except Stefan, make contact with this line for many times that they could catch a glimpse or feel the reality of what's behind until, eventually, it's completely exposed.

“Stefan Salvatore looked exactly like a normal high school student” (ch. 1). This statement was given, after showing Stefan somewhere in the wood hunting and holding a rabbit in his hands. To this moment, nothing more is revealed, but the statement that followed indicates that there is more to that moment that Stefan was in which is hidden. This mysterious description of the situation is the first sign of what could be called a wall between the imaginary and real.

In chapter five, Matt congratulates Stefan for being on the football team to which Stefan replies in his mind “If you knew what I was, you wouldn't smile at me.” This thought shows that though Stefan is among humans, he is something else, and though it's still unknown, it exists. In general, it serves as another indication to the wall between reality and imagination.

“when he woke up he started raving about ‘eyes in the dark’” (ch. 6). This notion was written by Elena on her diary describing an old man who had been attacked. Moreover, he was

found with a bite mark on his throat, and the attack happened near the cemetery under Wickery Bridge where Elena and her friends were being chased by a mysterious entity (ch. 4). In both scenes, reality and imagination make contact which raises suspicion about what is hidden and, therefore, thinning the line between reality and imagination.

In the same chapter, six, Elena asks Matt about Stefan since he is the only one who could speak with him, and Matt responds that he knows nothing personal about him, and he adds: "It's like - like there's a wall around him that I can't get through." This expression makes the wall between reality and imagination visible since what Stefan hides is his vampire nature.

In chapter eight, after Elena leaves the Homecoming party for the cemetery with Vickie Bennett, a student, her friends go search for her and only Vickie half conscious. As they ask about Elena, Vickie says: "We were in the church. . . it was horrible. It came. . . like mist all around. Dark mist. And eyes. I saw its eyes in the dark there, burning. They burnt me. . . ." This part emphasises what the old man said and raises more suspicion about what lies in the dark. Thus, it makes the separation line even thinner.

"Stefan had been caught in that flash of light, half turned toward her, his body twisted into a bestial crouch, with a snarl of animal fury on his face" (13). This event follows the murder of Mr. Tanner after which Elena went searching for Stefan in the boarding house (ch. 12). The scene that Elena has just witnessed breaks the wall of mystery and erases the line that separates the real and the imaginary. At this moment that was shocking to her, Elena saw Stefan the vampire, which was an uncanny moment. After that, as he reveals what is hidden in the dark in the next events of the story, reality and imagination begin to merge. In addition, what also serve in the blending of the two sides are the elements of the omnipotence of thoughts which is presented by Stefan and the magical practices by Bonnie.

The first time was when Stefan used his power, evil eye, on Mrs. Clark which was noticed by Elena (ch. 2). In this scene which was strange and maybe not suspicious, the line between reality and imagination disappears momentarily, as the principle of the omnipotence of thoughts takes effect. Besides, the contact here was first between human Stefan and Mr. Clark while the second was Between her and vampire Stefan.

The second time was with Mr. Tanner in Halloween when Stefan convinced him not only to calm down but to play the sacrifice (ch. 12). This time was not only strange but definitely suspicious, for Elena noticed the peculiarity of the act which reminded her of what happened to Mrs. Clark. The line between reality and imagination is not only erased for a moment but also noticed. Unlike Mrs. Clark, Mr. Tanner has a history of not getting along with students especially Stefan which makes it suspicious. Furthermore, the similar response to Stefan's use of the evil eye makes it look unreal.

Concerning magical practices, Bonnie combines reality and imagination on several occasions based on her claims of being a psychic and a druid. The first time was when they girls met at school, and she suggested to do palm reading on Elena which seemed weird and unbelievable at first. However, as she started predicting that Elena would meet a dark, tall stranger, she added: "he was tall, once" (ch. 2). The connection between reality and imagination was made by both her claim of being psychic and that she could do palm reading, and the strange statement she made which seemed impossible and gave a feeling of uncanniness.

In chapter four, as the girls were heading home from the cemetery, Bonnie started acting strange which frightened her two friends. "'Elena,' the voice said. It wasn't Bonnie's voice, but it came from Bonnie's mouth." This unintentional uncanny scene that they have witnessed breaks the barrier between reality and imagination. Whether it was Bonnie's druid or psychic self, or the

interference of another entity, Bonnie's act was apparently supernatural though she didn't remember it.

“My grandmother told me the way to find out who you're going to marry. It's called a dumb supper” (ch. 11). This is another situation attempted by Bonnie to cross the limitations of reality and reach the supernatural. She tries to summon the ghost of Elena's future husband, but attempt creates a strange unclear situation where instead of the apparition, Damon appears. Moreover, the ritual of the dumb supper does unveil the imaginary since it is a magical practice, and what merged reality and imagination was saying “come in” which allowed Damon to enter the house. To explain further, normally a person, human, cannot enter a house without an invitation, but vampires are literally affected by this rule. They have to be invited in in order to enter the house.

During the Homecoming party, after Elena leaves for the cemetery, her friends decide to go look for her. However, before they set out, Meredith creates a kind of an uncanny situation which does affect the line between reality and imagination. “Then she added, in a strangely hesitant voice, "Bonnie, you don't happen to know where she is, do you?"” This question shows that Meredith is a little sceptical but not fully denying Bonnies claims and attempts of the supernatural.

The line between reality and imagination in the story disappears bit by bit through the series of events. The main factor for the unveiling of what is supernatural and hidden are Stefan and Bonnie. Moreover, Stefan's use of power, the evil eye, draws suspicion to strange and mysterious acts. Bonnie on the other hand, tries to break the barrier between the real and the imaginary through her magical practices. Eventually, in this part of the story, the merge between the two is grasped by Elena, for she is the only one, so far, who knows that what is supposed to be imaginary is actually real.

III.5. Conclusion

to summarise, based on the analysis, the double appears to be the theme of the novel since the main character is the Doppelganger. It is also represented by recurrence of the events and other characters according to primary narcissism, ambivalence, and repetition compulsion. The other elements could be extracted according to the characters natures and abilities. Vampires represent the omnipotence of thoughts through their mental powers and the evil eye by the way they affect humans by their gaze. The druids, which are represented by Bonnie so far, and humans, only Elena, simulate obsessional neurotics by producing presentiments. The omission of the distinction between reality and imagination happen though Elena and Stefan in which both sides completely merge, and through Meredith who starts believing in Bonnie's psychic abilities which can be an indicator to reaching that point. Surely, not all elements of the uncanny are extracted by this analysis, but this does not mean they do not exist in this novel.

General Conclusion

The uncanny is a form of aesthetics that took a while to be theorised due to its correspondence with what is frightening and the interest of aesthetic only in the sublime and beautiful. Furthermore, several psychoanalysts tackled the subject of the uncanny such as Freud and Jentsch, and, therefore brought the attention to it. The study of *the Uncanny* consisted of the origin of the word which resulted in what is strange and familiar. Further studies were conducted because of Freud's essay by Nicolas Royale who related the uncanny to deconstruction. Otto Rank, on the other hand, tackled the theme of the double thoroughly tracking its source to primary narcissism. Vax related the fantastic to the strange stating that both seduces and repels. *The uncanny* was used by psychanalysts to analyse Hoffman's *The Sandman* in which they relied on the themes of the double and intellectual uncertainty. Freud's paper produced more elements of what conjures up the uncanny feeling based on his study and treatments of obsessional neurotic, dreams and recurrent events and objects.

Fiction represents literary works that rely on the use of imagination and portray unreal characters and events, yet they can still have a connection with reality. It contains a variety of elements which are the narrative point of view, the setting, the plot and structure, and characterisation. In addition, one of the genres that contributes to fiction is fantasy that uses the impossible as an element. In other words, the plot can be real but happens in another imaginary world, or it shows an unreal plot in the ordinary world. The gothic, on the other hand, views fictional literary works, but it is darker than fantasy. Gothic tales have an atmosphere that is dreadful and terrifying and embodied by the setting and characters. The endings of these tales are mostly unhappy and tragic.

General Conclusion

In the case of vampires, they were notorious both historically and mythologically. Similar to the creature, the origin of the word is ambiguous i.e., there are multiple sources. Their historical background stems, basically, from different parts of Europe through stories of plagues, revenants, and psychopathic figures like Vlad the Impaler and Elizabeth Bathory which made vampirism, late, famous especially in the 18th century. Their myths exist in many cultures throughout the world and are related to gods, demons, and spirits, the dead, the witches, and the lycanthropes which makes their history and myths interrelated. Due to the variety of myths and regions, they go by different names and characteristics, but the one characteristic they have in common is stealing life in order to survive which is mostly by drinking blood. Additionally, in the literary world, fiction served in the growth of their popularity in gothic which fitted vampires properly as monsters, and fantasy that produced diversified vampires.

In literature, vampires thrived through fiction in which they were portrayed in many genres. Starting with horror, the first vampire literary work was Robert Southey's poem *Thalaba the Destroyer* in 1801, followed by several other authors like John Polidori, James Malcom Rymer, and Joseph Sheridan Le Fanu. These vampire narratives of the 19th century were followed by Bram Stoker's masterpiece *Dracula* 1897 which made major progress for vampires in literature. Another literary work that may have reached similar fame is Anne Rice's *Interview with the Vampire*. Additionally, vampires were not limited by the horror genre, for due to fantasy, romance, and comedy, they were not exclusively villainous monsters, but also heroes and protagonists. Therefore, fiction did not view them only as monsters but as characters as well. Reaching the 20th century, series of vampire books emerged such as Charlaine Harris's *Southern Vampire* and Lisa Jane Smith's *The Vampire Diaries* which view a mixture of romance, drama, horror, and mystery.

General Conclusion

Because of literature, vampire fame managed to reach the world of cinema starting similarly with the genre of horror in the silent era. The first vampire films were 1896's *Manor of the Devil*, 1915's *The Vampire*, and 1922's *Nosferatu: A Symphony of Terror*. Among the literary works that were adapted into films is of course Bram Stoker's *Dracula* which, though had a rough start, its influence was as strong as it was in literature in 1931 starring Bela Lugosi. The other successful work was Anne Rice's *Interview with the vampire* 1994. Films kept emerging in which vampires were shown in drama, comedy, animation, and other genres, and in series. In the small screen, in which they acquired a larger audience, especially by 1992 *Buffy the Vampire Slayer* that was made into a series starring Sarah Michelle Gellar in 1997. Besides, other book series were adapted in the new millennium among which is Lisa Jane Smith's *The Vampire Diaries* in 2007 that consisted of eight seasons starring Nina Dobrev as Elena Gilbert, Paul Wesley as Stefan Salvatore, and Ian Somerhalder as his brother Damon.

All in all, based on what has been collected, *The Vampire Diaries: The Awakening* seems to combine vampire myths and fiction. Moreover, it fits adequately the theory of the uncanny since it includes and represents its elements. Concerning mythology, the story, in general, in general does mention the creation and spread of the vampire race, its abilities and weaknesses, and its relationship with witches and doppelgangers. As a species of predators and human-like beings, their vampire nature represents a daily struggle to some of them and a lifestyle of revelry to others. The first reason for the use of the characters Bonnie and Elena, the druid and the doppelganger, is because, according to T.V.D. lore, vampires were created by witches' magic and doppelganger blood that is essential for magical practices. Second, following the Turkish source of the word, vampire comes from the term "Über" which means which. As for Elena, she is a future vampire, and as a human, vampires give her a sense of belonging that she lacks. In relation to the uncanny, many of

General Conclusion

its elements are represented by the story's characters and events, and some slowly emerge throughout this part of the story.

Based on the analysis, the connection between *the Uncanny* and the novel is made through the events of the story and the nature of the characters. Their abilities enhance representing *the Uncanny* elements. Moreover, the story contains a gothic flavour that overwhelms the themes of friendship and love. The main character is in constant feeling of loss and emptiness in addition to fear. The atmosphere is cloudy most of the time, and the events are filled with fear, murder, and brotherly war. The romance between Stefan and Elena is tragic and very difficult to maintain because it is love between a vampire and a human; a predator and prey, and it ends in this part of the story by the strange disappearance of Stefan and the alienation of Elena. Additionally, vampires are human-like creatures, and though their nature serves well in producing the uncanny, they are still vulnerable to such uncanny situations such as the moment Stefan saw Elena.

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