

N I N A A U E R B A C H

OUR  VAMPIRES. O URSELVES

Our Vampires Ourselves

Jude Roberts, Esther MacCallum-Stewart



Our Vampires Ourselves:

Our Vampires, Ourselves Nina Auerbach, 1995 Working with a wide range of texts as well as movies and television Nina Auerbach locates vampires at the heart of national experience and uses them as a lens for viewing the last 200 hundred years of Anglo American cultural history

Our Vampires, Ourselves Nina Auerbach, 1995 **Our Vampires, Ourselves** Nina Auerbach, 1995-10-15 Nina Auerbach shows how every age embraces the vampire it needs and gets the vampire it deserves Working with a wide range of texts as well as movies and television Auerbach locates vampires at the heart of our national experience and uses them as a lens for viewing the last two hundred years of Anglo American cultural history Auerbach has seen more Hammer movies than I or the monsters have had steaming hot diners encountered more bloodsuckers than you could shake a stick at even a pair of crossed sticks such as might deter a very sophisticated ogre a hick from the Moldavian boonies Auerbach has dissected and deconstructed them with the tender ruthlessness of a hungry chef with cogency and wit Eric Korn Times Literary Supplement This seductive work offers profound insights into many of the urgent concerns of our time and forces us to confront the serious meanings that we invest and seek in even the shadiest manifestations of the eroticism of death Wendy Doniger The Nation A vigorous witty look at the undead as cultural icons Kirkus Review In case anyone should think this book is merely a boring lit crit exposition Auerbach sets matters straight in her very first paragraph What vampires are in any given generation she writes is a part of what I am and what my times have become This book is a history of Anglo American culture through its mutating vampires Her book really takes off Maureen Duffy New York Times Book Review

Our Vampires, Ourselves Nina Auerbach, 2020-03-04 This vigorous witty look at the undead as cultural icons in 19th and 20th century England and America examines the many meanings of the vampire myth Kirkus Reviews From Byron s Lord Ruthven to Anne Rice s Lestat to the black bisexual heroine of Jewelle Gomez s The Gilda Stories vampires have taken many forms capturing and recapturing our imaginations for centuries In *Our Vampires Ourselves* Nina Auerbach explores the rich history of this literary and cultural phenomenon to illuminate how every age embraces the vampire it needs and gets the vampire it deserves Working with a wide range of texts as well as movies and television Auerbach follows the evolution of the vampire from 19th century England to 20th century America Using the mercurial figure as a lens for viewing the last two hundred years of Anglo American cultural history this seductive work offers profound insights into many of the urgent concerns of our time Wendy Doniger The Nation

Blood Read Joan Gordon, Veronica Hollinger, 1997-10 Scholars and writers from the United States Canada England and Japan examine how today s vampire has evolved from that of the last century consider the vampire as a metaphor for consumption within the context of social concerns and discuss the vampire figure in terms of contemporary literary theory

House of Horrors Agnieszka Kotwasińska, 2023-06-15 This is a study of tumultuous transformations of kinship and intimate relationships in American horror fiction over the last three decades Twelve contemporary novels by ten women writers and two whose work has been identified as women s fiction are grouped

into four main thematic clusters haunted houses monsters vampires and hauntings but it is social scripts and concerns linked directly to intimacy and family life that structure the entire volume By drawing attention to how the most intimate of all social relationships the family supports and replicates social hierarchies exclusions and struggles for dominance the book problematises the source of horror The consideration of horror narratives through the lens of familial intimacies makes it possible to rethink genre boundaries to question the efficacy of certain genre tropes and to consider the contribution of such diverse authors as Kathe Koja Tananarive Due Gwendolyn Kiste Elizabeth Engstrom Sara Gran and Caitlín R Kiernan

Vampire Legends in Contemporary American Culture William Patrick Day, 2021-02-15 While vampire stories have been part of popular culture since the beginning of the nineteenth century it has been in recent decades that they have become a central part of American culture *Vampire Legends in Contemporary American Culture* looks at how vampire stories from Bram Stoker's *Dracula* to *Blacula* from Bela Lugosi's films to *Love at First Bite* have become part of our ongoing debate about what it means to be human William Patrick Day looks at how writers and filmmakers as diverse as Anne Rice and Andy Warhol present the vampire as an archetype of human identity as well as how many post modern vampire stories reflect our fear and attraction to stories of addiction and violence He argues that contemporary stories use the character of *Dracula* to explore modern values and that stories of vampire slayers such as the popular television series *Buffy the Vampire Slayer* integrate current feminist ideas and the image of the Vietnam veteran into a new heroic version of the vampire story

Queering the Vampire Narrative, 2023-10-20 *Queering the Vampire Narrative* offers classroom ready original essays that continue our explorations of vampires as representations of the cultural Other which builds on the work of our previous texts The editors argue ultimately the vampire is a queer icon infinitely blurring the boundaries of identity and cultural norms and queering even the most seemingly stable notions such as life death humanity and monstrosity The Vampire is the undead monarch of subtextual articulations of Otherness especially queer behaviors and desires offering explorations of the AIDS epidemic the destabilization of ideas of fixed and stable sexuality the search for community and chosen family and the issues of individual and generational trauma In current fictions vampires are coming out of the coffin and the closet identifying as openly queer and often created by queer writers artists and directors and bringing the subtext to the surface of the narrative This volume seeks to create a dialogue about the impact and importance of the vampire on queer identity and queer theory and to answer the questions of why the vampire is such a compelling queer icon and what visions of vampires articulate about our ideas surrounding issues of sexuality sexual orientation sexual behaviors and desires The Vampire in Contemporary Popular Literature Lorna Piatti-Farnell, 2013-11-07 Prominent examples from contemporary vampire literature expose a desire to re evaluate and re work the long standing folkloristic interpretation of the vampire as the immortal undead This book explores the new vampire as a literary trope offering a comprehensive critical analysis of vampires in contemporary popular literature and demonstrating how they engage with essential cultural preoccupations anxieties and

desires Drawing from cultural materialism anthropology psychoanalysis literary criticism gender studies and postmodern thought Piatti Farnell re frames the concept of the vampire in relation to a distinctly twenty first century brand of Gothic imagination highlighting important aesthetic conceptual and cultural changes that have affected the literary genre in the post 2000 era She places the contemporary literary vampire within the wider popular culture scope also building critical connections with issues of fandom and readership In reworking the formulaic elements of the vampiric tradition and experimenting with genre bending techniques this book shows how authors such as J R Ward Stephanie Meyers Charlaine Harris and Anne Rice have allowed vampires to be moulded into enigmatic figures who sustain a vivid conceptual debt to contemporary consumer and popular culture This book highlights the changes conceptual political and aesthetic that vampires have undergone in the past decade simultaneously addressing how these changes in vampire identity impact on the definition of the Gothic as a whole

The Vampire in Literature: A Comparison of Bram Stoker's Dracula and Anne Rice's Interview with the Vampire Janina Nußbaumer, 2014-02-01 The figure of the vampire has been around for centuries and has lost none of its fascination Although the portrayal of the vampire in literature today has not much in common with its historical origins the vampire belief is based on true events Bram Stoker's novel Dracula laid the foundation for the success story of the vampire He created something sinister a monster in the shape of a gentleman The evil of the Victorian society was personified in the form of the revenant Boundaries between good and evil human and non human death and life are blurred and unrecognizable in his book In contrast Anne Rice creates a world where humans and vampires live next to each other Her vampires resemble human beings not only in terms of their bodies but also in terms of their minds There is no horror detectable but amazement and identification with the revenants by the reader In this context the differentiation of the constructed images of the vampires in the two novels Dracula by Bram Stoker and Interview with the Vampire by Anne Rice is analyzed Thereby the study investigates those elements that have been adopted those ones that have developed over the time and the consequences that go along with the manner of construction

Lesbian Empire Gay Wachman, 2001 A critical reading of sexually radical fiction by British women in the years during and after World War I Gay Wachman examines work by Sylvia Townsend Warner Virginia Woolf and Radclyffe Hall along with the less well known Clemence Dane Rose Allatini and Evadne Price These writers she states created a modernist literary tradition one that functioned both within and against the repressive ideology of the British Empire

Drawing the Past, Volume 2 Dorian L. Alexander, Michael Goodrum, Philip Smith, 2022-01-04 Contributions by Dorian L Alexander Chris Bishop David Budgen Lewis Call Lillian C spedes Gonz lez Dominic Davies Sean Eedy Adam Fotos Michael Goodrum Simon Gough David Hitchcock Robert Hutton Iain A MacInnes Magorzata Olsza Philip Smith Edward Still and Jing Zhang In Drawing the Past Volume 2 Comics and the Historical Imagination in the World contributors seek to examine the many ways in which history worldwide has been explored and re represented through comics and how history is a complex construction of imagination reality and manipulation Through a close analysis

of such works as *V for Vendetta* Maus and *Persepolis* this volume contends that comics are a form of mediation between sources both primary and secondary and the reader Historical comics are not drawn from memory but offer a nonliteral interpretation of an object re constructed in the creator s mind Indeed when it comes to history stretching the limits of the imagination only serves to aid in our understanding of the past and through that understanding shape ourselves and our futures This volume the second in a two volume series is divided into three sections History and Form Historical Trauma and Mythic Histories The first section considers the relationship between history and the comic book form The second section engages academic scholarship on comics that has recurring interest in the representation of war and trauma The final section looks at mythic histories that consciously play with events that did not occur but nonetheless inflect our understanding of history Contributors to the volume also explore questions of diversity and relationality addressing differences between nations and the cultural historical and economic threads that bind them together however loosely and however much those bonds might chafe Together both volumes bring together a range of different approaches to diverse material and feature remarkable scholars from all over the world

Hearing Death at the Movies Alex Ludwig, 2025-04-30 The Dies Irae is a melody that composers of film music have employed in hundreds of films ranging from *Metropolis* to *The Shining* and *Star Wars* It is a product of more than 800 years of musical transformation finding purchase in a variety of musical environments including the church the concert hall and the cinema Based on a corpus of nearly 300 films *Hearing Death At the Movies* models two new ways of thinking about the Dies Irae First it identifies three different versions of the melody each of which signifies a different function of film music Second it traces the semantic shift of the Dies Irae from its religious roots to its secular perception as a symbol of death This study of the most widely used theme in film music history will change how you listen to movies

Gender and Sexuality in Contemporary Popular Fantasy Jude Roberts, Esther MacCallum-Stewart, 2016-06-03 This book explores the ways in which contemporary writers artists directors producers and fans use the opportunities offered by popular fantasy to exceed or challenge norms of gender and sexuality focusing on a range of media including television episodes and series films video games and multi player online role play games novels and short stories comics manga and graphic novels and board games Engaging directly with an enormously successful popular genre which is often overlooked by literary and cultural criticism contributors pay close attention to the ways in which the producers of fantasy texts whether visual game cinematic graphic or literary texts are able to play with gender and sexuality to challenge and disrupt received notions and to allow and encourage their audiences to imagine ways of being outside of the constitutive constraints of socialized gender and sexual identity With rich case studies from the US Australia UK Japan and Europe all concentrating not on the critique of fantasy texts which duplicate or reinforce existing prejudices about gender and sexuality but on examining the exploration of or attempt to make possible non normative gendered and sexual identities this volume will appeal to scholars across the social sciences and humanities with interests in popular culture fantasy media

studies and gender and sexualities *Monsters of Our Own Making* Marina Warner,2007-02-23 In *Monsters of Our Own Making* Marina Warner explores the dark realm where ogres devour children and bogeymen haunt the night She considers the enduring presence and popularity of male figures of terror establishing their origins in mythology and their current relation to ideas about sexuality and power youth and age All Around Monstrous: Monster Media in Their Historical Contexts Verena Bernardi, Frank Jacob,2019-10-31 We know all kinds of monsters Vampires who suck human blood werewolves who harass tourists in London or Paris zombies who long to feast on our brains or Godzilla who is famous in and outside of Japan for destroying whole cities at once Regardless of their monstrosity all of these creatures are figments of the human mind and as real as they may seem monsters are and always have been constructed by human beings In other words they are imagined How they are imagined however depends on many different aspects and changes throughout history The present volume provides an insight into the construction of monstrosity in different kinds of media including literature film and TV series It will show how and by whom monsters are really created how time changes the perception of monsters and what characterizes specific monstrosities in their specific historical contexts The book will provide valuable insights for scholars in different fields whose interest focuses on either media studies or history **Vader, Voldemort and Other Villains** Jamey Heit,2014-01-10 What is evil How do we understand it in our culture The thirteen essays in this critical volume explore the different ways in which evil is portrayed in popular culture particularly film and novels Iconic figures of evil are considered as is the repeated use of classic themes within our intellectual tradition Topics covered include serial killers in film the Twilight series the Harry Potter series Star Wars and more Collectively these essays suggest how vital the notion of evil is to our culture which in turn suggest a need to reflect on what it means to value what is good **Beyond the Night** Nadine Farghaly,2015-09-04 Werewolves witches vampires demons gods zombies and shape shifters these are just a few examples of the monstrous that society is confronted with Most people have some knowledge about these creatures and have had fleeting contact with ghosts fairies vampires and goblins either in their imagination or while reading watching or interacting with other people whether in reality or the online world From Beowulf and Buffy to Freddy Krueger and Frankenstein's Monster this collection highlights different aspects of the monstrous and discusses various ways in which they can be read discussed and understood What does the mother in Beowulf really represent How can the character of Zoey Redbird really be understood What is the importance of memories in Buffy the Vampire Slayer And what should we make of Terry Pratchett's undead creatures And what role does the children friendly vampire play Beyond the Night offers a range of insights into these topics as well as many more It presents the reader with a vast array of old and new creatures in popular culture analysing the significance they have for wider society This collection will also help readers to understand their favourite monsters better in relation to questions concerning sexuality gender social change and otherness The legacy of John Polidori Sam George,Bill Hughes,2024-10-01 John Polidori's novella *The Vampyre* 1819 is perhaps the most influential

horror story of all time Frayling Polidori's story transformed the shambling mindless monster of folklore into a sophisticated seductive aristocrat that stalked London society rather than being confined to the hinterlands of Eastern Europe Polidori's Lord Ruthven was thus the ancestor of the vampire as we know it This collection explores the genesis of Polidori's vampire It then tracks his bloodsucking progeny across the centuries and maps his disquieting legacy Texts discussed range from the Romantic period including the fascinating and little known *The Black Vampyre* 1819 through the melodramatic vampire theatricals in the 1820s to contemporary vampire film paranormal romance and science fiction The essays emphasise the background of colonial revolution and racial oppression in the early nineteenth century and the cultural shifts of postmodernity

Dracula's Daughters Douglas Brode, Leah Deyneka, 2013-12-24 Almost as long as cinema has existed vampires have appeared on screen Symbolizing an unholy union between sex and death the vampire male or female has represented the libido a repressed force that consumed its victims Early iconic representations of male vampires were seen in *Nosferatu* 1922 and *Dracula* 1931 but not until *Dracula's Daughter* in 1936 did a female sex vampire assume the lead Other female vampires followed perhaps most provocatively in the Hammer films of the 1950s 60s and 70s Later incarnations in such films as *Near Dark* 1987 and *From Dusk till Dawn* 1996 offered modern takes on this now iconic figure In *Dracula's Daughters: The Female Vampire on Film* Douglas Brode and Leah Deyneka have assembled a varied collection of essays that explore this cinematic type that simultaneously frightens and seduces viewers These essays address a number of issues raised by the female vampire film such as violence perpetrated on and by women reactions to the genre from feminists antifeminists and postfeminists the implications of female vampire films for audiences both gay and straight and how films reflected the period during which they were created Other topics include female vampire films in relationship to vampire fiction particularly by women such as Anne Rice the relationship of the vampire myth to sexually transmitted diseases like AIDS issues of race and misogyny and the unique phenomenon of teen vampires in young adult books and films such as *Twilight* Featuring more than thirty photos spanning several decades this collection offers a compelling assessment of an archetypal figure an enduring representation of dark desires that continues to captivate audiences This book will appeal not only to scholars and students but also to any lover of transgressive cinema

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