

The Filmic Construction of the Figure of the Vampire  
in Murnau, Lang and Méndez: An Explorative Analysis  
with Greimasian Semiotics

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## Introduction

Through cinema we can discover and recognize topics and figures that produce a series of emotions, such as attraction, fear and fascination or simply can be disturbing, remaining that way in the collective imaginary. Alongside other media, cinema has served to construct stereotypes which are fixed in the cultural imaginary and are slowly continued or modified in a series of texts. This is the case for the vampire figure. This figure is, on the one hand, a myth associated with historical and cultural circumstances which emerged as legend or product of superstitions and, on the other hand, a reference to a series of particular images constructed and reproduced mainly by literature and cinema.

From the 18<sup>th</sup> century, and especially in the 19<sup>th</sup> century, fantastic and gothic literature has offered a diversity of vampire figures which have perpetuated the myth of the vampire. This has been addressed by film from the very beginning of the development of cinematography contributing to continue or transform such a myth. The appearance of Bram Stoker's novel *Dracula* was essential in establishing a passing between literature and film in the construction of the myth and the figure of the vampire. As a result, the figure of Count Dracula is revealed as a selection of features from different forms of vampire and functions in the literary text as a model, an archetype that groups, while also neglecting, traits attributed to vampiric figures found in different cultural traditions.

Indeed, literature and cinema have largely contributed to the promotion of the myth and the figure of the vampire all over the world. More specifically, cinema has been responsible and predominant in the projection of the figure of the vampire with several variants and the establishment of the vampire myth in the cultural imaginary shared by different countries. However, in order to understand how the myth and the figure of the vampire were introduced and constructed in film, it is necessary to identify and describe what the elements of such a myth are and to study how these elements have served to create different images of the vampire. From these remarks, we propose a comparative and explorative study of the first vampire films made in Germany and Mexico to understand how the vampire figure is constructed and to recognize the vampire figure that prevailed in these vampire films. In this regard, we pose the following questions: which mythological and literary elements influenced the construction of the vampire figure in the first vampire

films made in Germany and Mexico? Likewise, which discursive resources are involved in the construction of the vampire figure in these first films? From these issues, we selected the films *Nosferatu: Eine Symphonie des Grauens* by F. W. Murnau—the first vampire film known—, *M: Eine Stadt sucht einen Mörder* by Fritz Lang—which integrates a non-conventional vampiric figure embodied in the figure of a criminal, and *El Vampiro* and *El Ataúd del Vampiro* by Fernando Méndez.

In relation to the first question, the comparative study of these films reveals common characteristics related to the influence of the European mythology as well as the literary construction of many writers, especially Stoker. In addition to these aspects, over the course of this analysis we also show how each filmmaker extends and modifies those characteristics according to a personal conception of the myth of the vampire and the relation of this figure to specific cultural and historical factors in which each film was made. Concerning the second question, we identify the construction of a canonical or stereotyped vampire figure as well as a non-conventional vampiric figure which emerged as a result of a specific and reiterative combination of aspects related to mythology, literature, historical and cultural context, and film. In turn, the interconnection of these aspects is revealed through narrative elements, visual, auditory and verbal features, and filmic resources resulting in the configuration of the myth of the vampire in film.

Regarding these issues and hypothesis, we propose an interdisciplinary study and search for the similarities, differences, and influences among these films in relation to the aesthetic and cultural elements involved according to specific historical contexts and the narrative and discursive structure surrounding the figure of the vampire from the Greimasian semiotics point of view.

Thus, in the first chapter we define and explain the vampire myth by referring to anthropological, cultural and literary studies concerning this figure. In order to define the vampire, we will refer to research conducted by Mircea Eliade (1957, 1975, 1976, 1987), Jean Delumeau (1978) and Raymond T. McNally and Radu Florescu (1972), among others, who analyze the origin of the myths and their connection with cultural practice in the past, as well as, its relation with specific stages of European history, literature and cinema. Firstly, we compile the most important aspects related to the emergence of vampirism and its association with religious beliefs and collective fears which appeared in periods of war,

famine or epidemic diseases, for example, over the course of the 18<sup>th</sup> century in Europe and the main features assigned to the vampire figure from legends, military reports and ecclesiastic registers. Secondly, we refer to the most important literary texts which addressed the myth of the vampire and included specific aspects of this myth from historical texts. In this case, we focus especially on Bram Stoker's novel, *Dracula*, and its relation to the legend and image of the prince of Wallachia, Vlad Tepes, and the novel's subsequent influence on cinema. Thirdly, we summarize the main features of the myth and the figure of the vampire and also explore the female version of the vampire in order to analyze these figures' integration and transformation in film in the course of the following chapters.

In chapters 2 and 3, we draw a balance of the social and cultural elements involved in the emergence of cinema in Germany and Mexico as well as an analysis of the aesthetic influences on the first fantastic and horror films of both countries with special focus on the use of Expressionist features in German cinema and its influence on Mexican films. To do this we will refer to the studies by Sigfried Kracauer (2004) and Lotte H. Eisner (1979, 2008), among others, for German cinema and to studies by Aurelio de los Reyes (2012), Emilio García Riera (1969, 1970, 1971, 1993, 1998) and Eduardo de la Vega Alfaro (1995, 1999), among others, for Mexican cinema.

Particularly, in chapter 2 we explore the effects of the First World War on German society and the increase of violence and political and economic instability. Regarding this historical transformation, we make some remarks about the visual and written representations of death, some of which were related to reports of serial killers, female murders, photography of the war, and different arts influenced by images of violence. Through a brief review of the historical context of the emergence of cinema in Germany, we define and identify the Expressionist features in the German cinema of the Weimar Republic. This serves to analyze the use of some Expressionist features in fantastic and horror films and their subsequent influence on American and Mexican films also. Additionally, we overview of the usual topics and characters addressed in these films and explore some elements of the cinematographic technique and the influence of different arts on the construction of the first fantastic and horror films. This allows us to highlight the use of specific filmic features in such a construction and to see how, later, this influenced filmmakers and films of other countries—as was the case with American and Mexican

cinema. In this regard, a part of this chapter focuses on the study of space as a particular element of fantastic and horror films.

We thus analyze the emergence of the myth and figure of the vampire in the cinema from *Nosferatu* referring to aspects which were adapted from the novel *Dracula*. Likewise, we include the figure of the criminal constructed in *M* by Fritz Lang considering that it was based on the serial killer Peter Kürten, who was known as “The vampire of Düsseldorf”, and so was associated with the features of a vampire figure. Therefore, we specifically study the main topics, characters and cinematographic resources which Murnau and Lang used in different films and especially in *Nosferatu* and *M*.

Subsequently, in chapter 3, we review the Mexican fantastic and horror films which were made between 1933 and 1972 in order to identify the topics, characters and main filmic resources involved in these genres. We also analyze the political and cultural context and the foreign influences related to the emergence, rise and decline of the Mexican film industry and the development and mixture of diverse genres. In this regard, we analyze the relationship between the decline of the Mexican film industry and the boom of the horror genre. Particularly, we focus on the construction of the myth and the figure of the vampire in a series of films and on the contribution of the filmmaker Fernando Méndez, among other directors, and cinema technicians to the construction of the vampire in Mexican cinema as well as of the horror genre in Mexico during the fifties and the sixties.

After explaining the aspects related to mythology, culture, history and aesthetics surrounding the figure of the vampire and fantastic and horror films in Germany and Mexico, we dedicate chapters 4 and 5 to the analysis of the narrative structure and discursive resources which are involved in the construction of the figure of the vampire and its actions and emotions. In this regard, we search for the narrative elements and filmic features which contribute to such a configuration in *Nosferatu*, *M*, *El Vampiro* and *El Ataúd del Vampiro* through an explorative analysis considering Greimasian theories such as the actantial model and the theory of passions, all of which remain in an early stage in relation to their application to film studies.

Through the actantial model, we analyze in chapter 4 the syntagmatic structure of the narrative action performed by the characters in relation to the search for the achievement of goals within the story. Throughout the story, we focus on the overcoming

of different tests by the vampire and the criminal and how their actions are interrelated with the search or loss of specific objects of value such as blood, a young woman, power or acceptance of self-identity, among others. The identification and comparison of the objects of value of the vampire and the criminal and the form in which the narrative action is constructed surrounding the search for these objects will give us resources to understand how these anti-heroic characters are configured in cinema as stereotypes with specific and reiterative motivations. Likewise, the identification and analysis of the filmic features which denote the construction of the narrative structure will also reveal how the verbal, visual and auditory resources of the filmic discourse are structured to construct: (1) the narrative trajectory of a character in particular, as the vampire or the criminal in this case, through a series of episodes or narrative programs, (2) the figure of the vampire or the criminal resulting in or modifying a stereotyped image and (3) the passion motivation of the character as a basic structure which triggers and maintains the narrative action.

Regarding this last aspect, we focus in chapter 5 on the analysis of one of the components that Jacques Fontanille (Greimas & Fontanille 1994) considers a basic part of the triplication of narrativity: the 'passion' or 'thymic' dimension. To study this last part of our research, we base on the theoretical concepts constructed by Greimas (1994) concerning the theory of passions and the contributions of Fontanille (1994a, 1994b, 2001), Claude Zilberberg (Fontanille & Zilberberg 2005) and Desiderio Blanco (2003) to the theory of passions and other proposals concerning to tensive semiotics, semiotics of discourse and visual semiotics.

Finally, in order to give an account of the passions and elements which compose the passion structure of the vampire and the criminal through filmic features, we analyze modalization, modulation (aspect and rhythm), somatic expressions and typical scenes through a quantitative measure of the filmic features and visual, verbal and auditory elements of the films included in this study and in order to offer a comparative analysis of the results. The ensemble of all these elements gives us a more accurate comprehension of the form in which the myth and the figure of the vampire were adapted and (re)constructed in the first vampire films in Germany and Mexico and their influence on subsequent vampire films. Likewise, this analysis will offer us avenues through the application of an

interdisciplinary study, as we propose, with a special focus on Greimasian semiotics so as to understand how characters are configured in film.

## Chapter 1

# Mythological, Historical and Literary Origins of the Vampire

## 1.1 A Notion of the Figure of the Vampire

Over time, the vampire, as any mythical figure, has fascinated people. The belief in its existence, or its allusion through various written and audiovisual works, shows the fear or restlessness inherent in humans. To explain in this chapter what a vampire is, we will try to describe and analyze the features that compose the nature of the vampire from the approach of various researchers to this myth, as well as to other myths like the witch or the werewolf with which it shares some characteristics, as well as certain degrees of complexity and fascination due to stories, songs, paintings and, as will be the main focus, later on, films.

Literary and anthropological studies have analyzed the myth and the figure of the vampire in order to define this myth and to interpret its role. Thus, for example, Dennison (2001: 1) retakes the following definition from Brian J. Frost: “A vampire is fundamentally a parasitic force of being, malevolent and self-seeking by nature, whose paramount desire is to absorb the life force or ingest the vital fluids of a living organism in order to sate its perverse hunger and perpetuate its unnatural existence.” From this perspective, the vampire is characterized as a dependent and at the same time perverse being, which is capable of causing harm to human beings with the suction of blood or energy to take their life. These aspects appear from early folk tales to those generated by various writers and theologians throughout the eighteenth and nineteenth century and have together contributed to the construction of the myth of the vampire.

However, before explaining that vampiric nature, which from the beginning reveals itself as complex and mysterious, we will try to find the relationship of the myth and figure of the vampire with human existence. Thus, the various elements that surround the vampire myth, such as blood, sexuality, and death among others, will help us to see the imaginary constellation that provides the basis for its emergence and its updating in different times and places.

Different authors such as Mircea Eliade, Claude Lévi-Strauss, Ernst Cassirer and Gilbert Durand, among others, have studied the myth and its nature in Occident as in other cultures. Durand also has developed a methodology of analysis of the myths in relation to the construction of the imaginary from an anthropological point of view. Thus, based on different authors, Durand defines the myth as “a story (mythical discourse) which enacts characters, decorations, objects symbolically valued, that can be segmented in sequences or smaller semantic unities (mythemes) in which a belief is necessarily invested [...]”<sup>1</sup> (Durand 1993: 36). Likewise, in *Der dunkle Mythos* Hans Meurer (1996) considers that humanity has created myths and religions to fight against the human anguish of various phenomena, particularly those associated with the meaning of life. Thus, across generations, cultures have inherited diverse knowledge and personifications to explain the unknown or the strange. Examples of this are the powerful gods and monsters that often, far from explaining reality, make it complex and even have turned it obscure. Precisely the vampire figure compared to other mythical figures is particularly ambiguous and complex. Sometimes the figure of the vampire is compared with witches, but in many legends, the genre of the vampire is not specific to a male or a female figure (Meurer 1996: 9). However, independently of the genre of the vampire a first feature that is linked to its figure is sexuality. This functions as a transgression and a source of fear and, at the same time, attraction in the collective imagination of many cultures.

However, a vampire is a dead body that has risen to drink the blood of its human victims. As a result, sexuality and blood are minimum aspects that announce the complexity surrounding the vampire nature which reveals a mixture of human and animal features and its distinction from other mythical figures. This complexity is related to the act of sucking blood, because through it the vampire takes over human life. The vampire then represents death. The vampire is a projection of a number of topics that reveal the fears that many cultures, if not all, feel of death which turns into a need of preserving life through sexuality, which becomes an element of control, taboo or desire (Meurer 1996: 9). If, as several investigations show, the elements or symbols that circumscribe the vampiric nature are related to fear of death, we have to understand, first, what means this fear and what historical events made its personification as the vampire figure possible.

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<sup>1</sup> Unless otherwise stated, all translations are my own.

Jean Delumeau explains concerning fear that it is a natural human emotion and that, according to Sartre, something that defines human beings is the fact of feeling fear. Thus:

The need of security is fundamental; it is the basis of human affectivity and morality. Insecurity is a symbol of death and security is a symbol of life. The companion, the guardian angel, the friend [...] is always the one that provides security. (Delumeau 1978: 9)<sup>2</sup>

Also fear of the human being of death is evident from the existence or consciousness of one's death, the finiteness of life. The human being is conscious of this from an early age and this fear can be conceived through different dimensions and aspects depending on the epoch and the place (Delumeau 1978: 9). In turn, Eliade (1976) affirms that the consciousness of our mortality has a relation with antiquity and the creation of myths to explain different phenomena. So death:

[...] is the consequence of something that happened in primordial time. As one learns how death first appeared in the world, one comes to understand the cause of one's own mortality as well: one dies because such and such a thing took place in the beginnings. Whatever the details of this myth of the first death may be, the myth itself offers men an explanation of their own mortality. (Eliade 1976: 33)

However, explanations about fear in the face of the death vary according to the time, the place and the culture. One of these explanations was vampirism. This represented a form of fear of death in some places of the east and the center of Europe. Vampirism, sometimes, was an explanation when people died and nobody knew the cause of death. In other cases, vampirism was considered as a divine punishment or curse (Delumeau 1978). Frequently, people established, because of catholic beliefs, a relationship between vampirism and the catholic mortuary ritual. If people have not observed the order or the parameters of this ritual, the deceased person could refuse to go to the beyond or be condemned due to some divine or even demonic intervention (Delumeau 1978: 63).

Later vampirism and its relation with death represented still a religious, philosophical and medical problem that needed an explanation during the period of the

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<sup>2</sup>“Le besoin de sécurité est donc fondamental; il est à la base de l'affectivité et de la morale humaines. L'insécurité est symbole de mort et la sécurité symbole de la vie. Le compagnon, l'ange gardien, l'ami [...] est toujours celui que répand la sécurité.” (Delumeau 1978: 9)

Enlightenment (Bräunlein 2012). Thus to theologians, philosophers, and medics it was important to understand the relationship between mind and body as well as the nature of life and death. For this reason, the vampire, as a representation of the death or the fear of death, was a problem which was analyzed and studied from the perspective of the 18<sup>th</sup> century. Regarding the vampire problem Bräunlein (2012) writes:

The claim that the dead could come back to life was provocative for both sides [to the professional Enlightenment and professionalized Christianity]. The vampire represents an epistemological void between life and death, between this side of the grave and the great beyond. This void –the explanation of the inexplicable– became a productive challenge for the European learned world, one which also touched on questions of responsibility for knowledge and of monopoly over knowledge. [...When Demonology] increased in authority, natural philosophy offered alternative interpretations of the world and of man. One of these was medicine. [...This] promised to supply a valid answer to a question of general significance: at what point could a man be judged to be dead? [...Then] expeditions were dispatched to vampire-infected regions. [...] The vampire was scientifically dissected, disembodied, reclassified as a ‘superstition’ and finally reduced to a figure of fun. (Bräunlein 2012: 711)

But in the centuries before the Enlightenment, in the collective imagination of different cultures and peoples a collection of beings, beliefs, images, songs, etc., which materialize the fears of the community abounds. Thus, we can find witches, demons, vampires, ghosts, and many others beings. The vampire is a form of materialized or represented fear that appears particularly in times and places in which phenomena arise that somehow affect the population and whose unknown or inexplicable nature pushes towards the configuration, or the recovery of myths and a number of elements that come with this myth: from evil beings to incantations to get rid of them. Even if a community recognizes in many myths or mythological beings the existence of a superstition or belief considered obsolete, images, music, stories attached to this myth retrieve or materialize a fear that arises at a certain moment. In this regard, we believe that myths and above all their mythological beings are depositories of anguish, fear, lack of faith, doubt or uncertainty of the community. This explains the continued updating of the vampire myth and its appearance in literary, pictorial and filmic texts.

Likewise, the representation of the fear through different texts also becomes a way to exorcise fear. Facing the fear through a tangible image or text that succeeds in hiding or containing it allows it to be observed, analyzed and conserved. This implies that the way to represent the fear creates some distance and this offers security to the subject or

the community, because the fear experienced on a number of circumstances is attributed to "some material" and therefore becomes recognizable. It is essential, then, to understand the role of myths and their representations as Delumeau explains in relation to the ancient occidental cultures:

[...] The ancients saw in the fear a higher power than men; a power that could be conciliated through appropriate offerings to deflect thereby its terrifying action on the enemy. And they understood—and recognized in some way—the essential role that such fear plays in the individual and collective destinies. (Delumeau 1978: 11)<sup>3</sup>

We must ask, now, how fear moves and is placed in the figure and the myth of the vampire, and in both literary and filmic texts. If, as we think, the vampire was a form of collective representation of fear or anguish, we may think that the vampire is an objectification as a result of fear caused by war, an uncertain future, insecurity, rising crime, among other aspects. Such objectification may explain the recurrence of the vampire theme—and consequently the attraction felt by the public or other artists—in many texts belonging to the same historical period, because this objectification leads to the transfer of emotion in the face of the phenomenon that causes us fear to a specific object which may be observable, intelligible.<sup>4</sup>

As Delumeau explains, one must distinguish the object from the phenomenon that generates fear within a collectivity. For this, he distinguishes between two kinds of fear. On the one hand, there is a spontaneous fear experienced by large population groups; on the other hand, there are reflected fears: fears which come from a questioning that is linked with misconduct according to the guidelines that govern the collective consciousness. In the case of spontaneous fear, we can distinguish between a permanent

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<sup>3</sup> “[...] Les Anciens voyaient dans la peur une puissance plus forte que les hommes, que l’on pouvait toutefois se concilier par des offrandes appropriées en détournant alors sur l’ennemi son action terrorisante. Et ils avaient compris —et dans une certaine mesure avoué— le rôle essentiel qu’elle joue dans les destins individuels et collectives.” (Delumeau 1978: 11)

<sup>4</sup> The example that Delumeau (1978: 20) takes from G. Delpierre with regard to entertainment related to violence is very illustrative: “One effect of fear is objectification. For example, in the fear of violence, the man has the option to fight or run away, being satisfied with watching from outside. He feels pleasure to write, read, understand, tell stories of battles. He assists with a certain passion for dangerous racing, for boxing matches, for corridas. The combative instinct moves to the object.” [“Un effet de la peur est l’objectivation. Par exemple, dans la peur de la violence, l’homme a lieu de se jeter dans la lutte pour de la fuir, se satisfait en la regardant du dehors. Il prends plaisir à écrire, lire, entendre, raconter des histoires de batailles. Il assiste avec une certaine passion aux courses dangereuses, aux matches de boxe, aux corridas. L’instinct combatif s’est déplacé sur l’objet.”]

fear that is often associated with mental processes as a result of a new, good or bad experience, such as fear of the sea, the stars, the woods, etc. The other fear, however, can be detected as a cyclic fear that arises as a result of plagues, disasters, increased taxes, wars and so on. Permanent fears are often shared by individuals belonging to different social classes. For example, poor or rich people can feel a similar fear of the sea or of a trip. But cyclic fears affect particularly a sector of the population according to the historical situation. That is the case, for example, of women who were accused of witches during the medieval period (Delumeau 1978: 22).

Fear at the same time has degrees and different ways to be perceived. For example, to McNally and Florescu (1972) terror and horror have a fundamental difference related to what reason can conceive or not. Although these two emotions are responses to something awful, a person, an event or a circumstance, terror is a rational fear in the face of something that comes or we accept that it exists in reality, whereas horror is an irrational fear in face of something completely unnatural or supernatural (McNally & Florescu 1972: 161). In addition to this, it should be noted that there is also a form of realistic horror when an unnatural or supernatural element occurs within an apparently normal or everyday situation. According to McNally and Florescu terror can also be fear of the use of violence. However, horror is related to fear of something unpredictable and it can, potentially, involve a degree of violence. The difference is whether the threat that causes the fear is known or not and the degree of rationality that the subject gives to the presence of an object, being or circumstance. Furthermore, this difference is related to the way in which a person can react to fear if one can do something against the threat. Thus, according to McNally and Florescu (1972), the main difference between horror and terror is the degree of mystery of the inexplicable phenomena.

So where to place the figure of the vampire? If we follow the reasoning of these authors, it would undoubtedly be found within horror. This explains that they allude to the novel *Dracula* by Bram Stoker as “one of the most horrifying books in English literature” (McNally & Florescu 1972: 162). However, whether fear, terror or horror, the "it" that scares and causes anguish to the human being has a close link with the historical circumstances in which that human being lives and, in turn, with the collective fears that are inherited through beliefs. Through time these beliefs are modified or expanded as a

way to find an explanation of the unknown, or what is so frightening, anguishing, immeasurable and inescapable that leads people to search for solutions or ways to "finish" with the source of fear in various ways, often magical or religious. Although emotions have a close relationship with historical tensions, they can also be studied from the point of view of the history of religions in order to understand their symbolic value for collectivities or the human. Indeed, by the fact that different civilizations share and inherit aspects of other cultures and generations, Eliade (1957) explains the relationship between anguish and the emergence of figures projecting that emotion as is the case of the vampire in its different forms.

Many cultures have one thing in common: a religious structure through which they recognize the world and the human condition. The study of many cultures reveals the need to preserve the past and at the same time the consciousness of the passage and the finitude of time. This implies the finitude of life, which generates anguish and a desire or effort to preserve the past and customs through new generations. In this regard, "the historicity of human existence [...] implies directly anguish in the face of death." (Eliade 1957: 65)<sup>5</sup>

Death, and therefore the vampire figure, is surrounded by two very significant human emotions. On the one hand, the anguish of death and, on the other hand, fear in the face of the resurrection of the dead. In this regard Delumeau, who also incorporates definitions from psychiatry, explains that:

dread, horror, panic, terror belong much more to fear; restlessness, anxiety, melancholy belong more to anxiety. The first kind concerns the Known, the second kind the Unknown. Fear has a particular object to which we may face. Anguish does not have an object and it is experienced as a painful waiting in the face of a much more fearsome threat that is not clearly identified: it is a global feeling of insecurity. (Delumeau 1978: 15)<sup>6</sup>

This brings us back to the belief in vampires, because although Christianity became widespread during the Middle Ages, beliefs rejected by a sector of Catholic

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<sup>5</sup> "L'historicité de toute existence humaine [...] implique directement l'angoisse devant la Mort." (Eliade 1957: 65)

<sup>6</sup> "La crainte, l'épouvante, la frayeur, la terreur appartiennent plutôt à la peur; l'inquiétude, l'anxiété, la mélancolie plutôt à l'angoisse. La première porte sur le connu, la seconde sur l'inconnu. La peur a un objet déterminé auquel on peut faire face. L'angoisse n'en a pas et est vécue comme une attente douloureuse devant un danger d'autant plus redoutable qu'il n'est pas clairement identifié: elle est un sentiment global d'insécurité." (Delumeau 1978: 15)

church persisted in different areas of Central and Eastern Europe (Delumeau 1978).<sup>7</sup> In some places in the Balkans, for example, for the dominant Orthodox church in the same area, the separation between body and soul was not something immediate and definitive after the advent of death; even the belief in the resurrection of the dead was and is still a feature that allows a close link to be maintained between Christian beliefs and those not Christian (McNally & Florescu 1972). So, although death is known by humans from an early age and this causes both a sense of fear and insecurity regarding the finitude of life as an undeniable fact, about the phenomenon of death are many beliefs that extend the spectrum of fear, that is, the anguish in the face of the Unknown that can result from not knowing what happens after death, to imagine that one can return as undead or vampire to wander forever, condemned and dependent on the lives of others.

But the belief in the resurrection of the body in the form of a vampire shows not only the anguish caused by death and the possibility of becoming a similar being—in the case of some cultures—, but also the elimination of the belief in the finitude of human life. Faced with this fear of death, the human being tries to find peace and security in the preservation of the past and customs. Yet, the belief in the vampire and its immortality destroys this acceptance of the finitude of life and perhaps with it, the need to preserve customs and beliefs is also destroyed. Is this disturbance also in the face of natural events, such as death, which generates anguish or fear of a vampire and its immortality to destroy the one thing that a human being can be sure of, that is, death?

Furthermore, if death is considered the passage or an initiation rite to another form of existence, the conversion to vampire creates in the collective imagination of some cultures the impression that the "step" to another existence is broken and that one remains "jammed" or "suspended" in this world between life and death. This is a very special feature of the vampiric nature: the coexistence of living and dead without belonging entirely to life or death and to be doomed to wander and to survive through

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<sup>7</sup> According to Bräunlein, the belief in vampires became again a problem at the beginning of 18<sup>th</sup> century: "Between 1724 and 1760, in the frontier area of the Habsburg empire waves of a hitherto unknown epidemic disease emerged: vampirism. In remote villages of southeastern Europe, cases of unusual deaths were reported. Corpses did not decay and, according to the villagers, corporeal ghosts were haunting their relatives and depriving them of their vital force. Death occurred by no later than three to four days. [...] reports and newspapers articles circulated and made the untimely resurrection of the dead known to the perplexed public, Europe-wide. 'Vampyrus Serviensis', the Serbian vampire, became an intensively discussed phenomenon within academe, and thereby gained factual standing." (Bräunlein 2012: 710)

the living as dead. That means to live in the darkness, in a coffin and so on. This form of existence is rejected by the cultures that create or conceive the possibility of relatively easily becoming vampires, so the anguish is manifested not only as an emotion to death, but also to the possibility of not dying and breaking the life cycle.<sup>8</sup>

This cycle fracture is described clearly in the nature of the vampire, because it represents within the imagination of cultures a suspension between life and death, and above all, a regression to a form of existence, like being in the maternal womb. Thus, it is necessary to look after the dead body, because it does not die immediately, but remains in a previous state of existence that must be removed with rituals that allow the passage of the spirit to the afterlife.<sup>9</sup> And “in waiting for the return to the cosmic circuit (transmigration) or the definitive deliverance, the dead soul suffers and this suffering is usually expressed *through thirst*.” (Eliade 1975: 173).<sup>10</sup> This thirst reveals the state of regression to the maternal womb in waiting to “move” to another life—in the same way that in different cultures to cross a river, a bridge or sea represents the way that the soul of the deceased must follow in the journey to the afterlife. It is then a temporary suspension that prepares the soul for its separation from the body. For this reason in some communities annual offerings are placed for the return of the souls of the departed (Eliade 1975).

In the case of the vampire, the soul of the departed leaves the body abruptly and remains suspended between the world of the living and the dead. Its suffering is made evident through thirst, so the vampire is forced to soothe it and subsist by sucking blood. Although the vampire causes evil to others, it is not a deliberate evil; the vampire is doomed and needs the vital fluid, in this case the blood, to live while it waits to be released from its vampiric existence.

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<sup>8</sup> In this regard it should be noted what Mircea Eliade found as a common factor in different cultures and religions: “The myth of the periodic destruction and re-creation of the world; the cosmological formula of the myth of the eternal return.” [“Le mythe de la destruction et de la recréation périodiques des mondes, formule cosmologique du mythe de l'éternel retour.” (Eliade 1957: 75)]

<sup>9</sup> “In the various conceptions of death, the deceased did not die permanently, but acquires a basic mode of existence, it is a regression, not a final extinction.” [“Dans les diverses conceptions de la mort, le défunt ne meurt pas définitivement, mais n’acquiert qu’un mode élémentaire d’existence; c’est une régression, non une extinction finale.” (Eliade 1975: 173)]

<sup>10</sup> “Dans l’attente du retour dans le circuit cosmique (transmigration) ou de la délivrance définitive, l’âme du mort *souffre* et cette souffrance est habituellement exprimée *par la soif*.” (Eliade 1975: 173)

The states of suspension and eternal thirst indicate the perpetual suffering of the vampire and this is also a source of fear for the living, because it means that evil can be immortal as a vampire. This fear has led, particularly to many peoples of the Balkans (McNally & Florescu 1972), to look for various ways to be rid of the vampire, which is considered a pest, and, if possible, to prevent its occurrence by taking various precautions with the body of the deceased. This means: “The dead cannot remain continuously in the same state, which is a tragic deterioration of the human condition. Libations are aimed at "relief" [...], the abolition of suffering, the regeneration of death through a total "dissolution" in water.” (Eliade 1975: 173)<sup>11</sup>

Effectively the vampire remains in a state of degradation, suspended between life and death. The idea of this suspension is a reminder of the finitude of life, the fear of death, and the complex relationship between life and death. We can understand this relation as a dichotomy because one depends on the other to exist or to be conceived (Eliade 1975). In addition, the permanence of the body of the vampire—the corpse—represents the permanence of death among the living. In this sense, the body is a means to remain in the world of the living and to take possession of life. This life is obtained by the vampire—as metaphor of death—through the blood of the living and the condemnation of its soul. For these reasons the vampire wanders and remains "trapped" in its body and in the world of the living. But also the return of the vampire is a transgression of the natural cycle of life and its stability. The vampiric presence then means that death is introduced under a human form—the corpse—to disturb the stability of the living.

Several of these features show that the vampire is a transgressive figure not only to the advent of death, but also it synthesizes fear concerning sexuality, which is subject to religious control in various collective imaginaries. In this regard, the vampire is a figure that becomes the pure presence of horror, because of its transgressive nature, which, after all, reflects the human desire to break with established rules. And in the case of the

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<sup>11</sup> “Le mort ne peut rester continuellement dans un même état, lequel n’est qu’une tragique dégradation de sa condition humaine. Les libations ont pour objet son “apaisement”, c’est à dire, l’abolition des souffrances, la régénération du mort par une “dissolution” totale dans l’eau.” (Eliade 1975: 173)

vampire, the transgression defies one of the most important laws of life: death. It is a natural law, necessary, required and expected. It is precisely about death that rituals have been built everywhere to make it a part of the cycle of life despite the fear it causes. Therefore, as Meurer explains:

Nature is the sticking point of our knowledge and existence. And one of the original terrors of nature from the pre-religious time is the vampire. It embodies all of those fears, longings and desires, which human nature has given us. Therefore philosophy, theology and psychology play a great role in the consideration of the vampire myth. Two areas are of particular importance: first, the fear of death, that remains as one of the most difficult and complex experiences of humanity. (Meurer 1996: 18)<sup>12</sup>

The vampire is not only the representation of the anguish caused by death, but also the desire to preserve life, to be immortal and have the power to take the life of others. And precisely it is the possibility to transgress the natural and the social order which gives the mythical, supernatural and archetypal to the vampire. Therefore the vampire represents two human desires: the overcoming of death and immortality. Immortality is accompanied by security, which takes away the anguish of dying or having to preserve life, and by power, that is, the power to overcome death and take over human life. We will see that the vampire also has a series of features that allow it, with some limitations, to survive in any situation unlike humans and their weaknesses.

This power is also manifested in the control that the vampire exerts on its dead body, because it can use it to move, to approach humans, to attract them and even seduce them, dominate them and possess them. This also reveals the sexuality that accompanies the vampire and the power that it has to achieve its ends. This is a control that, after all, people under different cultural rules do not possess (Meurer 1996: 19). Let us see how over time the vampire myth has been built through the fear of different communities.

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<sup>12</sup> „Die Natur ist der Knackpunkt unseres Wissens und unserer Existenz. Und ein solcher aus der vorreligiösen Zeit stammender Schrecken der Natur ist der Vampyr. Er verkörpert all jene Ängste, Sehnsüchte und Wünsche, die uns die menschliche Natur mitgegeben hat. Deshalb spielen Philosophie, Theologie und Psychologie eine so große Rolle bei der Betrachtung des Vampyr-Mythos. Zwei Bereiche sind dabei von besonderer Bedeutung: zum einen die Angst vor dem Tod, bis heute eine der schwierigsten komplexen Erfahrungen der Menschheit.“ (Meurer 1996: 18)

## 1.2 The Vampire in Mythology and the Imaginary

The next section will explain how the vampire makes its appearance in the collective imagination of some peoples of Eastern and Central Europe among other peoples. With this description we will see the function that the vampire myth had within the population as well as the characteristics that the vampire had in common with other mythological figures. Thus it will be important to understand that this mythic figure was also the result of political and literary influences. For this reason, we will describe briefly some details of the figure of Vlad Tepes, prince of Wallachia in the middle of 15th century and, then, of *Dracula*, the character of the novel by Bram Stoker.

Within Judeo-Christian theological discourse, there was not only the belief in the resurrected, but also in apparitions or a certain corporality attributed to some souls that returned to the places where they had lived before to seek justice or give a message. There was also a similar belief in ancient Greece and medieval Europe (Meurer 1996; Delumeau 1978). Basically, the idea was that for some time the dead were still alive in some way, but this other way of life was similar to that of the living. Not an apparition of the soul as is also believed, but the continuity of the living body. They were beings who not only returned to the places where they had been, but also were returning to feed. They were vampires.

The vampiric figure, defined in the first instance as an undead, appears in different cultures and countries as a strange form of death and is also related to the demonic. Often the figure of the vampire is associated with the *incubus* and *succubus* whose main feature is the use of sexuality to tempt women and men. *Incubi* refer to the devil himself who seduces women; *succubi* refer to the devil, spirits or demons which are hidden in the guise of women to seduce men. Also, in some cases, the names assigned to the vampires belong to forms of witches, whose figure is also registered in different countries and cultures. Table 1 shows a list of names and places where the vampire myth can be found, according to the study of Meurer (1996: 20).

Name	Origin and / or description
Akakharu	Assyria
'Alukah	Hebrew Succubus and Vampire
Brukolakas	Greece
Bruxas	Portuguese Succubi and Vampires
Dearg-Duls	Ancient Ireland
Duenden	Spanish Incubi
Ekimu	Assyria
Ephialtes y Hyphialtes	The Greek equivalent of the Incubus and Succubus
Gandharvas	Bloodsucker Incubus in India
Kathakanes	Ceylon
Lamia	Rome and Greece (Antiquity)
Murony	Wallachia
Nosferat	Romania, Transylvania
Penangglan	Malaysan Archipelago
Pisachas	Incubus (India)
Pishauchees	Succubus (India)
Poludnista	Succubus (Russia)
Pontianaks	Java
Ralaratri	Hindustan
Strogoi	Romania
Strigon	India
Swamx	Burma
Tii	Polynesia
Uper	Ukraine
Upier	Russia
Upierzycza o Vepyr	Ruthenia
Upior o Wampior	Poland
Vampyr	Holland
Vapir o Vepir	Bulgaria
Vrykolaka, Vurkulaka o Wukodalak	Russia, Montenegro, Bohemia, Serbia, Dalmatia and Albania
Wampira	Serbia

Table 1: List of names of vampiric beings in different places and cultures

In different cultures, the vampire figure usually appears as evil and the ways in which a body can become a vampire vary widely. For example, the Greeks and then the Romans believed in a female vampire named Lamia, which attracted men to suck their blood. The name that the Greeks gave later to vampires was *Vrukalakos* or *Brukolakas*. This was a being that could rise from the dead. It was thought that those who had red hair, a birthmark, or blue eyes were suspicious as vampires. In other cultures there are more characteristics attributed to vampires or undead. Many of these features are unclear or contradictory. This vagueness or ambiguity is due to the different sources that describe the vampire and the reasons to write them. It is important then to know these sources. A brief description of such sources could help us to know the beliefs related with the vampire figure existent in the imaginary of some of the cultures mentioned here in different historical moments. Likewise, this description could reveal to us that through

the work made to classify, describe and corroborate the existence of vampires, different authors have also contributed to the construction of the myth and the vampire figure.

One of the main sources that describe and record the belief in vampires was made by the Benedictine Dom Augustine Calmet (1759).<sup>13</sup> According to him, at the end of the seventeenth century and until the beginning of the eighteenth century, there was a vampire epidemic mainly in Hungary, Silesia, Bohemia, Moravia, Poland and Greece. Similar information is confirmed in other registers made by physicians and officers about the possible existence of vampires in relation to an epidemic illness in Eastern and Central Europe (Bräunlein 2012). All the information obtained was the product of a large research and classification of the beings known as vampires or undead. Some registers made in the 18<sup>th</sup> century wanted to demonstrate that the belief in vampires was a mere superstition and that there was no hard evidence to corroborate the existence of vampires. This was the case of Calmet. Also, there were other registers that questioned the relation between life and death, between body and mind, and the study of the vampire or undead offered the possibility to respond to these questions.

Following the spirit of the Enlightenment, there was a search for rational explanations for the phenomenon of vampirism in some countries of Central Europe such as France and Germany through various compilations. Although some of these were subject to criticism and ridicule, these compilations retrieved many beliefs, which were attributed to ignorance or magical thinking. Indeed, Calmet's text provides a comprehensive account of these resurrected beings or vampires, whose description helps to understand the different elements belonging to myth and how it conceived the vampiric figure. Thanks to this, we can distinguish some characteristic types:

- 1) There was a kind of resurrected being that returned to predict death: The deceased went back to the place where some of their relatives or friends stayed and, with a gesture of its head, indicated the person that inevitably would have to die some days later. The way to get rid of this kind of raised deceased was to dig up its body and burn it. Another similar practice in Bohemia was to

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<sup>13</sup> The text by Dom Calmet is published in the original English translation of 1759 in a new reprint of Eighteenth Century Collections Online Print Editions which offers primary source material [<http://gale.cengage.co.uk/product-highlights/history/eighteenth-century-collections-online.aspx>].

exhume the dead body of the alleged vampire, and fix it with a stake to the ground.

- 2) Another kind of resurrected being was the spectra "by day and by night" registered in Silesia. The way to "detect" the presence of these beings was through the objects that belonged to them in life. Generally, the objects appeared removed from their place although no one else had touched them (Delumeau 1978: 81). To get rid of these spectra it was necessary to cut the head of the dead and burn its body to prevent its return.
- 3) In Serbia, the resurrected being corresponded to the most famous vampire until today, because it sucked the blood from the neck of its victims so they died of languor. The particularity of this being was that when its body was unearthed, it had the appearance of a living being whose blood was red 'vermilion'. The way to get rid of this vampire was to unearth its body, cut off its head and then replace the separate parts of its body in the pit and cover them with lime.

According to Delumeau, these resurrected, in any form—beings that predicted death, altered the order of objects or took hold of the lives of others by sucking their blood—functioned as scapegoats for disasters, famine or sociopolitical problems. In addition, many Jews or witches were also blamed or persecuted during the emergence and spread of the Black Death in the 1600s in different parts of Europe. This theory is supported by Meurer (1996) who advances his research on the eighteenth century. According to his analysis, different registers made by the military or priests reveal the relationship that people often established between diseases, contagions, plague, cholera and rabies and the existence of vampires. This means a relationship between death—which was actually the result of war, disease, etc.—and the need to attribute it to an evil being which was sent to punish men and women. In some cases, such a punishment was related to immoral behavior. In this regard, death and guilt have had a close link which became incarnate in a special way in the vampire and other monstrous creatures—especially since the implementation of certain ideas and beliefs, particularly Christian beliefs.

Although in the eighteenth and nineteenth century the belief in vampires declined in many parts of Europe, in some places epidemics such as cholera, for example, again revitalized the belief. It also happened that in times of famine or disease many beggars took refuge in cemeteries and mausoleums, and they went out to get food usually at night to avoid being seen. Those who came to realize the presence of life in such places then attributed the disturbance of the peace to vampires. Later, nineteenth century literature would retake the vampire myth, but through a romantic look modifying significantly the image of the creature (Meurer 1996: 35–37).

A story registered by Calmet occurring in Mykonos, Greece, in the late 1700s shows how public disorder was attributed to vampires or the resurrected:

[...] a peasant of Mycone, naturally ill natured and quarrelsome (a circumstance of consequence in such cases) he was murdered in the fields, nobody knew how, or by whom. Two days after his being buried in a chapel in the town, it was noised about, that he was seen in the night walking about in a great hurry, that he came into houses, and tumbled about their goods, gripped the people behind, and played a thousand little monkey tricks. At first it was only laughed at, but it soon grew to be a serious affair, when the better sort of people joined in the complaint. The Papas themselves gave credit to it, and no doubt had their reasons for so doing. Masses, to be sure, were said, but the peasant was incorrigible, and continued his old trade. [...] it was [...] necessary, in obedience to some old ceremonial, to wait till nine days after the burial. On the tenth day, a mass was said in the chapel where the body lay, in order to drive out the devil, which was imagined to have taken possession of it. When the mass was over, the body was taken up, and preparations were made for pulling out its heart. [...] In the meantime, the carcass stunk so abominably, that they were obliged to burn frankincense. [...] People] were incessantly bawling out *Broucolack*, which is the name they give to these pretended *redivivi*. (Calmet 1759: 253–254)

Throughout the nineteenth century, the belief in vampires existed mainly in Romania—from which comes the character of Count Dracula, based on the figure of Vlad Tepes (15<sup>th</sup> century). A short story included by Delumeau (cf. 1978: 81) in *La Peur en Occident* shows that the return of the resurrected in the form of vampires or evil beings is related to the theme of revenge because, in many cases, a person who experienced a violent death, particularly a murder, returns for justice. Yet both apparitions as resurrected reveal the belief in the resurrection of the dead by members of the Church or of populations from different parts of Europe, whether for a short or long term. Proof of this are the stories of apparitions, as well as the offerings placed on the grave of the deceased for a year or more. The placement of bread and milk over the grave, in many cases, is an example of this belief.

The belief in the resurrection is the basis for the belief in vampires, and so this myth is much more widespread in Christian cultures, and especially in those in which the Orthodox Church dominated. A substrate of pre-Christian beliefs may have survived what Mircea Eliade calls "cosmic Christianity" (Poghirc 1987: 178):

Birth, marriage, and death rites also seem to be of autochthonous origin. Burial rites reveal a strong belief in a life after death that is not much different from the present life (paradise, hell, and the devil being strictly Christian ideas). A man preserves his appearance after death and as a shadow (*bie*) haunts the places with the family and usually presides over the family hearth. (Poghirc 1987: 179)

Another belief is that the soul of the dead protects the family like a divinity and, therefore, offerings were donated. In the past, these offerings could take the form of blood sacrifice and, in some cases, were offered by a Christian priest either at the grave or in the church. Concerning this, Poghirc briefly mentions that some of these sacrifices were of human character, later replaced by the sacrifice of animals. To preserve the protection and thereby ensure the continuity of the tribe or the family, it was necessary to keep making the offerings or sacrifices to the ancestor—otherwise, it disappeared and the family could be extinguished. This guardian spirit, for example, was known as "snake house" among Albanians (Poghirc 1987). In addition, there are also beliefs in the figures as they came from Greek and Latin sources, thereby forming a syncretism. Many of the Roman and Greek figures of heroes and deities have parallelisms among Albanians, Romanians, as well as other cultures of the Balkans. Such figures can be good or bad and, in some cases, possess both qualities. Within this cosmogony, however, there are also other figures and beliefs whose origin and meaning are unknown and may be taken as a real contribution of the Balkans. These figures are beings or spirits whose classification reveals a demonological duality related to the antinomy of good and evil, which is a Christian concept.<sup>14</sup> This is the case of the vampire (*dhampir*) and werewolf (*vurkollak*, *vurvolak*).

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<sup>14</sup> "Demonology, introduced by Christian religious thought in the fifteenth and sixteenth century, profoundly affected western European thought with respect to its conception of magic. The transformation of the witch into an expression of the demon who seeks to ensure his power on earth and prepare for his own advent obscured popular thinking, which possessed its own type of representations and its own system of values inherited from a rather deep-rooted paganism. In eastern Europe, where this intervention did not occur in the same way, the phenomenon of magic continued to evolve in its primary

In Eastern Europe, the figure of the vampire, feared and combated, represents a form of pollution of life or death. The vampire is the result of two worlds that must be kept separate at all costs. For this reason, various measures are taken to avoid the intersection of life and death with the help of magical precautions, mainly to prevent the introduction of death into the world of the living in the form of the vampire. The vampire is considered a wild carnivorous animal or monster, an unhappy being, doomed to seek earthly pleasures, that refuses to go beyond and that assumes a human form to finish what they could not do in life on Earth. The magical means to drive away or guard against a vampire transformation reveals the need to anchor the subject—the dead—to the ground. In order to achieve this, for example, one can put nine stones, nine marble fragments and nine millet grains under the person's head and finally pronounce an enchantment: “Your mouth, I petrify. Your lips, I marbleize. Your teeth, to millet I transform. So that harm shall you never wreak.” (Andreescu-Miereanu 1987: 102)

The symbolism of this procedure reveals the need to petrify death and not allow its return in the form of a grotesque life, because this involves something unnatural, monstrous. Then, stones are, again, a way to stop and obstruct death and, above all, to silence it and weaken it. So, lips and mouth cannot make a sound or movement anymore and teeth, turned into seeds, cannot suck blood or the life of people any longer either. Moreover, this belief in the resurrection is connected strongly with the religious concept of a dual existence. This implied that the body and soul were not separated immediately after the advent of death. McNally and Florescu explain that within the dominant Christian Orthodox faith in Romania, it is thought that:

the soul does not leave the body to enter the next world until 40 days after the body is laid in the grave. Hence, the celebrations in Orthodox cemeteries 40 days after the burial. Bodies were once disinterred between three to seven years after the burial and if decomposition was not complete a stake was driven through the heart of the corpse. (McNally & Florescu 1972: 148)

Consequently, there is not only the belief that the soul and the body are not separated immediately, but also that the resurrection of the body is possible. The problem between the separation of body and soul after death resides mainly in a religious conflict

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form, as a unified practice anchored in a popular culture of which it represented only one facet.” (Andreescu-Miereanu 1987: 101)

and is related to the fact that the existence of a resurrected (which means that the soul has not been separated from the body) requires divine intervention. Even if it was the effect of a diabolical operation, there had to be divine permission in the opinion of some religious (Delumeau 1978: 80).

The belief in vampires in different regions, as in Greece (the *Vrucolakas*) seemed to be a theological problem for the Greek Orthodox Church, since it supported the idea that only in cases of excommunication were the bodies of the heretics condemned and, therefore, their body did not decompose, remaining in a passive or detained vegetative condition (Frayling 1991: 87). Thus, in a condemned condition, the subject could come back as a vampire, as a representation of evil. Likewise, several texts collected increasing information about the belief in vampires. An example was *Voyage to the Levant* (1702) by Joseph Pitton de Tournefort (1656–1708), a text that would later influence the nineteenth century Romantics (Frayling 1991: 87).

Also, throughout the eighteenth century, other texts would appear precisely to show that the belief in vampires, apparitions or ghosts was a product of ignorance and paganism against which the Orthodox Church tried to fight, mainly because it contradicted theological concepts and made the implementation of the Christian faith difficult. As a result, several theologians dealt with the topic of vampirism in order to verify its authenticity or discredit it. Later, the Romantic period was enriched with considerable useful information from these texts that could be used to tell stories, make paintings, etc. This also contributed to the survival of the belief in vampires, concerning which even vague and sometimes contradictory information exists that still feeds the imagination of people and artists across the world.

In this regard, all the writings<sup>15</sup> and the assumption by the Church (particularly the Orthodox Christian) of vampirism as a demonic manifestation or, in any case, a

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<sup>15</sup> Among the texts that were written during the seventeenth and eighteenth century about vampires, apparitions and similar beliefs are the following: *De graecorum hodie guirundaw opinationibus* (1645), Leo Allatoius; *Relation de ce qui s'est passe a Sant-Erini Isle de l'Archipel* (1647), François Richard; *Dissertazione sopra I vampiri* (text made in 1739 and sent to Benedict XIV in 1743 and first published in 1774), Giuseppe Davanzati; *Traité sur les apparitions des esprits, et sur les vampires, ou les revenans de Hongrie, de Moravie, &c.* (1746), Dom Agustin Calmet.

reminiscence of the need to eradicate paganism, contributed to the construction of the vampire myth and gave it the same degree of importance as witchcraft in relation to the demonization of women in the Middle Ages. Then in the Enlightenment, in the search for understanding and, many times, for eliminating rumors, legends, and beliefs in vampires, the mythical figure of the vampire was formed as it would later be defined within nineteenth century romantic literature. Subsequently, the theater and, much later, cinema became responsible for adding or emphasizing features of this figure and, above all, for spreading it all over the world.

According to the documentation of Calmet and other authors, the numerous accounts of vampirism show that daytime is for the world of the living and the night is inhabited by the dead, apparitions, witches and all evil beings, like vampires. Therefore, although the cemeteries were the space allocated to the dead, the darkness gave them the opportunity to go beyond this border and move towards the space of the living. For this reason, at midnight people did not leave their homes nor open the door for fear of encountering someone resurrected. It was also believed that "the souls of ancestors met three times a year: New Years Eve, the day of San Juan and the day of All Saints and they marched in long processions to the meeting places" and so people placed offerings in the home or in the graves (Delumeau 1978: 82).

We can see how over the course of several centuries two ideas coexisted about death. First, an old concept corresponding to the survival of a "double" existence: death as another form of life; and secondly, the concept promoted by the Church that soul and body were completely separated (Delumeau 1978: 82–83). Due to these ideas, many practices were made in relation to the death of a relative. Thus, people provided the objects or conditions that would allow the deceased to find its family and its home and searched for facilitating the departure of the soul of the deceased and to keep it from the living space (cf. Delumeau 1978: 63). These beliefs also existed in other countries, not only in Central or Eastern Europe. In Greece, for example, drinks and food were offered for the dead, and when they were satisfied, they left. The fear of death forced some populations to take more radical measures to prevent the return of the dead. In Africa or New Guinea, for example, people broke the bones of the dead and then put them back into the grave, so the resurrected were unable to return (Rivière 1987).

According to Rivière (1987) this insisting on breaking the bones, cutting the head or putting objects or large stones at the grave to obstruct the passage and the return of the resurrected person, was seen as a proof of the continuity of the soul through the body. This could mean that the soul still remains for a time in the body and, depending on the situation, the deceased could return using its body. We will not consider whether between these beliefs there is a connection but, at least, this comparison reveals that different cultures have fear in the face of death. This collective fear, as Delumeau (1978) explains, is the ingredient in the construction of myths.

Perhaps, the fear generated by vampires is related to a variation in the belief that the Orthodox Church attributed to the myth that it was linked with the demonic. For the Church, not only God had power over bodies but also Satan. This was because the devil had control over bodily things, in particular over the dead who had been buried in unconsecrated ground (Delumeau 1978: 248). So the vampire, instead of being resurrected to visit and protect its family, returned to take the life of its relatives, friends or others. This implies that if God exercised his power over the spirit world, the material world that was related to the temptations belonged to a satanic power. In this sense, any physical transformation was an evil sign and, for this reason, the growth of hair and nails of the dead, for example, was considered an intervention of Satan over the body of the deceased.

In fact, we will see that all physical transformations could be taken to suggest the presence of a vampire: red hair, pale skin, cleft lip, an excess of hair 'like a beast', and so on. Sometimes this physical transformation was a sign of evil or a kind of danger. To the Christian Church, the vampire and the werewolf were two beings whose transformation indicates the proximity of evil. As Quirarte (1995) explains, the wolf was the animal that frequently attacked the lamb, the holy symbol of the Christian Church. Thus the werewolf would be the representation of a kind of evil that attacks the human. In relation to this, we will describe some aspects that explain the nature of the vampire through its connection with the werewolf and the bat as mythic beings of evil.

From the Middle Ages to the nineteenth century<sup>16</sup> in Europe, the fear caused by periods of war, famine, religious conflicts or diseases was reason enough to blame foreigners or supernatural beings, which then had to be destroyed to restore the order and the peace. In many cases, the mere presence of ‘witches’, animals or even stars, was taken as a bad omen. This meant that a catastrophe would ensue. The wolf, as well as rats, snakes, worms and other vermin, generated a similar fear. Wolf hunts were organized under the belief that in many cases they were werewolves that plagued the population. To drive them off, it was common to use spells and sorcery, because it was thought that their presence was associated with evil, but also mostly it meant that there was a shortage of food. This shortage of food was very frequent among the population and this inspired many stories.<sup>17</sup>

In many of these stories there is a reference to the existence of wolves, their association with the lack of food and the fact that people were devoured by this animal (cf. Darnton 1987: 11–19). This presence was also associated with wartime and the wolf was considered a bloodthirsty beast. The form and quantity in which the wolf attacked and killed people suggested that the wolf was a supernatural being and perhaps that humans or witches, with the help of a kind of spell, were acting under the form of a wolf (Delumeau 1978: 64). The *loup-garou* term then became famous mainly in France to designate the werewolf linked to satanic powers. It was believed that this wolf attacked pregnant women and children who were leaving the house to go to play. The fear generated by the force of the wolf made it necessary to think about extraordinary means to attack the *loup-garou*. For this, people used blessed bullets, prayers, hunts or they

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<sup>16</sup> “In 1114, the Synod of Saint-Jacques-de-Compostelle decided that every Saturday, with the exception of Easter and Pentecost, will be the wolf hunt. Even in the twentieth century, collective wolf hunts were organized in Berry. At the end of the First World War, the Indre department allocated a passageway for hunting.” (Delumeau 1978: 63). [“En 1114, le synode de Saint-Jacques-de-Compostelle décide que chaque samedi, à l’exception de veilles de Pâques et de Pentecôte, aura lieu une chasse aux loups. [...] Encore au XIXe siècle, des chasses collectives aux loups étaient organisées dans le bas Berry. À la fin de la Première Guerre mondiale, le département de l’Indre restait pour eux une région de passage.” (Delumeau 1978: 63)]

<sup>17</sup> “In France, the fear of the wolf was never as strong as at the end of the Wars of Religion. The devastation, the abandonment of the crops in the places where the armies were past, the famines of the last decade of the sixteenth century had, as consequence, a great invasion of wolves which was registered by P. L’Estoile.” (Delumeau 1978: 63–64). [En France, la peur du loup ne fut jamais aussi forte qu’à la fin des guerres de Religion. Les dévastations, l’abandon des cultures là où les armées étaient passées, les disettes de la dernière décennie du XVIe siècle eurent pour conséquence une véritable invasion de loups attestée notamment par P. de L’Estoile.” (Delumeau 1978: 63–64)]

invoked saints such as Saint Loup or Saint Hervé in Bretagne to avoid the presence of werewolves.

This being was considered a mix between human and animal that involves evil aspects. It generated a great fear among the population and was associated with blood and bestiality, that is, the lack of control of the instincts and desires as well as the capacity for destruction of humans. These same features can be found in the vampire myth, since it also has a transgressive nature. Like the vampire, the werewolf transgresses the natural order that separates humans from animals, and under the full moon it becomes a beast and can completely become a wolf or a mixture of human and wolf, such as in some Greco-Roman figures: half animal and half beast. However, the werewolf is also a victim like the vampire. It does not remain transformed as the Greek and Latin monsters, but keeps a human form, so humans do not realize how dangerous or monstrous it is until it acts.

A vampire or a werewolf looks then like a human; they wander among humans under certain limitations and, similarly, they achieve control of their nature only until they feel the need to drink blood or the body suffers a transformation under the full moon, respectively. Vampires and werewolves are thus limited beings, victims of an irrepressible impulse that involves the alteration of the body. For the werewolf, as we know, this refers to the total or partial transformation into a beast. The body is enlarged, it is covered with hair, claws emerge, the face is deformed and it acquires a lupine face: snout, fangs and it begins to howl.

In the case of the vampire, according to several references, the abstinence of blood may last only a few days, after which the thirst becomes intense and the senses of the monster are tuned and it employs its skills to dominate nature, animals or people to get blood. Precisely, thirst is what awakens the vampire and for this reason it abandons its grave. It goes from a resting state to an active state through the use of its dead body. Seduction is another weapon of vampires to attract or deceive their victims and to be less repulsive. Likewise, vampire transformation can be total and similar to that of the werewolf, because it can transform into a bat or other animal, or become fog.

According to the legends, the vampire, therefore, has control over both humans and animals in order to suck their blood. The vampire attracts or seduces through

hypnosis and it is this that allows it to approach its victim and suck. Literature and cinema would take advantage of this particular aspect and would emphasize it as one of the main characteristics of the vampire, that is, the connection blood-seduction-suction. From this point, the myth and the figure of the vampire were transformed since most old legends had not considered seduction as a very important element of the myth. In relation to this Basil Copper (1974: 29) indicates that “[...] the bloodlust [was] also directed against small animals, birds, rats, even flies and other insects, as long as no human victim is available for the vampire.”<sup>18</sup>

In addition, it is interesting that the vampire has been associated with the bat,<sup>19</sup> which has also been linked to the demonic. According to Hans Meurer (2005), the bat is particularly known as the ‘devil's hair’, because it is believed that when a bat gets tangled in the hair there will be malign consequences. One of these consequences is that one loses the hair or, if this occurs in the hair of a young woman, it means that she will be single forever or even that she will behave immorally. Beside these beliefs, the bat is associated, because of its natural behavior, with the night and silence, and so also with bad omens and the announcement of death. This association has also been applied to other animals, such as the crow, owl, and cat—animals that are very quiet and maybe, therefore, represent for the human a messenger of death or an idle status, as usually the action of sleep is conceived.

Also, the bat is associated with the devil or witches (Meurer 1996). For example, witches were believed to be able to fly like bats and they employed the blood of these animals in Sabbaths. Among some groups of Gypsies, for example, there is also this association with evil (Frayling 1991; Meurer 1996); it is believed that the bat emerged from a kiss that the devil gave a sleeping woman, which brings us back to vampires and the link between the state of suspension between life and death. This means that the diabolical figures, bats, and the vampire are also associated with death, but they remain

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<sup>18</sup> “[...] richtet sich der Blutdurst auch gegen kleine Tiere, Vögel, Ratten, sogar Fliegen und andere Insekten, solange dem Vampir kein menschliches Opfer zur Verfügung steht.” (Copper 1974: 29)

<sup>19</sup> There is a type of bat called vampire that feeds on the blood of animals, especially cattle and horses and even humans in some cases. This type of bat lives in Mexico, Central and South America and goes hunting at night while its prey sleep. It sinks its sharpened teeth and sucks the blood for 30 minutes. The amount sucked does not kill the animals, but the wound left can cause infection (Quirarte 1995).

among the living world and come in the night, when everything is silent, when one is sleeping, when all seems quiet or immobile, dead.

We can then see a mixture of myths that, in fact, largely influenced the 20<sup>th</sup> century cinema,<sup>20</sup> specifically the film *Dracula* (1931) by Tod Browning—which had a great influence in American and Mexican cinema. Although the bat that exists in some parts of Europe does not drink blood, unlike the American bat that drinks it, in general, this animal is still despised by its appearance and behavior and is, therefore, related to the dark, evil, the devil and so on. This mixture is possible because in the collective imaginary of many cultures the world is divided into good and bad, so the existing representations and symbols belong, most of the time, to only one category. Therefore, we find that the vampire, as other monsters, shares common features to its evil nature.

We will now describe some of the aspects surrounding the belief in vampires within folklore of Eastern Europe. Within the oral tradition of different peoples around the world the belief in ancient myths, such as the vampire, is still present (Quirarte 1995). The research of different authors confirms the close connection that the vampire myth has with blood as a symbol of vitality and Christianity following the influence of the Orthodox Church (McNally & Florescu 1972). First, blood is related to life and death, because of the loss of blood could represent the loss of life. In contrast, to the Christian Church blood also is related with the blood of Christ, that is, the sacrifice through blood for the forgiveness of sins (McNally & Florescu 1972: 144).

One of the most important characteristics of the vampire is then blood (Quirarte 1995) and this is a feature that defines the nature of the vampire. This mythic figure is guided by its desire for blood, because this fluid represents life and subsistence within the living world (Meurer 1996). Thus the body of the vampire becomes the vital fluid which preserves itself and therefore life. So this leads us to believe that to smear or, even more, to drink blood and put it in the body implies taking over life. When a vampire sucks blood or drinks from another requires its body, unlike a ghost or an apparition. It is a

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<sup>20</sup> "This bat was made of plush and was moved by nylon threads, was animated so much easier than for example a wolf. And so the fate of the bat was sealed. It remained in the entire history of film the favorite transformation of vampires. It remained the companion of evil. This did not change even when Bruce Wayne roamed at night through the streets of Gotham City as Batman and in bat shape persecuted evil." (Meurer 2005: 22).

being whose corporeality is necessary to contain the blood-life that it must take over and over again to live. However, unlike the living, the vampire is a dead body that cannot regenerate its own blood. It can only steal it from the living.

Gradually the beliefs surrounding the vampire, its body and the need of blood were extended mainly in countries where the Orthodox Church was established and thereby the myth of the vampire was modified and diffused in a significant way (McNally & Florescu 1972). For example, there are also beings considered witches or vampires among Romanians: the *Strigoi*, called *Brukolak* or *Vukodlak* in other parts of the Balkan—similar names to those used in the Ancient Greece. According to McNally and Florescu, the *Strigoi* are demonic birds of the night. They only fly after sunset, eat human flesh and drink blood (McNally & Florescu 1972: 145).

Thus, the registers of the beliefs in vampires made in the 18<sup>th</sup> century describe a long list of features corresponding to three main topics: how a deceased person becomes a vampire, the physical characteristics that reveal the presence of a vampire, and the form to destroy a vampire. One of the most important aspects described belongs to Christian beliefs: a person who has committed some sin and was involved in activities condemned by the Church or who was excommunicated became a vampire. Within this category there were witches, wizards, bastards, criminals, and children who were born with a tooth, a part of the amniotic membrane or even unbaptized children. To avoid the possibility of becoming a vampire it was necessary to take care of the body of the deceased, that is, to avoid that the corpse was reflected in a mirror, that a cat sprang over it or anything that could disturb the separation of soul and body before the burial (Meurer 1996).

The danger was thought to reside in the interruption of the departure of the soul or the presence of another being "on" the body of the deceased whose soul still rests inside. This disrupts the process or period in which body and soul are separate (McNally and Florescu 1972). Despite the belief in the resurrection of the body, the myths about the return of a vampire suggest that it is a being able to turn into some kind of animal or "substance" that allows it to overcome some obstacles but only under certain circumstances or limitations—because after all, it is a being trapped, limited, dependent on other beings and their blood or energy (Meurer 1996). For different communities it was very important to find and kill a vampire because there was a chance for it to return

to take blood, first from its relatives and friends and then the villagers.<sup>21</sup> So these practices indicate that the vampire was trapped or anchored to the world of the living and that caused a great fear.

Furthermore, garlic was held to be a substance to recognize or drive away a vampire, because it dislikes it, so any hole in the house, no matter how small would be smeared with garlic. All these precautions were taken especially with the most vulnerable people who may be victims of the vampire: people with mental problems, beautiful girls—from whom the vampire can take their beauty—, strong people—from whom it can steal their energy, which has great importance in the peasant world—and nursing mothers—from whom it can steal their milk. Vampires and the undead, according to their status as condemned, can only attack in the dark or at night. During the day they sleep in their graves and in the evening the peasants light bonfires to keep the monster away. Likewise, people placed crosses of wild rose thorns or poppy seeds on the way from the cemetery to the village, so that the vampire or undead would count each seed and the sunrise will surprise it before it arrives at the village. For this reason, the vampire must remain near its grave. If it cannot return to it, sometimes it goes up to the bell tower of a church and it calls out names of the people and curses them, so that people must die (McNally & Florescu 1972).

According to the oral stories recovered by McNally and Florescu, there is another variation of vampire mobility: "If the vampire is allowed to go undetected for seven years, he can travel to another country or to a place where another language is spoken and become a human again. He or she can marry and have children, but they all become vampires when they die" (McNally & Florescu 1972: 150).

This brief review of the basic beliefs of the Romanian people, particularly the imagery that largely had dominated in rural areas according to the research by McNally

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<sup>21</sup> Just as one example of how cinema based on some vampiric myths, we can make reference to the film *Black Sabbath (I tre volti della paura)*, 1963) by the Italian director Mario Bava. This film contains three shorts based on stories by Chekhov, Tolstoy and Maupassant. One, "The Wurdalak" takes up this legend of the vampire in which the father of the family in his fruitless search to end a vampire, returns turned into a vampire too and not only sucks the blood of one of his family but turns them all into a being like him. In later chapters we will see other examples of films which are based not only on old vampiric myths, but also on news found in newspapers. These news exposed cases of murderers who drank the blood of their victims.

and Florescu, vampirism is complex and has been mixed with another myth built around the figure of Vlad Tepes, which we will discuss in the next section.

### 1.3 The Origins of Dracula: Between Legend and History

The name Dracula comes from the figure of the Prince of Wallachia, Vlad Tepes (1430/31–1476) (cf. Figure 1), who was known as *Draculæ* according to the signature on various documents.<sup>22</sup> This name was taken from his father, Vlad Dracul. Also, the meaning of this surname was "the Dragon", although some historians also give it the meaning of "the devil". But the fame of Vlad Tepes—as well as his connection with a vampire—and the name Dracula comes from the novel by the Scottish writer Bram Stoker, who titled his most famous novel *Dracula* and whose story is centered around a vampire. Certainly, the novel would give it a special reputation as the myth of the vampire figure embodied in the character of Count Dracula (Quirarte 1995: 25). It was not until the 1960s that the source of the inspiration for the fantastic character of Stoker would be known: Vlad Tepes, the Impaler.

According to the research of McNally and Florescu (1972: 13), Grigore Nandris had studied the philological relationship of the names *Dracole* and Vlad Tepes. This study revealed that Stoker met Arminius Vambery, a scholar at the University of Budapest, who knew the story of the prince of Wallachia, Vlad Tepes, as well as legends and beliefs about vampires. The discovery of this data in the 1960s showed that Stoker had access to information which he would use in his novel. The personality of Vlad Tepes, as we can see in different paintings (cf. Figures 1, 2 and 3), was that of a strong man: “He has a severe face, the features of which reveal a resolute and courageous man. He has big eyes which remind one of the heads of Fayoum.” (Alexandru Dutu 1991: 239). However, the fame of this prince as a strong, fearsome and cruel man comes not only from paintings and booklets, but from oral and written stories made by supporters and enemies. The

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<sup>22</sup> “Outside of Romania the history of Vlad Tepes, who signed his name as Dracula in several letters (meaning the son of Dracul ‘the Dragon,’ referring to his father, Vlad Dracul), is [...] often connected with the fictional vampire of the same name created by the Irish novelist at the end of the nineteenth century.” (Treptow 1991: 7)

relationship between paintings and texts would leave two contrasting images of the same subject.



Figure 1: Vlad Tepes. Oil painting at Castle Ambras, Innsbruck, Austria, painted between 15th and 16th century (Retrieved from Wikimedia Commons website: [https://commons.wikimedia.org/wiki/Vlad\\_Tepeç#/media/File:Vlad\\_Tepes\\_001.jpg](https://commons.wikimedia.org/wiki/Vlad_Tepeç#/media/File:Vlad_Tepes_001.jpg)).

Vlad Tepes was the son of Vlad II Dracul, and the second of four brothers. Two of them were also princes of Wallachia, but only Tepes had offspring. Tepes was Prince of Wallachia three times: 1448, from 1456–1462 and in 1476, the year of his death. He was known for the ongoing defense against the Ottomans and by his resistance to the expansionist ambitions of the Hungarian kingdom. To achieve this, and to preserve and regain his throne, he became a notable warrior and military strategist. He also came to attack the Saxon peoples who had assisted his adversaries. Tepes used to force their enemies through money or warlike threat to protect his kingdom and impose his authority. This allowed the construction of two images of him: a hero who fought for the Romanian people against invaders and, at the same time, a man who enjoyed sadistically torturing enemies and traitors (McNally & Florescu 1972; Treptow 1991).

Mainly for political reasons many stories and poems, some of Slavic origin, others German, show, Tepes as a hero "who has all the moral qualities usually given to an ideal prince by his people: justice, charity, and wisdom." (Dutu 1991: 240). But the German writings also say that he was "a bloodthirsty tyrant." Two contrasting images, hero and antihero: one that responds to the aspirations and ideals of the community and one that could be the effect of the defeat and, indeed, of the excesses of Tepes and his soldiers. In both cases, it is a discursive construct whose main reason was the projection of a negative or positive image to promote confidence or fear and the desire to destroy him. In the

Occident, the antihero image persisted: a sadistic man, bloody, ruthless and a worthy representative of a vampire. The negative image of Vlad Tepes is related to his form of torture: beheading, burning alive and impaling enemies and prisoners. As different researchers have described, to Tepes the “impalement, hardly a new method of torture, was his favorite method of imposing death. [...it] was often a matter of several hours, sometimes a matter of days.” (McNally & Florescu 1972: 45–46). In all cases, this torture was an exemplary punishment used to control and terrify subjects and enemies.

There are many misinterpretations about sadism or vampirism in the case of Tepes, but it is necessary to understand that he had a high rank and he was a prince whose dynasty had ruled Wallachia for nearly three hundred years. Like other princes, Tepes was very powerful in the political, military and economic areas and was raised to rule. Cruelty, torture, military training, negotiation among other aspects were part of the attitude expected of many princes, including women, as in the case of Erzsébet Bathory (1560–1614) in Hungary, who must act in order to maintain control and, often, to avoid losing the throne.<sup>23</sup>

Tepes was a man whose actions corresponded to the time he lived in, a time full of religious and political conflicts. Also, Tepes played an important role in the struggle against the Turks, which gave him the reputation of liberation hero (Giurescu 1991). He acted as many other rulers when someone or something could represent a betrayal or a pursuit of the kingdom. So, as with other rulers, Tepes’ punishments were intended to set examples: he ordered mass killings and he used to send soldiers to burn villages (Giurescu 1991: 13–27).

Certainly, the legendary nature of Tepes (hero *and* tyrant) was the perfect material for Stoker's novel, because the prince, according to historical and fictionalized data, etchings, and paintings, had a strong personality. Gradually, the dominant image of Tepes has become the tyrant through iconography and the diffusion of the stories of his forms

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<sup>23</sup> “Dracula certainly deserved his reputation; there can be no doubt about his cruel acts of reprisal. But they were [...] committed [...] for well-founded reasons of state. They served as examples: for pretenders who wanted to disrupt the order of his realm [...] and for their supporters; for malefactors [...]; and finally for foreign enemies [...]. One must also not forget that during this time an atmosphere of cruelty existed all over Europe, and that in this respect Dracula did not surpass other 15<sup>th</sup> and 16<sup>th</sup> century monarchs, such as Louis XI in France and Ivan the Terrible in Russia.” (Giurescu 1991: 23).

of torture, which has reinforced the image of blood, sadism, and cruelty that leads to the figure of the vampire within the Western imaginary.

Anton Ballot (1991) discusses the Romanian, Slavic and Germanic stories told about Tepes. The German stories are of particular interest because “the analysis and comparison of the Slavic texts with the German ones shows clearly that “The Tale about Dracula” is a literary work completely distinct from the German one, and that the German tales center around a censuring theme meant to bring into the limelight the cruelty of Dracula as a justification for the German political opposition to the Romanian voievod” (Balota 1991: 154–155). Thus, written texts and oral tradition became the means of diffusion of the Tepes image. A very illustrative example is the following poem by Victor Hugo, which joins the cruelty and the courage of Tepes and gives a negative image of him:

Vlad, boyard de Tarvis, appelé Belzebuth  
 Refuse de payer au sultan son tribute  
 Pred l'ambassade turque et la fait périr toute  
 Sur trente pals, plantés aux deux bords de la route.<sup>24</sup>

According to McNally and Florescu, the reasons that led to the promotion of a negative image of Tepes were: revenge, possession of feuds between families of different dynasties in Wallachia, Transylvanian trade protection against Saxon monopoly, the establishment of the authority of Tepes and confirmation of a national sovereignty. This does not mean that Slavic texts have refuted Tepes' cruel methods, but they are framed by the wartime context of his time and, in any case, as a justification in the face of the efforts to protect, preserve and restore the throne. Moreover, iconography also reveals a positive and negative image of Tepes and often many texts about him were accompanied by an etching.<sup>25</sup> There are copies of paintings and some original paintings of Vlad Tepes although some of them have disappeared. The authors are unknown, but the style reveals that they could have been made under the order of Tepes or members of his family. Also,

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<sup>24</sup> “Vlad a nobleman from Tarvis, called Belzebub/ Refused to pay the tribute to the Sultan/ And killed all the Turkish emissaries/ Impaling them on thirty sharp stakes on both sides of the road.” (Dutu 1991: 242). [Translated by Alexander Dutu].

<sup>25</sup> “As an expression of the horrors of the epoch, the cruelties attributed to Vlad Tepes may suggest the way in which propaganda materials throw light upon the inner fears of human beings. In order to grasp this it is enough to compare the engravings accompanying the text in the German booklets to a whole series of well-known paintings.” (Dutu 1991: 241)

some paintings (Figure 2) were made from old paintings (cf. Figure 1) of the Ambras Castle. Figure 2 shows Tepes in his youth—born estimated in 1431 and died around 1476—strong and wearing clothing and badges to indicate his rank.



Figure 2: Vlad Tepes Prince of Wallachia, 1575–1595. (After the portrait in Ambras Castle. Retrieved from Wikimedia Commons website: [https://commons.wikimedia.org/wiki/Vlad\\_Tepeç#/media/File:Tepes2.jpg](https://commons.wikimedia.org/wiki/Vlad_Tepeç#/media/File:Tepes2.jpg))

In contrast, in the German pamphlets that sought to show a negative image of Tepes, there is an engraving (Figure 3) that, regardless of the technique, reveals the prince as someone old, with stern features.



Figure 3: Vlad Tepes. According to a XVth Century German pamphlet (Retrieved from Wikimedia Commons website: [https://commons.wikimedia.org/wiki/Vlad\\_Tepeç#/media/File:VladTepes1485.jpg](https://commons.wikimedia.org/wiki/Vlad_Tepeç#/media/File:VladTepes1485.jpg))

So we are faced with two images of Tepes. The voivode hero that remains in the Romanian imaginary until today (Figure 4), and the tyrant, the sadistic man whose legend dominates in the western world and is linked to the vampire created by Stoker in *Dracula*.



Figure 4: *Vlad The Impaler and the Turkish Envoys*, Theodor Aman, 1862–1863 (Retrieved from Wikimedia Commons website: [https://commons.wikimedia.org/wiki/Vlad\\_Tepeç#/media/File:Theodor\\_Aman\\_-\\_Vlad\\_the\\_Impaler\\_and\\_the\\_Turkish\\_Envoys.jpg](https://commons.wikimedia.org/wiki/Vlad_Tepeç#/media/File:Theodor_Aman_-_Vlad_the_Impaler_and_the_Turkish_Envoys.jpg))

This brief analysis of the construction of the image of hero-antihero of Tepes can help us to understand how the vampire myth too has changed. In fact, the point of connection of the main transformation of the myth of the vampire and Vlad Tepes that prevails to this day is the novel of Bram Stoker: *Dracula*.

#### 1.4 The Vampire in Literature: *Dracula*, by Bram Stoker and Other Literary Influences

The vampire in its various forms has inspired writers and poets and, a little later, filmmakers and singers too, just to mention the most important influences. This mythical figure is the point of contact between many of these works created particularly since the late nineteenth century and the twentieth century, even today. But there is an important intertextuality between these works that comes mainly from the first literary texts written such as *Carmilla* (1872) by Sheridan Le Fanu and *Dracula* (1897) by Bram Stoker. There were others, such as *The Manuscript Found in Saragossa* (St. Petersburg, 1804–1805, Paris, 1813) by Jan Potocki, *The Vampire* (1819) by John William Polidori or *The Horla* (1887) by Guy de Maupassant, and small ballads and poems about the vampire, but *Carmilla* and *Dracula* were the novels that have influenced and built almost permanently both the male and female figure of the vampire.<sup>26</sup>

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<sup>26</sup> For a more extensive list of literary texts that take the figure of the vampire as a central theme from the eighteenth century until the early nineteenth century, see Frayling (1991).

During the nineteenth century, romanticism exalted figures such as the vampire and other monsters through literature and other arts. Along with descriptions of nature and heroic tales, romantic literature exposed an oppressive, decadent and terrifying look which recovered the tradition of the eighteenth-century Gothic novel and highlighted topics as the human suffering, the tragic destiny and the exaltation of nature. One example is *The Castle of Otranto* (1764) by Horace Walpole and other texts that recovered elements such as the medieval atmosphere, the emergence of ghosts and the adventure story that gave a more or less rational explanation to events which were apparently supernatural. But subsequent stories such as *Frankenstein* (1818) by Mary Shelley and *Dracula* (1897) by Bram Stoker recovered the atmosphere of the Gothic novel incorporating horror and the search for solutions with certain scientism or methodology which was a characteristic of the historical development between the eighteenth and nineteenth century. In these examples and many others that would be written, the source of horror will no longer a ghostly illusion, but something real, palpable. During this period the figure of the aristocratic vampire also emerged—Polidori's invention based on the figure of Lord Byron—as well as other stories and plays such as *Le Vampire* (1820) by Charles Nodier and *Le vampire* (1851) by Alexandre Dumas, *père*.

Davies (1987) suggests that the vampire and other monsters are a reflection of pessimism and decadentism of the romantic period that, through demonic beings and dark and depressive atmosphere, showed the face of disillusionment to the surrounding world. These texts and the image of the vampire figure

are evidence of a yearning in a large reading public for something to balance the apparent spiritual barrenness of the world that has emerged from the industrial and scientific revolution. That the public responds to the negative spirit of black magic rather than to something more hopeful is not surprising. Where religion loses its force, superstition is quick to supplant it, and it would need a strong new religious impulse or revelation to reverse that movement (Davies 1987).

Also much romantic literature, such as *Dracula*, not only reiterates the theme of vampirism, but thereby alludes to the weakening of religious beliefs—Christian beliefs above all—which could explain the belief in the existence of evil spirits. But, paradoxically, the promotion of beliefs in evil beings could be used to justify the return to religious beliefs and, with this, to fight against evil through elements such as the host and the cross to drive away, stop or destroy the vampire as in Stoker's novel and other texts

which were written throughout the nineteenth century. Therefore, as Robert Davies explains:

It is not surprising that when religion appears in this class of literature it is usually Catholicism, Orthodoxy, Jewish mysticism (Qabbalah) that accommodate naive or unevolved religious feeling more sympathetically than Protestantism. The reformed versions of Christianity in their eagerness to banish superstition appear sometimes to have banished any sense of the numinous along with it, and it may be argued that man cannot live comfortably without some elements of belief that a stern moralist would class as superstitious. The human psyche cannot relate wholly toward the positive and the light side of life; it must have some balancing element of the dark, the unknown, and the fearful. (Davies 1987)

There were already different references to the vampire before the advent of romantic texts. Frayling (1991) offers an extensive review of many of these references and describes the type of vampire, type of victim, and how each is destroyed in the story told, arriving at the following conclusion:

In essence, there were four archetypal vampires in nineteenth-century fiction: the Satanic Lord (Polidori and derivances), the Fatal Woman (Tieck, Hoffmann, Gautier, Baudelaire, Swinburne and Le Fanu), the Unseen Force (O'Brien, de Maupassant) and the Folkloric Vampire (Mérimée, Gogol, Tolstoy, Turgenev, Linton and Burton). One might add also the 'camp' vampire (Stenbock, Viereck and perhaps Rymer), although he is parasitic—in a languid sort of way—on all the rest. The vampire as metaphor of the creative process (writing, painting or composing) also makes an occasional appearance. (Frayling 1991: 62)

Polidori's tale *The Vampire* is precisely the precursor of Stoker's novel, because unlike the monstrosity and repulsion that the figure of the vampire usually causes in popular beliefs, here it appears as an aristocrat, an astute and powerful nobleman.<sup>27</sup> This figure would be taken up again by Stoker as also by later writers. This would modify and make celebrate both the myth and figure of the vampire and bring it up to date, especially thanks to the spread of the novel *Dracula* and the way in which its protagonist would appear: a Count that has great strength and is driven by his desire for blood. This influence between Polidori's vampire and Stoker shows the construction of a particular vampiric figure whose nature remained through other texts in literature, painting and film. In this regard

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<sup>27</sup> With the apparition in 1819 of *The Vampire*, a William Polidori's short story, a particular figure of the vampire was introduced into literature through the character of Lord Ruthven which was an aristocratic, noble, devious and powerful vampire. This character was the precursor of Count Dracula (Meurer 1996: 31).

the Polidori Vampyre spawned a fully-fledged literary genre, with well-defined rules and a series of plot formulae which could be manipulated to suit popular taste at any time between 1820 and 1850; the location might change [...] but the story remained the same. The Ruthven phenomenon (perhaps the first literary formula in history to originate with high culture and, eventually, to feed into working-class pulp literature) thus illustrates well what Tsvetan Todorov defines as a genre. (Frayling 1991: 62–63)

This influence offers a vampire that conjoins aristocracy and monstrosity. This is the aspect that perhaps became so famous and enduring in the character of Dracula and the vampire in general since, as mentioned by Judith Halberstam (as cited in Dennison 2001: 85), Stoker's character is a being dominated by otherness; there is a dual nature trapped in it and in which it itself is trapped. It moves between death and life, attraction and repulsion, masochism and sadism, the human and the monster.

Literature emphasized the romantic attraction-repulsion through the eroticization of the vampiric figure. The vampire continues to be a monster that reflects the collective horror and anguish in the face of death, but also becomes an erotic being through the beautification of its figure and the sexual charge that one gives its nature. Indeed the novel *Dracula*—as well as the eponymous character— would be one of the books that would cause more horror and attraction within English literature (McNally & Florescu 1972: 162). Since its publication in May 1897, it was very successful and is still read even today; it has become an indispensable source to understand what a vampire is and, in turn, imagine how it looks. This is possible, because of the literary form that the novel takes. The epistolary form allows displaying different perspectives through different characters, such as Jonathan Harker, Mina Murray/Harker and Van Helsing, among others. Thanks to this, the figure of Count Dracula is built gradually through what each character sees, thinks and feels regarding its degree of contact with the vampire.

Except for the detailed description of Jonathan Harker in his diary about Count Dracula, the other characters can just say what they feel or intuit, rather than what they see. Even the diary will reveal Harker's doubt: to have lived a nightmare or to have raved about the events in Bistrita and the Castle of the Count. The doubts and incredulity of the characters, as well as the search for scientific explanations by some of them, will be modified due to the gradual and growing manifestation of the vampire that little by little takes hold of the world of the characters. This is one of the main characteristics of Stoker's novel, because the appearance of the vampire is sporadic (Quirarte 1995: 28) but

the manifestation of its presence is very intense. Thus the vampire's presence is revealed as fog, darkness, noises, apparitions, energy, hypnosis, telepathic communications with Mina Murray and Lucy Westenra or even as an animal, rather than as a "human" presence or, in any case, as a corpse. Dracula is only seen when he can get to Mina and suck her blood and, even then, is perceived as a hallucination or an unspeakable horror. Due to these descriptions in charge of each character, we can appreciate in the novel three stages through which the figure of Dracula is transformed. That is: 1) Dracula as Count in the description by Harker, 2) as vampiric presence and 3) as corpse that is at risk of being eliminated. We will describe each stage in turn.

*Dracula as Count in the description by Jonathan Harker.* According to annotations of Jonathan Harker on his trip to Bistrita in Transylvania, Count Dracula is a nobleman of the region, impatient, given to organization and a good host. When the Count picks up Harker—even when Harker does not know that the driver is the same person—Dracula is able to dominate the horses and wolves, as well as nature. While Dracula drives the carriage, disguised as a coachman, Harker can appreciate that it is:

A tall man, with a long brown beard and a great black hat, which seemed to hide his face from us. I could only see the gleam of a pair of very bright eyes, which seemed red in the lamplight, as he turned to us. [...] As he spoke he smiled, and the lamplight fell on a hard-looking mouth, with very red lips and sharp-looking teeth, as white as ivory. [...] The strange driver evidently heard the words, for he looked up with a gleaming smile. [...] the driver helping me with a hand which caught my arm in a grip of steel; his strength must have been prodigious. (Stoker 2012: 10–11)

Dracula is well educated and knows his land and the surroundings perfectly. He is also able to read the minds of humans and stalk them, so he finds an hour before Harker's arrival the place where he should pick him up to take him to the castle. However, the people of the inn where Harker has stayed are afraid of the Count and they do not want to let him go on the night of San Jorge, because evil creatures lurk. Later, when Harker finally arrives at the castle in the day on May 5 (Chapter 2), he knows the Count and gets to see him:

Within, stood a tall old man, clean-shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. [...his hand] seemed as cold ice—more like the hand of a dead than a living man. [...] His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose,

and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth, these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather coarse – broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. [...] his breath was rank. (Stoker 2012: 16–19)

*Dracula as vampiric presence.* In the first part of the novel, Count Dracula has animalistic features strongly mixed with features of a sophisticated refinement; he is noble, polite, courteous and at the same time enigmatic. This manages to amaze Harker. As the days progress animalistic aspects are manifested more strongly and this reveals Dracula as a monster, a second phase that will dominate most of the novel. This happens in the day on May 8, at the end of chapter two, with the discovery that the Count cannot be reflected in mirrors. In chapter three, on the afternoon of May 12, Harker sees the Count crawling on the wall of the castle, as a winged animal, like a bat whose image now moves from admiration for a stylish and eccentric aristocrat to repulsion and horror at a stranger:

But my very feelings changed to repulsion and terror when I saw the whole man slowly emerge from the window and begin to crawl down the castle wall over that dreadful abyss, face down, with his cloak spreading out around him like great wings. [...] I saw the fingers and toes grasp the corners of the stones, [...] just as a lizard moves along a wall. (Stoker 2012: 35)

Since the confinement of Harker, the vampiric nature of Dracula is revealed just as the popular beliefs of Eastern Europe describe the vampires. Harker discovers that the Count sleeps in a coffin and he has no pulse nor breath and his heart does not beat. Also, the domination that Dracula has on objects, animals or other creatures (such as vampires who seduce Harker) is shown and his ability to move quickly and to move obstacles with the help of a sensory force rather than physically. Then Harker is horrified to discover on his second visit to the coffin of the Count that the appearance of Dracula changes once he has sucked blood:

There lay the Count, but looking as if his youth had been half-renewed, for the White hair and moustache were changed to dark iron-grey; the cheeks were fuller, and the White skin seemed ruby-red underneath; the mouth was redder than ever, for on the lips were gouts

of fresh blood, which trickled from the corners of the mouth and ran over the chin and neck. Even the deep, burning eyes seemed set amongst swollen flesh, for the lids and pouches underneath were bloated. It seemed as if the whole awful creature were simply gorged with blood; he lay like a filthy leech, exhausted with his repletion. (Stoker 2012: 52)

Later in Chapter 21, the 3 October of Dr. Seward's Diary, Harker, Van Helsing and others observe how Dracula takes possession of Mina and forces her to drink his blood, converting her into a vampiric being. Except Harker, this is the first time that the characters involved see the vampire and discover that it is tall, skinny and wears black clothes. This scene becomes the projection of the horror and the eroticization of death, because the Count moves Mina closer to him and offers the blood from his chest to her. This action takes place in the bridal chamber of Mina and Jonathan. Likewise the husband—although he slept—is present in the chamber, which implies a form of adultery, a love triangle linked with passion and guilt for the loving deception. In this regard the animal aspect of the vampire also involves the explosion of sexuality through the blood and the desire for Mina. Also, the novel shows the eroticization of death represented in Count Dracula, who is a living corpse.

It is important to indicate that Mina's character will become increasingly significant throughout the story. The events and the rest of the characters, including the vampire, will focus on the duality of this female character (Dennison 2001: 108–112). On the one hand, Mina is the sweet bride, the noble friend, faithful and caring wife and the embodied intelligence that assists in the ordering of the events, which makes possible to understand the vampire and its behavior and help with its destruction. Thus she is the central figure of the novel (Dennison 2001: 84) and becomes the representation of the Good. On the other hand, when Lucy—as a vampire—is eliminated, the male characters show an attraction to the qualities of Mina. Thus, she becomes the object of desire even for Dracula, who will not only want to stalk and suck her blood, but also to turn her into a monstrous being such as himself. And when Dracula is closer to Mina and the novel comes to its end, the female character is transformed into a source of seduction, the forced lover of the vampire, the means of communication with it and, at some point, she is the eyes and ears of the vampire, because through her Dracula discovers the plans of destruction against him. Finally, she is also part of the monstrosity of the vampire and

becomes dangerous, not only for the other characters, but for the vampire. So Mina becomes a means of destruction and represents a form of Evil.

*Dracula as a common corpse and a weak being.* All these transformations correspond to the vampire effect on the civilized, scientific and Victorian world represented in the novel (Quirarte 1995: 25). Into this modernity, Count Dracula becomes able to bring the past with its paganism, its monstrosity and its chaos. The vampire is the representation of the devil which tempts and manipulates men and women to achieve its evil goals. However, at the end of the novel, the vampire loses strength—as in popular belief—because it is away from its land and its domains and it depends on Mina to maintain control over its enemies, itself and its desires. For this reason, Dracula must return to his castle and attract Van Helsing and the others through Mina. This weakening endangers Dracula and then his pursuers find his sarcophagus and execute him (Mina's Diary Nov. 6):

As I looked, the eyes saw the sinking sun, and the look of hate in them turned to triumph.

But, on the instant, came the sweep and flash of Jonathan's great knife. I shrieked as I saw it shear through the throat; whilst at the same moment Mr. Morris' bowie knife plunged in the heart.

It was like a miracle; but before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight.

I shall be glad as long as I live that even in that moment of final dissolution there was in the face a look of peace, such as I never could have imagined might have rested there. (Stoker 2012: 388)

This fragment shows the degree of weakening of the vampire. It has no chance to escape or stand and fight. Even legends expose much more elaborate ways to kill a vampire, because it is an evil being and it is extremely difficult to eradicate it. Instead, Dracula is reduced to a corpse without force that just shows a flash of hatred—then peace—in his eyes to be immediately destroyed, not by the expert Van Helsing, but by two inexperienced English gentlemen who still doubt the existence of vampires.

Throughout these three stages related to the transformation of the vampire in the novel, we can see that it retains some features from popular beliefs, especially the relationship with blood and the intermediate state between life and death, as well as the dependence on the living. At the same time, *Dracula* emphasizes the eroticization of death, a topic that Stoker recycles from other romantic texts about vampires. Stoker's novel contributes to the construction of a sufficiently definite figure of the vampire myth thanks to such features and the creation of a vampire Count that is elegant, educated and very

intelligent. Thus the vampire becomes the perfect mixture between attraction and repulsion, that is, a being that possesses all human virtues described here, but has a secret: its monstrous nature as bloodsucker and evil being.<sup>28</sup> Finally, the way in which the Good and the Evil are mixed in some characters like Mina, Lucy, Jonathan and Renfield shown as vampirized victims, as well as instruments of the vampire—especially women—reveals that the novel synthesizes vampire features that until the late nineteenth century were scattered in popular beliefs and literary texts. So not only does *Dracula* return to update the vampire myth but builds a figure whose features would be repeated subsequently in literature and cinema to make them archetypal.

## 1.5 The Myth of the Vampire and Its Characteristics

In the preceding pages, we have described various aspects that reveal not only the existence of the vampire myth, but also its evolution, and its configuration through the legends that date back both to classical Greece and to the introduction of Christianity in different cultures, through various social and literary phenomena present during the Middle Ages until the nineteenth century. In summary, Christopher Frayling says:

[...] the family tree of the card-carrying vampire of modern European fiction—the grand seigneur, combining the beauty of Milton’s Satan with the haughtiness of Byron’s Fatal Man—as opposed to the genesis of the myth itself, is relatively accessible. Some of the early Romantics, such as Burger, Goethe and Keats, based their vampire visions (loosely) on classical Greek and Roman manifestations. More often, vampire tales and poems in the nineteenth century [...] were derived from folktales and eyewitness accounts of “posthumous magic” in peasant communities, which dated from the period 1680–1760. Somehow, the inarticulate peasant vampires described by Tournefort and Calmet (folkloric vampires who attacked sheep and cows as often as their relatives) became the aristocratic hero-villains [...] of the Romantics. In the eyewitness accounts, the vampires tended to have florid complexions—as if they have been drinking too much—bellowing voices, wide-open mouths and a three-day growth of beard. In Romantic fiction, they tended to be fashionably pallid and clean-shaven, with seductive voices and pouting lips, and they were always sexually attractive. In folklore, the vampire was likely to hurl himself at the victim’s chest—to smother, as well as to suck. In fiction, the preferred erogenous zone was invariably the neck. It was quite a transformation: a special effect which lasted for the best part of a century. (Frayling 1991: 5–6)

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<sup>28</sup> “The Satanic Lord was dominating and self-destructive or supine and self-destructive, the literary (as opposed to the folkloric) vampire he represented may well have had something to do with attitudes towards (and projections about) English imperialism.” (Frayling 1991: 81)

Indeed, the myth and the figure of the vampire have undergone several transformations, but they have survived as a representation of anguish in the face of death and the need to give an image to evil or misfortune; aspects that seem part of the human mental structure. Despite the various vampire figures that have been created, each of them holds with each other a number of features in common that reveal the myth and so the vampire remains recognizable over time.

Considering the different aspects described above, we make a brief summary of the main features that describe the vampire myth (see Table 2), which involves an analysis of its nature and its behavior that often appear in the legends of different countries as well as in different literary versions which have adapted or integrated other aspects to the vampire myth.

1. It is an undead (living dead) or corpse
2. It is immortal
3. It must drink blood to survive
4. It is able to rejuvenate itself
5. Its vitality or strength increases over time; older vampires are stronger
6. It can renew its body each time that it drinks or sucks blood
7. It does not eat as humans
8. It casts no shadows
9. It cannot be reflected in mirrors
10. It is as strong as many men together
11. It can become a wolf or bat, sometimes fog or smoke
12. It can appear or disappear with the fog it creates
13. It arises from the rays of the moon in powder form
14. It can make itself smaller
15. It can slide through a thin slit of the door of a crypt
16. It can only move or act overnight before the dawn, because its power vanishes with the daylight
17. It can see in the dark
18. The sun's rays destroy it
19. It cannot go into a house or enclosure for the first time, unless one of its inhabitants invite it (after that it can come and go freely)
20. It can do anything it wants when it is in its coffin or in its homeland, outside of these sites it may do so only under certain conditions, like being invited to go into a house and walk at night
21. It cannot cross rivers or flowing water, only when the tide arises or a flood occurs
22. Garlic and sacred elements such as the cross or holy water have the quality to ward off the vampire, blocking its way or leaving it without power
23. It cannot leave its coffin or grave if one places a branch of wild rose on it
24. Common ways to eliminate a vampire are: to cut off its head, to burn its body or its heart, to drive a stake through its heart or to fire a consecrated bullet into its coffin

Table 2: Main characteristics of the vampire myth

As we saw earlier in this chapter, the existence of vampires in the collective imaginary comes from the belief in the resurrection and that the soul of the recently deceased remains for a time among the living, returning to the place where it lived. This reveals that the separation between life and death in the Middle Ages until the seventeenth century in the Occident did not mean a complete break. Consequently, the dead could acquire a positive or negative dimension, as in the case of the saints or the belief that a person who had been murdered could return to demand justice. It was thought that there were different types of spirits that could be harmless and protective or, on the contrary, malevolent, messengers of bad omens and monstrous. In brief, the belief that soul and body are not immediately separated and the attempt to keep separate the world of the living and the dead are two ideas that function as the basis of the mythological existence of vampires as well as the reason to destroy them since they disrupt this separation (Delumeau 1978).

Precisely the modification of this separation defines the vampire as an intermediate being between life and death, because it is a wandering dead among the living and it requires blood as a vital substance to "live", but it fails to have a human nature, which is mainly characterized by its finitude, its mortality. The vampire, however, is an immortal corpse. It is a being suspended between life and death. This feature gives rise to both the fear of the Christian church and the human for the vampire, because it represents the uncertainty about the only sure thing in the world: death. There are then two forces that converge in the vampire: activity and passivity. During the day the vampire rests in its coffin and lacks any vital signs. It remains in a state of total rest in which it is immobile and helpless; hence this is the preferred time to destroy it. At nightfall it wakes up and has an intense activity, forced by the need to drink blood and to make the most of the night before the arrival of the day. Various texts describe that the vampire submits itself to both physical and mental activity.

It can transform into an animal; walk, run or fly at high speed, attack its victim to suck blood and spends a lot of sexual energy on this. Also, it can read the minds of others and hypnotize its victims or its enemies. In this way, this constant step between activity and total inactivity is a reminder of the condition of the vampire as resurrected. Each day it must return from death and break into the living world; but to survive in it, it must suck

the blood of the living. For this reason, it is a dependent being that must die and revive but never wholly, it does not stay in any of these worlds; it is rather eternally condemned to cross and thus, to suffer and to enjoy, paradoxically, both worlds.

On the one hand, the rest of the vampire involves experiencing the anguish to die and at the same time, the frustration of not being able to die in each of its constant resurrections. On the other hand, this return involves a pleasure because the vampire comes back to life again and enjoys the world, which is evidence of its power to conquer death. It also becomes a victimizer, an executor of death when it sucks the blood of humans. Even this action means that it carries their soul to live, which transforms the vampire into the representation of death itself. This constant step between life and death implies another important feature of the vampire nature:

[...the vampire] lacks of midpoint. It can mix all, but it is unable to form true fusions and synthesis. It is the hybrid being par excellence, the 'living dead'. A cut divides its diurnal and nocturnal existences. [...] It's a monster that symbolizes among other things, the impotence to harmonize the day and the night, to find a middle point between two extremes, to perform a creative mixture rather than a grotesque between dissimilar materials. (Morábito 1992: 36)<sup>29</sup>

Consequently, the vampire travels or moves continuously between two extremes to which it is held, but they also divide it. Although he suffered death and resurrection, this is neither complete nor definitive and that leads the vampire to stay in a truncated state. For this reason, to the Christian church the vampire is clearly an example of the condemned being. Also, it is possible to observe that the vampire represents the confrontation of emotions and concepts that are opposed: pain and pleasure, power and weakness. Moreover, the vampire is constantly dragged into the earth to the world of the dead and the dark. Elements like the stones, the stake, the cross (symbol of the sum of opposites) and the host (as a representation of the body of Christ) indicate the need to anchor the vampire to the earth and the underworld as to all the dead. In addition, the vampire becomes the projection or simulation of a living being able to give an erotic

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<sup>29</sup> “[...] Carece de punto medio. Puede amalgamarlo todo, pero está incapacitado para fusiones y síntesis verdaderas. Es el ser híbrido por excelencia, el ‘muerto vivo’. Un tajo divide sus existencias diurna y nocturna. [...] Es un monstruo que simboliza entre otras cosas la impotencia de armonizar el día y la noche, de hallar entre dos extremos un punto medio, de realizar entre materiales disímiles una mixtura creativa y no grotesca.” (Morábito 1992: 36)

appearance to death (of other) and to blood; a being who rises above the common human when it becomes animal, particularly a winged animal such as a bat, a black butterfly or an owl which flees, wants to separate from the earth and fight against the retention of its dead body.

In this regard, the vampire fights against obstacles and constraints in a continuous tension because the vampire is pulled or contracted by two opposing forces: life and death. Under this condition, its nature remains by definition off-centre, floating, dispersed. This conception, at least in some beliefs (Bräunlein 2001), is similar to the idea that ghosts, spirits or apparitions wander and do not find the way back to life or arrival to the beyond, the world of the dead. This dispersion explains—thanks to various literary and visual texts—why the stake became the ideal way to catch the dispersed forces represented in the vampire and thus gives "back to the monster its inner balance, that will heal it, giving it an eternal rest and also fixing it to the earth, as the dead supposedly must be" (Morábito 1992: 37).<sup>30</sup> Then we must remember that more than the destruction of the body itself, it comes to removing the devil which, according to the Christian church, controls the body of a dead person, but it is a victim of the demon and deserves to be freed and returned to the peace of death. Consequently, this anchor to the earth also means the peace of the living that is altered by the intrusion of the vampire because

a living dead, a dead person who abandons his niche under the earth, leaving a hole, makes the earth no longer safe and secure. One of the fears aroused by the figure of the vampire is the impossibility of establishing foundations and cannot settle down. (Morábito 1992: 37)<sup>31</sup>

The vampire—as the space that it leaves every night—is hollow, is unable to perform organic processes and the blood that contains the vital essence becomes a means of subsistence that gives a temporary life immediately. But that basically is not enough to give the vampire substantiality; therefore it cannot be reflected in mirrors or cannot be fed with other substances or in other ways. This makes it a parasite, a plague, so it is a

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<sup>30</sup> “[...] devolverle al monstruo su equilibrio interior, que lo curará, otorgándole el descanso eterno, y también de clavarlo a la tierra, como se supone que deben estar los muertos.” (Morábito 1992: 37)

<sup>31</sup> “un muerto vivo, un muerto que abandona su nicho debajo de la tierra, dejando un hueco, hace que la tierra ya no sea firme y segura como antes. Uno de los temores que suscita la figura del vampiro es el de no poder establecer cimientos y no poder asentarse.” (Morábito 1992: 37)

being that pollutes, corrupts the living, and hence the vampire causes fear; it does not destroy dramatically, but sucks life through blood and, in this process, it vampirizes (thus it infects and demonizes) to be alive. This last aspect explains the need also to destroy all victims of vampires—an important feature of popular beliefs—, because they risk becoming vampires due to their contact with the monster.

Now the vampire's search for blood also implies the need to regain identity, or rather, its previous human identity through blood an identity from which it has been divested and becomes unrecognizable, strange even to itself. Because of this alteration of identity as an effect of its truncated state, the vampire also becomes a victim. It is not dead or alive entirely, it projects two opposite natures that cannot unite and requires recognizing itself through others as well as to "taste" and recover a little of lost humanity with the suction of the blood of their victims, which as we have explained, refers to the sexual activity it also lost. In this regard, the vampire returns to the living world under new conditions: as a living dead looking for life in the dark. The vampire is, in some way, a victim who is forced to attack and to express a hybrid nature: between human and animal, living and dead. Also, the nature of the vampire is transformed. The vampire also gains new abilities such as telepathy, night vision and speed, among others, but the vampire explores the human nature specially, more specifically sexuality. Perhaps the principal figure that represents this sexual aspect is the vampire woman, as we will see below.

### 1.5.1 The Vampire Woman: The Demonization of Femininity

Popular beliefs about vampires do not clearly refer to men or women vampires but rather to an entity that can take either form as *succubi* or *incubi*. Actually, this differentiation and appearance of the female figure of the vampire in the European collective imaginary are related to the religious tradition and how it conceives female sexuality. In the Old Testament, the female image is associated with Eve and the original sin. Numerous religious texts refer to the imperfection of the female body in front of the male body and the inability of women to address matters of moral and social governance. In particular, the woman was considered dangerous to the man, because all diabolical temptation could manifest through the woman, so for many centuries, she was the embodiment of evil.

Although this thought varied somewhat with the humanistic ideas in the sixteenth century, it has prevailed since the Middle Ages even until the nineteenth or twentieth century (Morant Deusa & Querol 2005; Gómez-Ferrer & Morant Deusa 2006).

This way of conceiving woman led to a fear of her, and often women rather than men were associated with witchcraft and satanism.<sup>32</sup> Due to women being considered as liars and insecure beings, it was feared that they could be victims of the devil. They could easily change their behavior, manipulate and corrupt men and, consequently, destroy social stability (Delumeau 1978: 314–317). Consequently, the image of vampire women would also, in most cases, be a projection of the social status of women. That means that the female vampire used to appear under the control of a male vampire figure which used her as an instrument of seduction to achieve its goals (to tempt mortals, to obtain blood, etc), which shows that the vampire woman was often the conduit to sin through the use of her sexuality or her erotic and verbal manipulation. This seductive image refers in particular to the figure of the nymphomaniac which prevailed during Romanticism in literature as well as in iconography.<sup>33</sup> In this period both male and female vampire figures were associated with a diabolic aspect. Thus, on the one hand, we find that “the Satanic Lord was fashionable (in box-office terms) up to 1847, when he gorged himself to death in *Varney, the Vampire*.” (Frayling 1991: 66). This same type of character also linked with an aristocratic feature was repeated by Polidori and Stoker. On the other hand, we have the female figure of the vampire which is:

The Fatal Woman [who] made tentative appearances in Germany and France during the early period of Romanticism, but came into her own during 1840–1880, a period of

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<sup>32</sup> “[...] It is naturally among the laity demonologists cousins in this regard of the inquisitors, which is outside the ecclesiastic space the most pessimistic judgment about woman. In effect, they need to explain why the courts scroll see ten witches for a wizard.” (Delumeau 1978: 330) [“[...] c’est naturellement chez les démonologues laïcs, proches cousins à cet égard des inquisiteurs, qu’on trouve hors de l’espace ecclésiastique le jugement le plus pessimiste sur la femme. Il leur faut en effet expliquer pourquoi les tribunaux voient défilier dix sorcières pour un sorcier.” (Delumeau 1978: 330)]

<sup>33</sup> “The figure of the nymphomaniac, forged by medical technology, came to extend among the public at large through literary fiction. Secular male panics were concentrated in the nymphomaniac [...]. The woman-eater [...] keeps a deep kinship with those vampiric and evil females portrayed in art and literature from Romanticism to the Decadentism of *fin de siècle* [...].” (Vázquez & Moreno 2006: 216-217). [“La figura de la ninfómana, forjada por la tecnología médica, llegó a propagarse entre el gran público a través de la ficción literaria. En la ninfómana se concentraban los pánicos masculinos seculares [...]. La devoradora de hombres [...] guarda un parentesco profundo con esas hembras vampíricas y diabólicas retratadas por el arte y la literatura desde el Romanticismo hasta el Decadentismo de fin de siècle [...].” (Vázquez & Moreno 2006: 216–217)]

fascination (by male authors) with the exotic, the aesthetic and the decadent; in box office terms, the Medusa formula was not to become really successful until the 1880s and 1890s, reaching the early cinema with the ‘vamps’ well before the Satanic Lord. (Frayling 1991: 66)

The vampiric figure, either feminine or masculine, appeals to the erotic, the sexual, the voluptuous, the dissolute, the irresistible, as well as to a ruthless cruelty (Meurer 2005: 28). These features are revealed through red lips, voluptuous body forms and even long red hair. We must remember that from the Middle Ages to the twentieth century, the beauty of a woman and especially red hair were signs of sin, immorality, and as happened in Greece, could be signs of vampirism and witchcraft too (Meurer 2005). Different historical and social processes, in particular the development of biology and medicine, determined with more emphasis the distinction between male and female characteristics and this also favored the contrast between gender roles. However numerous literary and filmic works, including *Dracula*, would grant power to the female vampire because the vampirized body of a woman is:

[...] a sexual, in its presentation erotically charged body. The woman is the seductress, the penetrating with the menacing mouth. But she doesn't want to love the man; she just wants to bite him. Her mouth and her body become a weapon. But that doesn't mean—as one could think—that the main danger is that she is trying to penetrate the man's body. The main danger is that she is breaking the solid order of the conventional role-model of human sexual behavior. The usual traditional codes of gender action are disrupted by her sexual aggression. She is not waiting, receptive and passive, but active, powerful, demanding, phallic and penetrating. She is a threat to men and to the female role-models that are demanded from patriarchy and has to be led back to the traditional ones.<sup>34</sup>

Then we can say that the female representation of the vampire leads to an extreme bond with sexuality, the transgression of any prohibition—usually religious and social about human nature. To understand the importance of this feature, we need to consider the role that had been assigned to women in the nineteenth century—a virtuous woman

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<sup>34</sup> “ein sexueller, ein in seiner Darstellung erotisch aufgeladener Körper; die Frau ist die Verführerin, die Penetrierende mit dem bedrohlichen Mund. Sie will den Mann jedoch nicht lieben, sondern ihn beißen. Ihr Mund, ihr Körper werden zur Waffe, deren Hauptbedrohung jedoch nicht, wie man zumindest meinen könnte, darin liegt, dass sie in die Körper der Männer eindringt, sondern dass sie die stabile Ordnung der traditionellen Rollenverteilung im menschlichen Sexualverhalten durchbricht. Die traditionell etablierten Verhaltenskodizes der Geschlechter werden durch ihre sexuelle Aggressivität durchbrochen. Sie ist nicht abwartend, empfangend und passiv, sondern aktiv, machtvoll, fordernd, phallich und penetrierend. Sie ist eine Bedrohung der Männer und der vom Patriarchat geforderten Weiblichkeitsnormen und muss in ihre traditionelle Rolle zurückgeführt werden.“ (Klemens 2004: 89)

whose projection, however, was broken against the female representation of vampire women in different artistic movements. In sum, whether a male or female figure of the vampire, the attraction and the fear that it represents is a projection of the oppression of sexuality and human nature as well as the desire to transgress the limits.

### 1.5.2 Blood and the Vampire

One of the main characteristics that is associated with the vampire is blood. Blood represents to the Christian and non-Christian cultures the vital element because at birth, blood is present. Within the Christian imaginary it also represents punishment and guilt for the original sin, for this reason Eva and every woman must give birth to children with pain and blood. This is a reminder of the feminine nature and the capacity to conceive children, however within the Christian conception blood means a punishment for not having them (Meurer 1996). In contrast within the history of religions or mentalities, blood is a reminder of the temporality of human life because the loss of blood is a sign of the escape of life, a fact that ancient peoples learned when they went to hunt or had an accident or fight (Meurer 1996; Rivière 1987). Even in the Middle Age, a way to find a cure for a disease was to bleed the patient; it was thought that the blood was contaminated and it was necessary to get it out to destroy the disease.

Therefore the vampire represents a very powerful being considering that it is able to take blood and through it life. This idea is clearly exemplified in Goethe's *Faust*. When Mephistopheles asks Faust to sign the pact it is necessary to use Faust's blood rather than any other substances because this will give control to Mephistopheles over his life. Like the vampire, Mephistopheles forces Faust to give his blood but finally the victim offers the vital element, otherwise there is not any pact. Similarly, the vampire is able to snatch life by sucking the blood of its victim and it can also kill it slowly if it just takes a little of the blood night after night. In this case, the victim languishes and dies or it can become a vampire too. That means something completely terrifying to human mentalities: the reproduction of the evil.

There is a particular feature in both the form and the meaning of taking blood by the vampire. The way it does this is through a sort of kiss-bite that allows, on the one hand, the drinking of fresh blood that causes the awakening of human lust and thus the

return to life. This is not only done as an ability to move a dead body, it is to reach the fluid freshly drawn and still warm from a living being, which also allows the vampire experimentation with human feelings that do not exist in the corpse. On the other hand, the act of drinking blood becomes a sensual act, which replaces the sexual act and represents the union or the anchoring of the vampire with human life and the establishment of a connection through the blood as an offering and a means of survival. The representation of such a connection—which made people think about the destruction of any victim of a vampire—is also reflected in the belief that the vampire is able to convert others into a being like itself; a being which has to accompany it in its loneliness and eternal condemnation; a being despoiled of its human nature and transformed into an impure creature because its blood has been contaminated with the kiss-bite of the vampire.

In this regard the blood also becomes an element of eroticism and sadism; it is a way to turn the victim into a forced lover which is visited by the vampire and whose energy is stolen through suffering and a slow death. In effect “the erotic-sadistic association between perpetrator and victim is symbolized in the bite; it shows the power of taking life through sucking blood, which is the symbol of life” (Meurer 2005: 27).<sup>35</sup> The erotic element is not only a relationship of masochism but also of sadism because to take blood means to cling to life, to resurrect, to get pleasure from the suffering of others and to regain energy and life; whereas for the victim, suffering and, subsequently, the fact of remaining united to the vampire through blood becomes a form of expiation—for although the victim resists, it is attracted and overpowered by the vampire and the blood is transformed into an offering of life.

On the one hand, if we observe what blood means to the Christian belief, the offering of blood could mean a form of sacrifice and expiation, that is, the forgiveness of sins (Meurer 2005: 31). On the other hand, some stories, novels and films show that the suffering of the victim of the vampire turns to a desire. That is the case of *Carmilla* by Le Fanu, *Dracula* by Stoker, *Interview with the vampire* by Rice and the films *Dracula* by Coppola

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<sup>35</sup> “im Biss ist die erotisch-sadistische Vereinigung von Täter und Opfer symbolisiert, in ihm kommt die Macht zum Ausdruck, Leben zu nehmen durch das Saugen von Blut, dem Symbol des Lebens.” (Meurer 2005: 27)

or *The Hunger* by Scott, for example. This change is the effect of the attraction and the control exerted by the vampire on its victim. As a result, there is a relationship of dose-delivery of blood between the vampire and its victim. Through this relationship of dose-delivery a "transfusion of energy and life" is established (Meurer 1996: 50–51). Finally, perhaps it is a projection of how humans are related to each other; in a relationship of giving and taking.

The comparison made by Morábito of the vampire with Cupid reveals the erotic effect of the kiss-bite and the vampiric action of dose-delivery:

Eros [is] the winged and blind boy that wounds with arrows the hearts of shepherds and makes them inevitably in love, upsetting their lives [...] the vampire is like the dark version of Cupid. Both are infectious. The bite of the first corresponds to the arrow shot of the second. The physical effects on victims are identical: consumption, tremor, pallor, faint. The lover loses its force, looks disoriented and anemic as if Love, who wounds it with arrows, would have sucked the blood, which is what the shepherd Aminta complains in the work of Tasso: 'Oh, woe! Love is now sated from my tears and thirsts only for my blood, and soon I trust he and this pitiless girl will drink my blood with their eyes!'" (Morábito 1992: 45)<sup>36</sup>

So as Eros to Psyche, the vampire does not reveal immediately its identity, visiting at night its victim to suck blood as a sort of eroticization of death; a loving consummation which involves the satisfaction of the vampiric thirst although only sporadically, to repeat it again every night. And this blood that returns to the vampire "puts it again in contact with a lost foundation, [...] that gives it, temporarily and precariously, the unity of which it always dreams [...]" (Morábito 1992: 46)<sup>37</sup> Thus blood, erotism, death and transgression are features synthesized in the myth of the vampire. Each one of these characteristics is a result of different beliefs and research from Eastern and Central Europe as well as of the contributions of many authors and filmmakers. A brief revision of these different sources gives us the possibility to emphasize some features that appear

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<sup>36</sup> Eros, el niño alado y ciego que flecha los corazones de los pastores y los enamora sin remedio, trastornando sus vidas, [...] el vampiro es como la versión nocturna de Cupido. Los dos son *infectiosos*. La mordedura del primero corresponde al flechazo del segundo. Los efectos físicos que padecen las víctimas son idénticos: consunción, temblor, palidez, desmayo. El enamorado pierde su vigor, muestra un aspecto desorientado y anémico como si Amor, que lo flechó, le hubiera chupado la sangre, que es de lo que se queja el pastor Aminta en la obra de Tasso: 'Ay, triste, que el amor bien satisfecho / está ya de mi llanto; sólo tiene / sed de mi sangre, y quiero que mi sangre / él y mi ingrata con los ojos beban.'" (Morábito 1992: 45)

<sup>37</sup> "lo pone otra vez en contacto con un cimiento perdido, [...] que le otorga, pasajera y precariamente, la unidad con que siempre sueña [...]" (Morábito 1992: 46)

constantly in the myth as well as in the figure of the vampire through time, at least until the middle of 20<sup>th</sup> century.

### 1.5.3 The Vampire Behavior: Some Aspects of Its Corporeality

Throughout this chapter, we have discussed the various features that characterize the vampire myth. The connection between this myth and—pre and post—Christian beliefs lets us see the meaning that blood, sexuality, fear in contrast to death, among other characteristics, have to explain the nature of the vampire. However, this brief overview also reveals the need to explain aspects linked to vampire corporeality.

The kiss-bite of the vampire is related with an eroticization of death and the corpse as well as with the power to take the life of human victims. To do this, the vampire needs to attract and dominate its victim. It can do this through seduction, hypnosis or during the repose of its victim. But the kiss-bite also means an attack if it is given to hands, arms, legs or feet. That is the common form of the vampire to obtain blood according to the old legends. However, if the kiss-bite is given in the chest, the back, the mouth or the neck—the privileged body parts mythified by literature and mainly cinema—, it is not only an attack but also an erotic act. So the body part changes the meaning of the kiss-bite. First, the neck is an area that under threat of an attack immobilizes the body as occurs with many mammals which surround the neck with the snout to dominate and control their victim or prey. So straps or ropes, for example, are used many times to maintain under control an animal or a human in erotic situations. Necklaces or jewels, on the other hand, function in some cultures not only to decorate but also to protect a person.

Second, the neck is a privileged area as the connection between the head and the rest of the body, which implies the link between the brain (reason) and the heart (emotion); between the exterior (air, food) and the interior (respiration, digestion) and also the space in which the blood vessels let the blood flow with more force and where the vampire can suck more quickly and in abundance the life of its victim as represented in the blood. At the same time, the concentration of blood and the nerves in the neck turn it into an erogenous part. The teeth are important too, or better the fangs, because, as we have said, they have the function to bite and immobilize the neck of the victim and

consequently its body. They penetrate it to make the blood and the life flow. To stick the fangs into the neck makes a wound and this action represents something more than an erotic aspect, it is the moment when the life of the victim is in danger. There is a pressure in the neck and the victim is hurt when the vampire opens the flesh, which is also a form of torture.

In this regard, the fangs as the mouth play a double role. On the one hand, the bite transforms one into a victim of an attack and a torture; on the other hand, the lips or the mouth kiss and turn the other into an object of pleasure because this is an intimate contact; it is eroticized through the kiss. Hence legends, poems, stories and films take advantage and emphasize all these aspects: the eroticizing kiss that comes before the bite and the victimization of the other to take life.

Also, the combination of mouth and lips—as erotic aspect due to the form, the protuberance and the color that they have—with the fangs—an emphasized aspect in some legends—,<sup>38</sup> shows the animal or savage nature of the vampire and therefore of the human because it is capable of destroying the other when it sticks the fangs—which are visible in the vampire like in a cat, a wolf and so on—and to transmit the danger that it represent when it show its “weapon” at the moment of inflicting the bite on its victim. It is in cinema that the tongue becomes a very strong complement of the bite and the eroticization linked to the figure of the vampire. With it the vampire can taste not only the body of its victim but also—in a symbolic form—its slow death. The collection of all these elements synthesizes two symbolic aspects: the libido and the longing for death (Meurer 1996: 70–73).

In addition, we have to say that the fangs have a phallic function (Flocke 1999: 12) due to the form in which they introduce to mix with the blood of the victim, its vital fluid, and give to this form of possession an active and aggressive role. In this regard, the use of fangs as a form of penetration and robbery of the victim’s life gives to the feminine vampire, for example, a power that is considered as masculine due to its phallic meaning.

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<sup>38</sup> “It is told in Bulgary that the vampire that comes out of the grave only has one hole in its nose while in Poland it is seen as a sign to recognize a vampire that there is sharp tip at the end of the tongue that looks like the sting of a bee.” (Cooper 1974: 33). [“So erzählt man sich in Bulgarien, dass ein Vampir, der aus dem Grabe steigt, nur ein Nasenloch habe, während in Polen eine scharfe Spitze am Ende der Zunge, die an einen Bienenstachel erinnert, zu den Erkennungszeichen gehört.” (Copper 1974: 33)]

For this reason, the presence and seduction of the *vamp* are feared. It is capable of dominating both women and men.

Now, not only to think about the physical activity of the vampire but also of the means to destroy it, suggests a profound problem that goes beyond thinking about each part of its body: mouth, fangs, hands, wings, head and so on. It is necessary to think about the body as a whole as concentrating attraction and repulsion. Since Antiquity, the body has a sacred meaning, as the tombs and the death rituals of many cultures show. To cover, purify, decorate and bury the body are actions that reveal the connection between body and soul as well as the search to free it through care. The body remains connected to the earth while the spirit flies or is separated when death comes. This implies the separation between the worldly and the sacred (Eliade 1957).

Moreover, the Judeo-Christian conception modifies the nature or the meaning of the body, because it is turned into an instrument of sin. It is connected with the mundane and the corruptible; it is the flesh that succumbs easily to human desires. At the same time the body is the container of the blood and this was something impure as well as far as human existence was considered. The body is the representation of the sacred and the worldly that live together. Concerning the vampire, this feature is more important because the return of the dead body breaks the link with the sacred and transforms it into a repulsive, corrupt condemned and sinful body. For this reason, it is very important to destroy the body in the old legends. However the body of the vampire is fragile; it is not only the instrument of its life and pleasure but also of its destruction, because piercing it with a stake to fix it to the earth (with the world of the dead), cutting off its head, breaking its bones, burning its heart or its body, are radical ways to separate the spirit and its link with the world of the living.

Finally, some remarks regarding the immortality of the vampire are necessary. According to Julien Ries (1987) there are three levels of immortality found in different cultures and beliefs: 1) a quality attributed to the divines, mythic or angelical beings whose nature is not subject to death, 2) the heroes that receive a divine status and share with the gods and 3) the human being that acquires a new form of eternal and not corrupted existence after death as a way to extend life and personality. In the first two cases, there is a gift given to special beings born with features of divinity or that have won a divine

status like heroes thanks to their exploits and sacrifice. By contrast, the third form refers to two aspects: on the one hand, the divine gift given to a human which can live forever and, on the other hand, the assignment of a punishment, that is, a condemnation due to inappropriate behavior conducted throughout life or some disturbance of the mortuary ritual as occurs in the case of the vampire.

In any case, immortality is undoubtedly a form of sanction either positive or negative that generates admiration or fear among the members of a community. Beyond that immortality, a characteristic of the vampire is that it is connected with the permanent fear of death and, as we have seen, this is represented in the vampire. In this regard, the immortality of the vampire is a condemnation that keeps it in a suspended status between the worlds of the living and the dead as we have explained. Likewise, immortality continues generating fear to the collectivity in the face to the phenomena that affect it: death, hunger, survival and so on.

Therefore, the emergence of terrifying myths and figures as ghosts, witches, vampires, demons and so on is associated with the immortality of fear in the face of death in a specific way: diseases, disasters, wars and other phenomena. The endless fear is the basis to conceive the myth and the figure of the vampire and for this reason it remains in the mental structure of different societies and is adapted each time that the fear arises in different places and times. In regard to this Meurer explains:

But as long as we live in the structures of our current moral World order, the fear remains. And when the fear comes, the ghosts appear. Fear of moral decline, from chaos and catastrophes will rise up the vampire again and again with all his demonic power and fascination. (Meurer 1996: 94)<sup>39</sup>

In effect, the vampire is a representation of the permanent fear in the face of death, but it is the attraction and the temptation to exceed the limits, not only moral limits but also existential limits. This means the possibility to defy and defeat death, to reach

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<sup>39</sup> “Aber solange wir in den Strukturen unserer derzeitigen moralischen Weltordnung leben, bleibt die Angst vorhanden. Und wenn die Angst kommt, kommen die Gespenster. Angst vor moralischem Verfall, vor Chaos und Katastrophen wird den Vampyr immer wieder neu erstehen lassen und seiner ganzen dämonischen Kraft und Faszination.” (Meurer 1996: 94)

immortality. Therefore the vampire not only generates fear—the deepest fear—but also fascination and desire to achieve all that the human yearns: to overcome the limits of life (values, physic and mental obstacles) and death.

In sum, the myth and the figure of the vampire as a representation of fear in the face of death was a repeated topic in the literature of the 19<sup>th</sup> century. Mostly the vampiric figure was an instrument to represent Eastern Europe as the place of “primitive” cultures whereas central Europe was represented as the “rational”, scientific and industrialized world (Bräunlein 2012). Little by little the vampire was considered as a superstition and a literary topic. But both the myth and the figure of the vampire would appear again at the beginning of the 20<sup>th</sup> century not just as a superstition but an archetypal figure thanks to cinema in relation to some literary sources. This figure would dominate, at least, until the mid-twentieth century. But which were the historical and cultural reasons for the recurrence of the myth and the vampire during the 20<sup>th</sup> century in Germany and in Mexico through film? This is one of the main questions that we try to answer in the following chapters.

## Chapter 2

### The Rise of the Vampire in the German Fantastic and Horror Cinema

This chapter is concerned with the issue of how cinema was introduced in Germany and how film companies were formed, especially the UFA (Universum Film Agentur), as well as with the elements that were involved in forming teams of actors and directors during the rise of the German cinematographic industry in the twenties. Likewise, we will try to establish the link between cinema and other arts, in particular theater and painting to understand how this connection, as well as the cinematographic technique of this period, influenced the making of fantastic and horror cinema. We will also focus on the films by Friedrich W. Murnau and Fritz Lang as well as the rise of the vampire figure in cinema with especial attention to the figures that were created by such filmmakers in *Nosferatu: eine Symphonie des Grauens* (1922, *Nosferatu, a Symphony of Horror*) and *M: eine Stadt sucht einen Mörder* (1931, *M*) as technical features and space.

#### 2.1 German Cinema: From the Beginnings to the Weimar Republic

The development of the cinema in Germany was similar to other countries. The installation of tents (*Wanderkinos*) and nickelodeons (*Ladenkinos*) in the city and in the provinces made possible the projection of views and shorts like those by Méliès for example, which attracted a large audience from the lower classes. From November 1895, the brothers Max and Emil Skladanowsky showed moving images at the Berlin Wintergarten with a device known as the Bioskop (Elsaesser 1996: 15). Later, other devices were presented by the Lumière Brothers and Oskar Messter, who became the main pioneer of the German film industry. Subsequently, some films were projected with music which, simultaneously, was played by a gramophone whereas some other films were adaptations of theater plays.

The first film companies were Messter, Alfred Duskes, Vitascope, Deutsche Bioskop, Deutsche Continental and Projektions-AG Union. This last company was managed by Paul Davidson, another pioneer of the German cinema who contributed to

increasing the number of movie theaters and the production of films. Afterward, the contact between Davidson and the main producer of theater in Berlin, Max Reinhardt, favored the establishment of a close relationship among filmmakers and playwrights. Subsequently, this link led to a greater acceptance of cinema—although not without obstacles and critiques by conservative groups which considered cinema as a source of moral corruption—and to the building of the first cinematographic studios in Tempelhof and Neubabelsberg (Kracauer 2004: 15–18).

Later, the first detective films were made and Danish films, as well as American westerns, were distributed in Germany. Also, films by Pathé Frères and Gaumont from France and from the Danish Nordisk film company were imported. Although these film imports ruined the Projektions-AG, the war and border closure drove German cinematography, which confronted problems to supply the demand for films for the movie theaters and for the soldiers at the battlefield. During the First World War, cinema gained an important function as propaganda and documentary material which, in many cases, contributed also to the development of patriotism.

Before 1916, cinematography in Germany depended on small societies which were under the control of Finnish subsidiaries. As of this year, the demand for films compelled the government to found the cinematographic company Deulig (Deutsche Lichtspiel-Gesellschaft), which was especially dedicated to documentary cinema and advertising, and the Bufa (Bild- und Filmamt) for the distribution and exhibition of films about life at the battlefield (Kracauer 2004: 35). At the same time, the Austrian Eric Pommer founded the DECLA—the film company which produced *Das Kabinett des Dr. Caligari* (*The Cabinet of Dr. Caligari*) by Robert Wiene in 1919 in association with the Bioskop company (Buache 1984). During the Weimar Republic, Hollywood cinema arrived and became a means of entertainment. However, in the German cinema different genres emerged and became popular, as for example the *Heimatfilm*—a search for constructing a national culture (Bergfelder 2002: 15)—, the Western, the *Kulturfilm* among many others.

The most of these films were made by UFA which dominated the German cinematographic production between 1917 and 1945 (Bock & Töteberg 2002: 129). UFA was formed through the merger of Messter Film, PUGA and other companies under the control of Nordisk and with the financial support of various businessmen. At the same

time, there were other independent companies, such as Bioskop, DECLA, and Nero, which made some of the most important films of the Weimar Republic period. According to Hans-Michael Bock and Michael Töteberg (2002: 129), UFA, as other corporations, was essential in the attempt to modernize the country, establishing a certain ideology and use of the best technology of the time for film production. Besides cinema, radio and press became a part of the daily life (Briggs & Clavin 1997: 272) and after the First World War there was an important development of artistic and intellectual activities.

Film companies formed before 1917 had been family businesses, whereas the UFA was a joint-stock company board formed by businessmen who integrated talented directors, cinematographers and scenarists of that time into film teams to create a film production style. As with other successful American companies, UFA began with the promotion of cinema stars—an important aspect for the distribution and the success of film production. This strategy was successfully followed by Mexico and other countries, for example. By 1921, UFA bought Bioskop and DECLA which, by 1920, had already joined. During the twenties, Decla-Bioskop was preserved as a trademark of UFA and between 1923 and 1926 the producer Eric Pommer became director of UFA. His influence was important because he attracted the most renowned directors of German silent film, such as Fritz Lang, Ludwig Berger and E. A. Dupont as well as the scriptwriter Thea von Harbou, the set designer Rochus Gliese and the photographer Carl Hoffmann (Bock & Töteberg 2002: 131). Subsequently, the UFA became the most important film company of the Weimar Republic and the period of the Second World War.

One good decision by Pommer was the formation of groups of directors, writers, photographers and scenarists who took part in some of the most important film productions, such as *Der letzte Mann* (*The last Laugh*, 1924) by F. W. Murnau in which the scriptwriter Carl Mayer, the photographer Karl Freund and the set-designers Robert Herlth and Walter Röhrig also participated.

The consolidation of the UFA also depended on the capacity of distribution and exhibition of films, which was possible with the acquisition of the Union Theater (UT) of the Projektions-AG Union (PAGU) in 1917. In so doing, the exhibition of films was ensured in 40 cinemas around Germany. Although the expansion and initial success of the UFA, the desire to compete with Hollywood led it to make very high-cost productions,

such as *Faust* (1926, Murnau) and *Metropolis* (1929, Lang)—films which actually resulted in an enormous financial loss.

At the end of the First World War, there was political and economic instability and a general sense of defeat. Under such a situation, prostitution increased while a slow emancipation process of women and homosexuals began. Also, there was an increasing of violence, especially sexual abuses and murderers perpetrated against women. The growth of the cities, urbanization and migration, as well as war effects and economic and social transformation were some of the aspects which, according to historians and criminologists, explain the gender violence and emergence of serial murders. Some of them were Carl Grossmann, Karl Denke, Fritz Haarmann and Peter Kürten (Elder 2010). Little by little, the presence of marginalized characters was more evident and the painting, theater, and cinema were means which portrayed them. For instance, some paintings by Otto Dix, George Grosz and Max Beckmann took part in the construction of a particular imaginary linked to the sexual murder which focused on the exposure of the naked female body and the violent torture and mutilation of its parts (Cruz 2013: 139). These works tried to critique society showing domestic and criminal violence, prostitution, old age, and death as effects of the war. This kind of work generated fascination and, at the same time, public fear and terror; hence such representations were known as *Lustmord*, which Layne defines as the “conflation of sexual desire and violence” (2013: 139).

In addition, Elder (2010: 95) also notes that murderers or forms of violence against children or women considered respectable generated an alarming and socially reprehensible effect. Also, the press of the time, through the publication of sensationalistic articles, linked the cases of serial murders with medical and criminological theories of sexual, sadistic and violent deviations.<sup>1</sup> Besides the press, radio and cinema played an important role in the diffusion of criminal cases in relation to a particular objective of the Weimar Republic: the

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<sup>1</sup> Numerous theoreticians developed studies about the nature and penalty of crimes and the criminal behavior in relation to social permission and weakening of values and customs. These studies had an important influence during the Weimar Republic. One of the most influential theoreticians was Cesare Lombroso—whose studies were released through the German psychiatrist Emil Kraepelin—who considered the crime as a result of a biological pathology of the individual which could be studied through physical and psychological features (Lees 2002: 150). This search to understand the criminal nature and to study the behavior of the subject through facial features and phrenology as well as the frequent associations of the criminal personality with the animal behavior became a worry for many scientists from the nineteenth century.

professionalization of the police and the diffusion of the criminologist theories. However, the press fomented a paranoia which, many times, affected the police investigations because there were people which made false reports or accusations, notices of missing people and sometimes, as occurred in the case of Peter Kürten in Düsseldorf, people sent briefs to the police accusing themselves of being the criminal (Elder 2010: 72). One of the most celebrate examples of this which exposes surveillance or cooperation of the neighbors to report or condemn criminal facts is the film *M: Eine Stadt sucht einen Mörder* by Fritz Lang, in which there is reference to the serial murderer Peter Kürten who raped, murdered and drank the blood of children between 1913 and 1930.

As a result of the First World War, Germany was also confronted with different images of death. Likewise, painting, cinema, literature and journalism explored death and topics such as madness, violence, sacrifice, murder and militarization, among others through a variety of representations and intentions. Such images were just a part of the imaginary which was being constructed during the formation of the Weimar Republic. At the beginning of the twenties, the traces of Romanticism and Expressionism of different arts were more or less consciously combined and strongly influenced cinema. According to Buache (1984: 35), some of the sources that nourished Expressionism were *Die Welt als Wille und Darstellung* by Arthur Schopenhauer, the paintings by Edward Munch and the theater plays by August Strindberg, Frank Wedekind and Bertolt Brecht. In sum, painting was the main Expressionist influence on cinema of the twenties. This was the case of two groups: *Die Brücke*, which was also influenced by Fauvism, Cubism and Orphism, and *Der blaue Reiter*.

From a political point of view, the period of the Weimar Republic was important for the construction of a democratic system and, culturally, different artists from Vienna, such as Fritz Lang, Max Reinhardt, Richard Oswald and Carl Mayer, among others, emigrated to Germany to take part in a cultural blooming which rescued some aspects of the pre-war cultural tradition or proposed ideas and aesthetics in contrast to that tradition.

After the First World War, the German cinematographic production experienced a short high, but the hyperinflation between 1922 and 1923 caused a decrease in film production. By 1923, 253 movies were produced and subsequently the number decreased: 132 films by 1932 (Prinzler 1995: 102). However, public support of cinemas was continuous

and increasing because of the existence of a broad offering of films. In the movie theaters German and foreign films of different genres were projected. There were weekly news (Messter-Woche, Ufa-Wochenschau) and short films which addressed historical and contemporary topics (nature, sports, and so on). These films were known as *Kulturfilme* and they used to be projected before the main feature in the cinemas. Besides fictional movies, there were also educative and animated films, advertising and films of political propaganda (Rogowski 2010: 4-5). Thus, cinema was quickly integrated as a means of communication during the twenties.

During this time, different films were influenced by the theater by Max Reinhardt, who also made some films—*Das Mirakel (The Miracle)*, 1912; *Die Insel der Seligen (Isle of the Blessed)*, 1913 and *Eine Venezianische Nacht (Venetian Nights)*, 1914—and worked with various actors who later joined cinema (Eisner 2008: 44). Some of the main aspects of the theater by Reinhardt were the use of set space, lighting and Expressionistic elements of the setting (Buache 1984). Reinhardt was also a great influence on actors, such as Elisabeth Bergner, Luise Rainer, Marlene Dietrich, Emil Jannings, Theodor Loos, Werner Krauss and Conrad Veidt, and on directors, such as F. W. Murnau, Ernst Lubitsch and Paul Wegener, among others.

Most of the research concerning cinema of the Weimar period agrees that the use of visual technique, setting design—in which actors took part—and lighting were the most relevant elements that influenced the cinema of other countries, especially the United States, France and Russia (Kracauer 2004: 3). In the next section, we will analyze the use of Expressionist features which frequently appeared in different films of the period studied in this chapter.

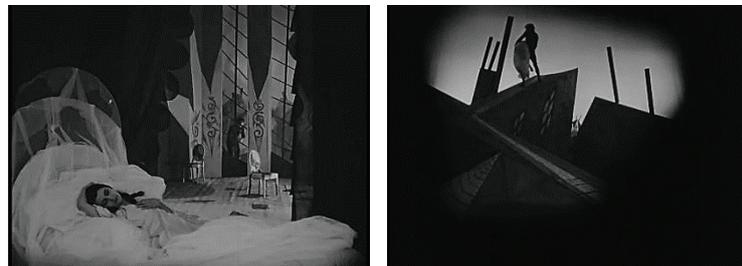
## 2.2 Expressionistic Features in the German Cinema During the First Two Decades of the Twentieth Century

According to Lotte H. Eisner (2008), the First World War gave rise to a renaissance of Romanticism, that is to say, some features of the romantic soul which contributed to showing in cinema that “exterior facts are continually being transformed into interior elements and psychic events are exteriorized.” (Eisner 2008: 15).

An aspect of Expressionism that Eisner emphasizes is the form in which objects are personified, that is, they appear not only as a spatial decoration or a complement of characters, but as essential elements which have themselves a signification linked to the emotions or the human passions. For example, in *Das Kabinett*, the characters of Dr. Caligari and Cesare—their costume, gesture and body language—are fitted with the Expressionist elements which are present in the setting to form a whole that contrasts with non-Expressionist, but Naturalist elements and characters<sup>2</sup> (Figure 1), as occurs in the initial and final scenes in which other characters and furniture of that time appear (Figures 1 and 2). In this regard, characters, objects and space form part of the chiaroscuro created by lighting (Figures 3 and 4).



Figures 1 and 2: Naturalism (left) and Expressionism (right) in *Das Kabinett*



Figures 3 and 4: Cesare's victim as a part of the white bed (left) and Cesare's figure as one of the lines of the composition (right) in *Das Kabinett*

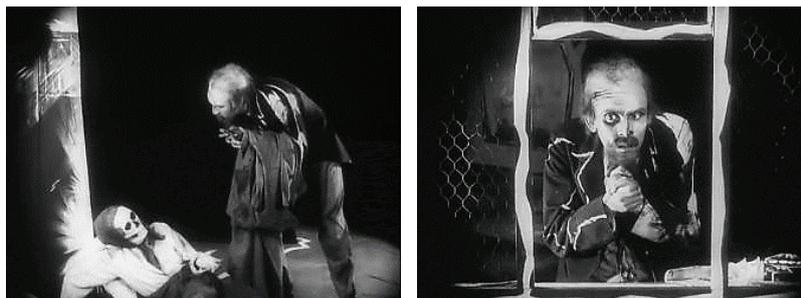
Such visual effect is closely related to the theatrical aesthetics of Max Reinhardt as well as to the films by Nordic filmmakers, such as Stellan Rye, Holger Madsen and Dinesen. According to Buache (1984), the actor of Expressionist theater and cinema should consider the setting because gesture, body language and movement should coincide with the geometrical disposition of the space and its objects. This transformed the set space into a

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<sup>2</sup> Eisner (2008: 10) explains that unlike Expressionism, Naturalism used to record “mere facts” and to photograph “nature and daily life”. Thus the initial scenes of *Das Kabinett* show two characters who are seated on a bench in the garden of the psychiatric hospital. When one of these characters begins to narrate the fantastic story, it is visualized through shots with different features of lighting and setting to mark the change from a Naturalist atmosphere to an Expressionist atmosphere.

sort of choreographic composition which forced the actor to move quickly or to stay in static positions. Eisner, who analyzed the influence of Reinhardt and Expressionism on the German cinema of the first two decades of the twentieth century, explains that the Expressionist actor was characterized by “expressions and gestures with no transitions or intermediary nuances, the abrupt incisive movements, brusquely galvanized and broken half-way” (Eisner 2008: 141). Considering this assessment, the actor formed part of a sort of pictorial composition, so that various films of the twenties influenced by Expressionism could be characterized by a sort of moving plasticity. This form of acting was characteristic of figures, such as madmen, criminals, monsters, specters, and sorcerers, among other evil beings or, conversely, heroic and dramatic figures. This meant that some Expressionist postures and gestures became stereotypes in the cinema of the following decades. In addition, this composition not only depended on the clearly Expressionist setting, as in *Das Kabinett* or in *Genuine* (1920, Robert Wiene), but on the lighting which produced the shadows and atmosphere of the unreal and supernatural worlds or, for example, of the criminal and detective worlds of *film noir*.

A representative example of the Expressionist and theatrical scenography, as well as Expressionist body language and gestures, is *Von Morgen bis Mitternacht* (1920, *From Morn to Midnight*) by Karl-Heinz Martin. In this film, the frequent hallucinations of the bank employee, who after stealing money feels guilty and sees the face of death in different characters, stand out (Figure 5). The body language and gesture of the bank employee represent ambition and blame because of the committed crime. As he pretends to steal the money from the bank his body language changes: tense shoulders, head sunk on his shoulders, flexed arms drawn close into his body leaving his hands at chest level (Figure 6). As for body language, his eyes are wide open gazing at all and looking from left to right with a smile which reveals all his teeth.



Figures 5 and 6: Face of Death and the bank employee in *Von Morgen bis Mitternacht*

These features often appeared in the figure of criminals, monsters and madmen of the German fantastic and horror cinema of the first decades of the twentieth century. Another example is Alberich—the character of the first part of *Die Nibelungen*—who tries to deceive Siegfried and offers him the Balmurg spade and the treasure of the Nibelungs in exchange for being forgiven by Siegfried, but in fact, Alberich tries to turn the hero into stone. Alberich represents deceit and betrayal and appears with shrunken shoulders, flexed legs, arms at his sides and long nails on his hands, as well as having a hump on the back and looking constantly from left to right (Figure 7). In *Der letzte Mann*, for example, the doorman is a positive character, but when he plans to steal the uniform, which was recently wrested from him, his body language is similar to those who plan to commit a crime or to inflict harm on someone, as was the case of the bank employee of *Von Morgen* and Alberich (Figures 8 and 9). Also, the clandestine action is emphasized by the use of a shadow of the doorman on track to commit the crime.



Figure 7: Alberich in *Die Nibelungen: Siegfried*



Figures 8 and 9: The body language of the doorman in *Der letzte Mann*

### 2.3 German Fantastic and Horror Cinema: Annotations to Understand Its Influence in Horror Films

According to Carlos Clarens (1967) and Ivan Butler (1967), the backgrounds of horror cinema can be found in the fantastic cinema of Georges Méliès and the German Expressionist cinema. Subsequently, Hollywood became the place where, due to historical

and economic circumstances, directors, actors and technicians could meet and establish the elements of the horror genre which would dominate for thirty years influencing other countries. However, during this process other cinematographic traditions were also developed in different countries.

A review of the first fantastic and horror films, as well as the literary works which mostly influenced these genres, allows us to indicate what Newman (2003: 10) calls “foreignness” as one of the main features of the horror genre, that is, the monster or the terrifying element comes from without and comes to us or, conversely, it is in another place and we are forced to go to it. Likewise, from an anthropological point of view, within the horror genre there are elements combined which could be considered more or less universal, such as fear in the face of death, darkness, the unknown, but there are also specific characteristics of each culture which cause fear or became symbols of protection in the face of the monster or the terrifying element.

Another feature which prevailed from the first horror films was the inclusion of a mad scientist and a monster created by him. This couple of characters appeared in *Das Kabinett des Dr. Caligari* and it established a pattern (Butler 1979)—with a clear reference to Frankenstein by Mary Shelley—within the horror cinema that was developed in the United States during the thirties and in Mexico in the fifties and sixties. This film was a strong influence on the construction of the terrifying atmosphere which caused sensations of isolation and claustrophobia, both elements of German Expressionism that the set design and the film shots reveal. Afterward, a series of films produced during the Weimar Republic exploited terrifying and fantastic topics and became the most important reference in relation to the subsequent development of the horror genre.

Between 1918 and 1923 various fantastic and strange characters, such as madmen, somnambulists, vampires and murderers appeared in German cinema (Elsaesser 2002). Cinema recovered elements of Romanticism (Alfred de Musset, E. T. A. Hoffmann) and gothic literature (Horace Walpole), involving fantastic tales, legends, and ghost stories. The topic, characters and aesthetics of *Das Kabinett* became a point of reference for a series of films which were made during the Weimar Republic. However, the German fantastic and horror films, among other movies of different genres, were also a product of the technical exploration of cinematography during the search for constructing a new form of artistic

expression through cinema and generating an attractive industry for viewers (Elsaesser 2002). In particular, Paul Wegener considered cinema as an ideal possibility to transfer the fantastic universe created by E. T. A. Hoffmann (Eisner 2008: 40). In this regard, it is important to point out that the cinematographic technique and the works by Méliès and Segundo de Chomon, among other directors, exploited and developed the double exposure, photographic tricks and special effects which made possible the visualization of hypothetic or fantastic worlds (Elsaesser 2002), in particular those worlds that gothic and fantastic literature had depicted and which cinema could finally make “real” in the face of the viewer. Hence, in some way, the rise of the fantastic and horror cinema was related to the provision of cinematographic techniques at the beginning of the twentieth century.

Besides literature, the German fantastic and horror cinema fed off painting (Fauvism, Expressionism) and illustrations of fairy tales. Since the beginning, these films were exported and their reception depended on the cultural context. Whereas in France, with a large tradition of romantic literature, such films were accepted (Elsaesser 2002), in the United States the link with war and the opposition of some groups and journalists caused an open rejection of some films, as was the case with *Das Kabinett* (Skal 2008).

David J. Skal (2008: 45) points out an important aspect of *Das Kabinett* which is present in fantastic literature as well as in horror cinema: the inclusion of characters with a conventional appearance within a strange and labyrinthine world which is filled with angles and shadows (Figure 10), to give way later to the appearance of strange characters, such as Dr. Caligari and the somnambulist Cesare. Herman Warm, Walter Röhrig and Walter Reimann, three Expressionist artists affiliated with the Berlin *Sturm* group (Kracauer 2004: 68), did the Expressionist designs of the set, which subsequently served as inspiration for both German and foreign horror films. The form in which the story was adapted for cinema largely determined the link of *Das Kabinett* with horror films. In the original script by Carl Mayer and Hans Janowitz, Dr. Caligari represented the uncontrolled authoritarian state and Cesare the soldiers which were sent to die in the battlefield, but this political intention was eliminated after the adaptation made by Robert Wiene and Erich Pommer, who presented Dr. Caligari as a madman who lived in an asylum and had imagined the whole strange story. The insertion of the fantastic story in the imagination of a madman is a similar strategy used by gothic literature to give a rational explanation for terrifying events.



Figure 10: Naturalist characters within a strange world in *Das Kabinett*

The horror produced in this film was also linked to the representation of Cesare. This character had an emaciated face with an expression of fear or surprise and a skinny body whose movements were rigid, mechanized and disarticulated as the body of a sick or wounded person (Figures 11 and 12)—a body similar to the dead of the battlefield or the soldiers who returned mutilated from the First World War (Skal 2008: 53). This relationship between body and horror is confirmed in *Nosferatu*, a film in which the vampire is a corpse whose movements are slow and mechanized. Only its eyes and hands are the vital sign which inspires fear and control over its victims in the story. Conversely, its fangs emphasized the relation of the vampire with animal nature, in this case, with rats and wolves—an issue that had previously appeared in oral stories of vampirism (cf. Chap. 1).



Figures 11 and 12: The body language of Cesare in *Das Kabinett*

In the middle of the twenties, filmmakers, actors, film technicians and diverse artists emigrated to the United States. Among Germans who contributed to American cinematography, especially in the making of horror movies and the establishment of this genre, were the directors F. W. Murnau, Ernst Lubitsch, Dimitri Buchowetzki, Lothar Mendes, Alexander Korda, Ewald André Dupont, Ludwig Berger, Michael Curtiz and Fritz Lang and the actors Emil Jannings, Conrad Veidt, Lya de Putti, Camila Horn and Peter Lorre, among others (Clarens 1967: 54). The influence of the horror genre extended to other countries, such as England where the Gaumont British produced *The Ghoul* (1933, T.

Hayes Hunter)—the first sound film of horror in that country. The photography of this film was made by Gunther Krampf, who also made the photography of *Nosferatu* by Murnau and of *Die Büchse der Pandora* (1928, *Pandora's Box*) by Pabst (Pirie 2009: 15).

Before emigrating, the contribution of filmmakers, such as Lubitsch and Wegener, to cinema was already important. For example, Lubitsch filmed the historical drama *Madame Dubarry* (1919, *Passion*) and *Die Puppe* (1919, *The Doll*), a film which combines comedy with the fantastic genre. Likewise, Wegener played in *Der Student von Prag* (1913, *The Student of Prague*) by the Dane Stellan Rye, a film which was remade by Henrik Galeen with the actor Conrad Veidt in 1926. According to Casper Tybjerg (1996: 158), Stellan Rye and Ewers filmed other movies with terrifying topics linked to crime during the nineteen tens. One of these films was *Denn alle Schuld rächt sich auf Erden* (1913), whose plot was about a woman who, for revenge, kills the son of her lover and then gloats over his corpse. Another film was *Die Eisbraut* (1913, *The Bride of Ice*), whose story is about a man who falls in love with a woman whose body has been frozen in a block of ice. This topic caused the prohibition of the film. The movie *Die Augen des Ole Brandis* (1913, *Ole Brandis' Eyes*) also addressed the fantastic and science fiction genres and the model of *Der Student* was repeated.

Later, films of the same genre included an evil character, who functioned as a mentor, and a hero, who used to be the victim of the deceit of the mentor. In *Die Augen*, the antiquary Coppeliander gives to a painter the gift of seeing the true soul of people, so he discovers that people are villains and liars, but one day he discovers that his painting model has a pure soul and falls in love with her. The last work in which Ray and Ewers collaborated together was a horror film: *Das Haus ohne Tür* (1914, *The House without a Door*). These and other stories adopted topics that the narrations by Hoffmann, fairy tales and other fantastic stories frequently addressed.

*Im Schatten des Meeres* (1912, *In the Shadow of the Sea*, Kurt Stark) and *Der Andere* (1913, *The Other*, Max Mack) we find some of the first films that combined fantastic elements with mythology and psychological damage. However, *Der Student* addressed a topic which became reiterative in the German fantastic and horror cinema: the *Doppelgänger* (the *double* of a living person). The plot and making of the film by Galeen revealed a supernatural horror linked to topics such as the split personality, loneliness, madness, hallucinations, loss of personality and death—themes that were related to the romantic soul and Expressionism

(Buache 1984: 26). Later, in 1916 Otto Rippert filmed the series of six chapters entitled *Homunculus*, a film of which only the fourth part is preserved: *Die Rache des Homunculus*. This film is about the creation of an artificial being who discovers his origin and causes fear among people. For this reason, he flees, but his nature is always discovered. This character, a prototype of Frankenstein, wants to be loved, but when he does not achieve his goal, feels divided and becomes a vindictive tyrant who, at the same time, promotes the crowd to overthrow him. In addition to the topics of artificial creation and duality, both aspects which were repeated in *Alraune* (1928, *A Daughter of Destiny; Unholy Love*) by Henrik Galeen, *Homunculus* is one of the most representative examples of Expressionism due to the use of chiaroscuros to represent such duality (Quaresima 1996: 164).

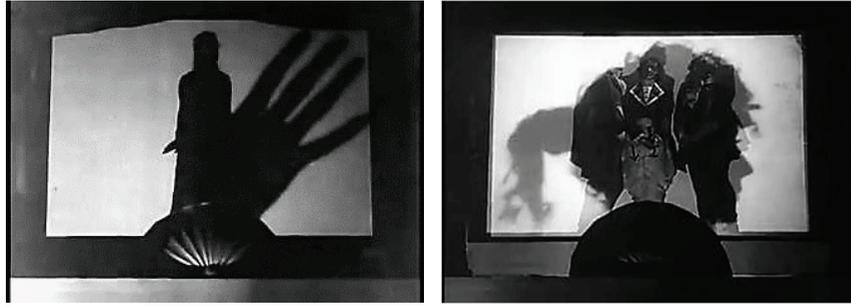
Subsequently, Wegener made *Rübezahl's Hochzeit* (1916, *Rübezahl's Marriage*), a story about elves, and in 1917 Joe May filmed *Hilde Warren und der Tod* (*Hilde Warren and Death*), a film in which the specter of death appears constantly in the face of a woman to protect her against a tragic destiny from which she cannot escape. Besides *Der Student* and *Homunculus*, another significant movie for the establishment of the German fantastic and horror genre was *Der Golem* (1914, *The Golem*) by Wegener and Galeen, a film in which they played and which in 1920 Wegener filmed again with Carl Boese under the title *Der Golem: Wie er in die Welt kam* (1920, *The Golem: how he came into the world*). This film and *Metropolis* (1926, Fritz Lang) were photographed by Karl Freund, who contributed to creating Expressionist atmospheres. *Der Golem* was based on the Jewish medieval legend of a clay statue which was revived by a rabbi. This statue became a slave created to protect and destroy, but it had a heart and fell in love with the daughter of its master. *Der Golem* became the image of the slave-robot that nourished the cinematographic image of the monster of Frankenstein in the thirties in the United States. The mixture between the fantastic and some elements of science fiction of *Der Golem*<sup>3</sup> also appeared in another film: *Algol: eine Tragödie der Macht* (1920, *Algol: Tragedy of Power*). This movie was made by Hans Werckmeister and the plot was about a machine which had the capacity to give power and, at the same time, cause mishaps.

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<sup>3</sup> In 1958, Jorge Luis Borges (1996) wrote the poem “El Golem” which also is based on the Jewish legend. The poem highlights the fascination and horror that the Golem produces to his creator, the rabbi.

As we noted above, some characters that appeared in German cinema were taken from literature. This was the case with *Der müde Tod* (1921, *Destiny*) by Fritz Lang. In this film, which was partially based on a story by the Grimm brothers, *Der Gevatter Tod*, Death takes over the life of a young man. His girlfriend looks for him and meets Death. It gives her three opportunities to recover her lover if she succeeds in saving the life of three people who are condemned to die in different circumstances, cultures and places. She fails and asks different people, including some aged people who live in a nursing home, for their life to save her boyfriend, but no one accepts. The nursing home burns down and she saves a baby. When she has the option to exchange its life for the life of her boyfriend, she repents and saves the baby. She cannot save her boyfriend, but her love makes Death take her life to carry her soul and bring it with him. The story and atmosphere that are constructed in the film belong to the fantastic and the end is pessimist because destiny cannot be modified. As in romantic literature, the tragic death was a reiterative topic adopted by filmmakers, such as Murnau in *Nosferatu*. In this film, Ellen, the victim of the vampire, cannot escape her destiny and to save the life of others she permits that Count Orlok sucks her blood until the sun appears and both die.

Likewise, some remarks have to be made concerning other fantastic and horror films, such as *Schatten – Eine nächtliche Halluzination* (1922, *Warning Shadows*, Arthur Robison), whose elements can also be found in American and Mexican horror films. Here Robison gave different functions to shadows. At the beginning, the shadow of a giant hand seems to catch a woman (Figure 13) as if the hands of destiny manipulated the life of the characters; then the shadow of the head of the woman covers the silhouettes of the three men in love with her (Figure 14) as a sign of how she occupies their thoughts and that she will become the motif of conflict in the film. Subsequently, the shadows of the hands of the men in love and the rest of the characters will become the metaphor of desires and lust (Figures 15 and 16). However, the desire expressed by the shadows of the men in love reveals that some human emotions can only be revealed under the form of shadows and they cannot be shown in a real form, only as a simulation, as the shadow creator that visits the house does when he presents his shadow theater playing with the shadows of the characters. In this regard, shadows become the place in which passion, and desires, lie and these emotions only can exist in a clandestine or veiled form.



Figures 13 and 14: A hand catching the figure of the wife (left) and the shadow of the wife's head (right) in *Schatten*



Figures 15 and 16: Shadows of hands as metaphor of desire and lust (left) and hands of the creator of shadows simulating the figures of the lovers together (right) in *Schatten*

In addition, the size of the shadows stands out because they are greater than the size of the characters, as if shadows take over the characters, that is, their will and their actions (Figure 17). As well, shadows not only become premonition or metaphor of reality, but also play a sanctioning role. The shadows of the characters and objects predict and, even, visualize (under the trick of the shadow creator on screen) the adultery that could be committed and within this fantastic frame, that is, the representation constructed by the shadow creator, the shadows of the swords punish the adultery of the wife (Figure 18). Mirrors play a similar role because they show a distorted reality, that is, a misleading or possible reality (Figure 19) when the image of the lovers that are kissing each other is reflected by the mirror and the husband watches them, but such observation through the mirror occurs within the representation showed by the shadow creator, hence the poor reliability of the represented reality.



Figures 17 and 18: Big shadows approaching the wife (left) and spades killing the wife (right) in *Schatten*



Figure 19: A mirror reflecting the lovers in *Schatten*

In 1924, Robert Wiene filmed *Orlacs Hände* (*The Hands of Orlac*), a film in which the protagonist was played by Conrad Veidt. The story is about a pianist (Veidt) who loses his hands in a train accident and receives new hands after a transplant, but these hands, which belonged to a convicted murderer, take over the mind and the will of Orlac. He, in his turn, thinks that he has started to kill people. According to Anjeana Hans (2010: 104), the hands are not only a reference to *Frankenstein*, a character formed by parts of different bodies of criminals, but also a reference to soldiers who died in the battlefield or returned mutilated. The protagonist not only confronts a physical problem, but also a psychological problem because he suffers nightmares, hallucinations (Figure 20), anguish and social rejection, which turns into the representation or projection of the traumatic experience of the war.

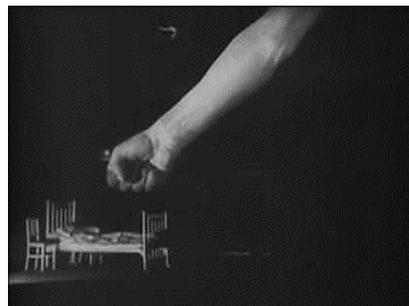


Figure 20: Dream or hallucination of the pianist after the operation on his hands in *Orlacs Hände*

The loss of his hands represents for Orlac a form of castration too. On the one hand, at the beginning of the film he sends a letter to his wife in which writes his wish of holding her in his arms again, but after the accident he has his real hands no more and this strange situation prevents him touching his wife Yvonne. For this reason, such a condition becomes a disability or a form of castration of the character. On the other hand, the new hands are strange because they are the hands of another man that could profane the wife and the piano. In essence, this is a division of the identity of the character (Hans 2010: 108) because the hands represent the profession of Orlac and they are also the emotional and physical contact with his wife, but the new hands take over his mind, his body and his actions—apparently criminal actions, as occurs with the murder of his father perhaps committed by him and his hands.

In *Orlacs Hände*, we can appreciate the use of a resource linked to horror and crime because his hands become the source of fear due to their capacity to kill people (Figure 21). The same element appears in *Nosferatu* (Figure 22) and *M*, films in which the hands announce the attack and the loss of control of the vampire or the criminal (Figure 23). According to Hans (2010: 110), in these films the hands represent “an internal compulsion towards violence.” Unlike *Nosferatu* and *M*, horror and crime in *Orlacs Hände* are transformed into a psychological thriller when it is revealed that the hands belong to an innocent person and that all has been the effect of a fraudster and the fear of Orlac towards an external element (the hands).



Figure 21: Fear in the face of the criminal hands in *Orlacs Hände*



Figure 22: Shadow of Count Orlok in the previous attack on Ellen in *Nosferatu*



Figure 23: Hans Beckert's hands when he confess the reason for his crimes in *M*

Another feature that stands out in German films which address the fantastic, horror and crime genres is the use of “macabre hands”, that is, thin and bony hands with the open palm and the fingers separated as a claw hidden behind a wall (Figure 24), behind a curtain (Figure 25), inside or emerging from a coffin (Figure 26), suddenly appearing next to the neck or the head of a potential victim (Figure 27) or in a séance (Figure 28). This resource is repeated in films, such as *Orlcas Hände*, *Furcht* (1917, *Fair*, Robert Wiene), *Schatten*, *Nosferatu*, *M*, *Dr. Mabuse, der Spieler* (1922, *Dr. Mabuse, the Gambler*, Fritz Lang) and *The Cat and the Canary* (1927)—a film directed by the German filmmaker Paul Leni in the United States.



Figures 24 and 25: Macabre hands, one of which wants steal the necklace of the heir in *The Cat and the Canary*



Figures 26 and 27: Count Orlok emerging from his coffin and showing first his hands (left) and sucking Ellen's blood with his hand on her head in *Nosferatu*



Figure 28: Séance in *Dr. Mabuse, der Spieler*

In 1926, Murnau made *Faust*, a film in which shadows also are a threat that invades the space. When plague decimates the population, the giant image of Mephisto appears and his shadow covers the city (Figure 29). In this case, it highlights the fact that Mephisto wears a cape which, as with Dr. Caligari and the false vampire of *London after Midnight*, becomes a sort of wings and a distinctive feature of the character. However, shadows not only represent negative or threatening aspects, but also the emotions of the characters, as occurs in *Alraune* by Henrik Galeen, a film in which Mandrake, the girl protagonist, discovers that she is the result of an experiment set up by Brankin, who inseminated a prostitute with a substance extracted from a mandrake's root which grew under the corpse of a hanged person. Mandrake, sad, cries and her pain is reflected through the shadow of her figure projected on the wall. This shadow is bigger than her, which represents a metaphor of the intense pain that she feels (Figure 30).



Figure 29: Shadow of Mephisto displaying his cape and bringing plague to the city in *Faust*



Figure 30: Mandrake after learning her origin in *Abraune*

The shadow serves to show the excision that Mandrake suffers when she learns the truth because her body is shown exactly next to the reflection of her shadow on the wall, as two beings that are separated, and from this point the most negative side of her personality will be revealed and she will seek revenge against Brankin even if this means her unhappiness. The desire for vengeance is immediately revealed through the shadow of her hands trying to strangle Brankin—a reiterative sign of the evil function of the hands within the German fantastic and horror cinema (Figure 31).



Figure 31: Macabre hands in *Abraune*

There were films from other countries that also contributed to establishing the horror genre. This was the case with the making of *La Chute de la Maison Usher* (1928, *The Fall of the House of Usher*) by Jean Epstein, a film based on a story by Edgar Allan Poe. We have to note that in this film the assistant of Epstein was Luis Buñuel (Butler 1979: 23), who the same year filmed *Un Chien Andalou* (*An Andalusian Dog*), with a strong influence of surrealism, and who, later, during the forties, settled down in Mexico to make films influencing many filmmakers. According to Clarens (1967), the first horror films caused fear among the audience of different countries of the time showing diverse characters, but in the case of the United States and their films, for example, the television broadcasts, which emerged in the fifties, made possible the popularization of the characters of many films that had existed since the thirties. Consequently, television served as a means to promote these

characters as myths, created by literature and then by German, French, English and American cinema, mainly.

This brief overview makes evident the influence of literature, mythology, painting, theater, cinematographic technique and the contribution of the experimentation of European directors in the construction of the fantastic and horror genres. Likewise, the German cinema of the first two decades of the twentieth century reveals the presence of representative elements of horror: the inclusion of fantastic characters with specific gesture and body language and the use of chiaroscuros and shadows through lighting and spatial composition, a topic which will be raised in the next section.

## 2.4 The Construction of Space in the German Fantastic and Horror Cinema

In *Der müde Tod*, Fritz Lang introduced a distinctive feature of fantastic literature: the division of borders between the fantastic and non-fantastic space. According to Vladimir Propp (1985), in most fairy tales there is a spatial mark (a door, a cave, a river, a hole, and so on) which divides the “real” world from the marvelous or fantastic world depicted in the story. This same feature is presented in many examples of fantastic literature as well as in fantastic and horror cinema. In *Der müde Tod*, the strange man, who really is Death, buys land next to a cemetery and builds a big wall around the property with neither entry nor exit which—as the viewer later discovers—is a wall that separates the world of the living from the dead. This resource was used in literature<sup>4</sup> and cinema and frequently appears in German films of the twenties.

In the case of some films by Lang, such as *Der müde Tod*, *Dr. Mabuse: der Spieler*, *Metropolis*, *Die Frau im Mond* (1929, *Woman in the Moon*) and *Faust*, as well as films by Murnau, such as *Nosferatu*, the fantastic or supernatural universe and their laws seem to invade the natural or daily world of the characters, sometimes in a tragic and/or pessimist way. This invasion is evident in *Nosferatu* when Count Orlok travels to Wisborg and brings destruction

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<sup>4</sup> Ana María Morales explains in “Lo maravilloso medieval y los límites de la realidad” (Morales 2003, The medieval Marvelous and the limits of reality) that the marvelous or supernatural is an alternative universe in which there are particular laws and causes that are different from the real or natural world. In this regard, within fantastic literature characters are modified by the unexpected or searched transgression of the limits that separate the universe of everydayness from the fantastic world depicted in the story.

with him: rats, plague, and death (Buache 1984). Clemens Ruthner (2006: 38) indicates how the Unknown and the Uncanny invade the known and quiet world of the characters through certain shots. Thus, for example, in *Nosferatu*, the photographed places, such as Wismar, Lübeck, Lauenburg and Rostock, go from being recognized or known places by the viewer to be strange places when some shots only show few details of the places or their objects in the foreground, such as windows or arches. Thus, photography transforms such places into the space where terrifying events may occur.

Ruthner adds that *Nosferatu* is focused on the composition of a latency of the place or space (*Latenz des Ortes*) because such places that can be recognized as a part of a Biedermeier lifestyle suddenly are transformed into ambivalent spaces which are susceptible of being invaded or inhabited by the vampire and the plague. In the introduction to *Nosferatu, die Entwicklung des Vampirfilms von Friedrich Wilhelm Murnau bis Werner Herzog*, Henri Agel points out that evil is not concentrated in a simple person, in this case the vampire, but in the accomplice and environment or the space. For Agel, different vampire films, especially the two German versions of *Nosferatu* (1922, 1979: Werner Herzog) and *Vampyr* (1932) by Carl Dreyer, are representative examples of the space threatened or poisoned by evil (Agel 1980: 10).

This observation is interesting if we consider that Stoker's novel and the first film versions of *Dracula* do not reveal clearly a hero who fights against the vampire, but there are instead various characters who have the issue of fighting against evil, that is, the energy of good is divided whereas evil concentrates a big and destructive power. The vampire uses accomplices and a remote power (fog, hypnotism) and the fight against all these powers seems also to need more than a simple character. This condition or narrative situation is raised in Stoker's novel as well as in the film by Murnau, and becomes a reiterative feature in different cinematographic versions concerning Count Dracula and other vampire figures of the thirties. This is the case with *Dracula* (1931) by Tod Browning and George Melford (director of the Spanish version of *Dracula*) and *Vampyr*, for example. In order to understand the appearance and the evolution of vampire cinema it is necessary to explain its relationship with mythology and the historical context as we will explain in the next section.

## 2.5 The Rise of the Vampire Cinema: *Nosferatu* and the Birth of a Cinematographic Myth

In *Vampirfilme und ihre sozialen Funktionen* (1994: 35), Margit Dorn explains that vampire cinema uses a strategy of taking superstition as raw material to construct new meanings linked to the historical context in which each film is made. This context is related to political, economic, psychological, cultural and sexual aspects, which are represented through the mythological elements of vampirism. This means that the figure of the vampire or the bloodsucker and vampirism serve as a metaphor of dominance and appropriation of the life of others as well as the search for preserving and perpetuating the existence—or in some cases power or wealth—at the expense of the rest whose energy of life is represented through blood.

In the case of the appearance of the vampire in the cinema, Butler (1979: 19) emphasizes that the first films that made reference to vampires used to be movies of *femme fatales*, as the American film *A Village Vampire* (1916) by Edwin Frazee, or of criminals, as the serial *Les Vampires* (1915, *Vampires*) by Louis Feuillade, a serial about a gang of thieves. The film that inaugurated the image of the woman as a vamp or *femme fatale* was *A Fool There Was* (1915) by William Fox, which starred Theda Bara. Colavito (2008: 108) notes other previous examples of vampire films that took the idea of vamps and criminals: *A Magnetic Influence* (1912, United Kingdom), *In the Grip of the Vampire* (1913, USA), *In the Grip of a Charlatan* (1913, USA), *The Invisible Power* (1914, George Melford, USA) and *An Innocent Sinner* (1915, Kenean Buel, USA). Concerning the appearance of Dracula in the cinema and according to Gary A. Rhodes (2010), the first film version based on Stoker's novel was the Hungarian film *Drakula Halála* (1921, *The Death of Dracula*) by Károly Lajthay.

Unfortunately, today only some shots of this latter film have seen preserved and the research by Rhodes indicates that the film was promoted in some magazines, such as *Képes Mozivilág* and *Színház és Mozi*, and that its premiere was in Vienna in February 1921, but there are no dates in trade publications or journals of Vienna concerning this event. Instead, according to a calendar of events of the time, there is a register of the exhibition of the film in Hungary on April and May 1923, but later there are no registers of the distribution or exhibition of the film. After that, the film disappeared (Rhodes 2010: 30), including the film prints of *Drákula Halála*. From the recent contributions by advertising photographers, one

only knows of two images from the film, which makes impossible to determinate its narrative development.

However, the script of the film does exist—and from it Rhodes deduces a certain Expressionist influence, especially from *Das Kabinett der Dr. Caligari*—and an eponymous novel, *Drákula Halála*, which was written supposedly by Lajos Pánczél, including the names of the cast of the film—because it would be the book of the film. This novel was published in Temesvár in 1924 and its English translation is included in the study by Rhodes. According to this book, it stands out, for example, that the death of Dracula occurs because of the shot of a gun whose bullet impacts directly in his heart which causes his instant death. This form differs widely from the novel by Stoker which describes how Count Dracula is destroyed by two men who cut off his head and stab his heart. In contrast, in the film *Nosferatu*, Count Orlok dies because of the sunrise which disintegrates him, and in *Dracula* by Browning, the Count's heart is pierced by a stake.

One of the main complexities that *Nosferatu* and other vampire films raise is the intertextuality and intermediality that they involve (Ruthner 2006: 44-45). In *Nosferatu*, this is evident in the title in its reference to a symphony—as if it was a musical composition—, and its link with mythology and fantastic and horror literature—as we have seen in the first chapter. Likewise, the light composition and the Expressionist elements to construct the film space link the film to painting and architecture. Finally, besides *Dracula* by Browning, this film and its cinematographic composition are related to the rest of vampire movies because it founded a film tradition that was continued by many films of America, Mexico, among other countries.

After *Nosferatu*, the main vampire figure within American cinema was that of *Dracula* by Browning. However, in a previous film by the same director, *London after Midnight*, the reference to the vampire myth had already appeared and certain features that were outlined in this film became archetypical in cinema thanks to their repetition in *Dracula*. *London after Midnight* is about a mysterious murder and two strange characters, apparently vampires, which stalk relatives and friends of the murdered man. At the end, the killer is discovered with the help of a detective from Scotland Yard and her assistant, an actress, who actually pretend to be vampires to resolve the mystery.

The false vampire and the detective, both played by Lon Chaney, are made up in the same form as the characters of *Das Kabinett*: with very theatrical facial expressions that are similar to those of Dr. Caligari. According to the rescued material of the film, which caught fire in 1967, the vampiric features of the character are sharp teeth—as those of a shark—and wings similar to those of a bat, which form a cape. In this film, the transformation of the vampire into a bat as well as the inclusion of the cape-wings, which the vampire uses permanently, are suggested for the first time in cinema. Afterward, *Dracula* used this transformation into a bat in a visual form and it established the use of a long cape similar to that of the literary character *Varney, the vampire* by James Malcolm Rymer (cf. Chap. 1)—a resource that influenced following films that included the figure of Count Dracula.

*Dracula* by Tod Browning and, consequently, the Spanish version simultaneously filmed by George Melford, joined literary and cinematographic influences from Europe. Browning built especially on the theatrical script of Stoker's *Dracula*, which was adapted by John L. Balderston and Hamilton Deane for the play presented on Broadway in 1927 in which Bela Lugosi starred the vampire (Clarens 1967: 61). *Dracula* is only one example of how Hollywood horror films were influenced by Bram Stoker, Mary Shelley and Robert L. Stevenson as well as by the cinema and the film technicians from England and Germany. Hollywood horror cinema fed off stories, topics and characters from medieval literature and English writers of the twentieth century, as well as visual techniques of German Expressionist cinema and, especially, the work by foreign filmmakers, technicians and actors who emigrated to the United States (Newman 2003: 7). One of the most evident examples of such influence was *The Cat and the Canary* by Paul Leni—a German director who emigrated to the United States and made several films of mystery and horror. In addition to Leni, from the appearance of direct sound, other filmmakers, such as Edgar G. Ulmer, Curt Siodmak, Murnau and Fritz Lang, among others, contributed with their experience to the development of American horror cinema.

Economic and, later, political reasons favored the mobility of those who participated in cinema during the Weimar Republic period until the rise of the Third Reich. Thus, visual languages that were developed by filmmakers, cameramen, set designers and actors largely influenced Hollywood cinema for artistic or, even, political reasons—this was the case of the participation of some directors in anti-Nazi films. For example, films with Expressionist

elements and historical dramas became successful in the United States and this led to the possibility of filming in Hollywood by Lubitsch, Murnau and other German directors. Consequently, Lubitsch and Lang were important figures who contributed to establishing relationships between the United States and Germany concerning cinema during the twenties (Hake 2002: 218). The integration of these filmmakers in Hollywood was also a determining factor in the internationalization of German silent cinema and a certain film aesthetics which not only influenced Hollywood cinema, but also Mexican cinema, as will be outlined below.

After *Dracula*, other vampire movies were made in different countries—the United States, Mexico and Great Britain being the most important producers of vampire films between 1950 and 1960, a topic which will be discussed in the second part of this chapter. The list shown in Table 1 only includes the main vampire films, most of them compiled by Margit Dorn (1994).

Year	Title	Director	Country
1932	<i>Vampyr</i>	Carl Theodor Dreyer	France, Germany
1933	<i>The Vampire Bat</i>	Frank R. Strayer	USA
1935	<i>Mark of the Vampire</i>	Tod Browning	USA
1936	<i>Dracula's Daughter</i>	Lambert Hilyer	USA
1943	<i>Son of Dracula</i>	Robert Siodmak	USA
1945	<i>House of Dracula</i>	Erle C. Kenton	USA
1945	<i>The Vampire's Ghost</i>	Lesley Selander	USA
1950	<i>Traite du vampire</i>	Pierre Boursans	France
1952	<i>My Son the Vampire</i>	John Gilling	Great Britain
1952	<i>Drakula Istanbul'da</i>	Mehmet Muhtar	Turkey
1952	<i>Tarzan meets the Vampire</i>	Kurt Neumann	USA
1953	<i>El vampiro negro</i>	Ramón Barreto	Argentina
1956	<i>I vampiri</i>	Riccardo Freda	Italy
1956	<i>Spacemen against the Vampire from Space</i>	Teru Ishii	Japan
1957	<i>El vampiro</i>	Fernando Méndez	Mexico
1957	<i>Blood of Dracula</i>	Herbert L. Strock	USA
1957	<i>The Undead</i>	Roger Corman	USA
1957	<i>The Vampire</i>	Paul Landres	USA
1958	<i>Blood of the Vampire</i>	Henry Cass	Great Britain
1958	<i>Horror of Dracula</i>	Terence Fisher	Great Britain
1958	<i>El ataúd del vampiro</i>	Fernando Méndez	Mexico

Table 1: Main vampire films made between 1932 and 1958

The vampire, as other monsters, has been one of the most popular figures within international audiences and has been filmed the most in comparison with other monsters.

The existence of, at least, a film about *Dracula* in almost each country is evidence of the popularity of the vampire myth and its more or less classic figure. Likewise, the vampire cinema is a part of a bigger tradition within fantastic and horror cinema and its popularization during the fifties.

According to David Pirie (2009: 25), the production of horror films, especially of science fiction, coincided with the period of the Cold War in the United States and political events occurring in 1956 in Great Britain—periods which drove the production of movies of monsters, alien threats and consequences of atomic radiation. These monsters became the representation of threats that within the fictional universe of the cinema forced the mobilization of military troops as metaphors of the existent political situation. The popularization and transformation of the horror genre and, consequently, of vampire cinema were related to the cultural change occurring in different countries during the fifties and the sixties. Thus, horror cinema became a sign of the new generation, such as Rock and Roll and the mass distribution of pornography (Pirie 2009).

In the next section, some relevant aspects of the cinema of Murnau and Lang will be outlined which, we consider, became characteristic elements of horror cinema as well as of the *film noir* which strongly influenced Hollywood cinema and, by extension, Mexican cinema.

## 2.6 Topics, Characters and Cinematographic Resources of the Films by F. W. Murnau

Friedrich W. Murnau studied literature and art history and before abandoning his studies participated in a school theater group which led him to study in the acting school of Max Reinhardt. Later, he took part in the First World War as a pilot and was a prisoner of war in a camp in Switzerland. There he formed part of the theater group and wrote a screenplay. By 1919, he returned to Berlin and started his career as a filmmaker.

A review of the work by Murnau allows us to see the relation between some of his films, such as *Nosferatu*, *Der brennende Acker* (1921/22) and *Phantom* (1922), and written texts. Some of his films were based on literary works or within them there were written texts

(diaries, letters, novels, documents, and so on) which had a determinate function in the story (Patalas 2005: 17).

The most part of the cinematographic production by Murnau shows his ability to build atmospheres of romantic dramas and characters affected by their emotions. His characters have some lack or a physical and/or psychological weakness, as in the case of the blind painter played by Conrad Veidt in *Der Gang in die Nacht* (1921, *Journey Into the Night*) and, except in a few cases, as in *Phantom* or *Sunrise* (1927), the end is usually tragic: characters are punished or they do not manage to escape from their destiny, as occurs with the painter of *Der Gang in die Nacht*, who becomes blind again, and the dancer, who after abandoning Dr. Eigel for the painter, dies.

In *Phantom*, for example, Lorenz, a failed poet who is fired from his job, has hallucinations caused by his desires and fears concerning the girl he loves, Veronika. To show these phantasies, Murnau used double exposure (Figure 32) and shadows which allow him to visualize a carriage passing in the face of Lorenz or announcing his tragic destiny when he feels that the world falls over him after being threatened by his aunt. These resources also serve to show the despair of Lorenz when he thinks that he has lost the love of Veronika, who in reality ignores his existence, which also reveals a common topic of romanticism: the tragic or impossible love (Figures 33 and 34). Thus, these visual resources contribute to showing the psychological condition of the characters. Another example is the weak personality of Lorenz, who is not able to confront the world and sinks into despair, emphasized with a high-angle traveling shot (Figure 35).



Figure 32: The carriage of Veronika crossing in the face of Lorenz in *Phantom*. The double exposure allows the combination of the image of the city in the foreground and the image of the carriage in the middle of the image as it was a phantom carriage.



Figures 33 and 34: Lorenz feels that buildings fall over him (left) and then he is hit by the white carriage of Veronika (right) in *Phantom*



Figure 35: Feeling of sinking of Lorenz in *Phantom*

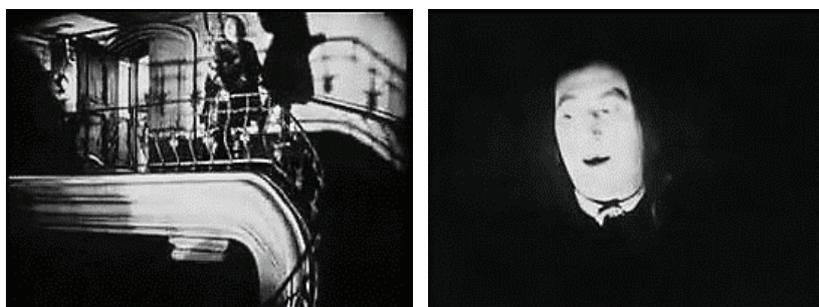
A similar resource is used in *Der letzte Mann*. From the beginning of the film, the tragedy of the doorman—who will be relieved of his charge and downgraded—is shown through the descent of the camera with the elevator of the hotel Atlantic, as if we can see through the optical point of view of the doorman, who descends in the elevator, which serves as tragic announcement or metaphor of his tragic destiny (Figure 36). As in *Phantom*, in this film the distortion of the image is a resource to show the dreams and hallucinations of the character (Figure 37), who sees himself welcoming the guests and lifting a heavy suitcase with great agility in the face of the admiration of people or also seeing his world as completely lost.



Figures 36 and 37: Internal focalization from the elevator (left) and dream of the doorman (right) in *Der letzte Mann*

In different films by Murnau, such as *Der Gang in die Nacht*; *Nosferatu: eine Symphonie des Grauens* and *Die Finanzen des Großherzogs* (1924, *The Finances of the Grand Duke*, the continuous appearance or reference to the sea also stands out as a spatial element and metaphor or indication of themes, such as loneliness, bad omens, mystery or horror. For instance, in *Der letzte Mann*, the name of the hotel, “Atlantic”, makes reference to the sea and instability, which the main character confronts when he loses his job as a doorman.

In addition, the use of chiaroscuros and shadows in the films of Murnau creates atmospheres of mystery and proclaims danger or bad omens, as occurs in *Der brennende Acker* and the curse that lays upon the farm; in *Faust* and the shadow of Mephisto, who proclaims the plague and the tragic destiny of Faust, and in *Phantom* and the shadows, which augur the problems that Lorenz will have when his sister and her lover force him to steal the money of his aunt. In contrast, in *Tartüff* (1925, *Tartuffe*) shadows and chiaroscuros serve to create an atmosphere of mystery (Figures 38, 39 and 40) around the figure of Tartuffe, whose intentions are to get the money of Mr. Orgon. This is not clear for his wife as she does not understand the fascination of her husband for this strange and hypocritical character.



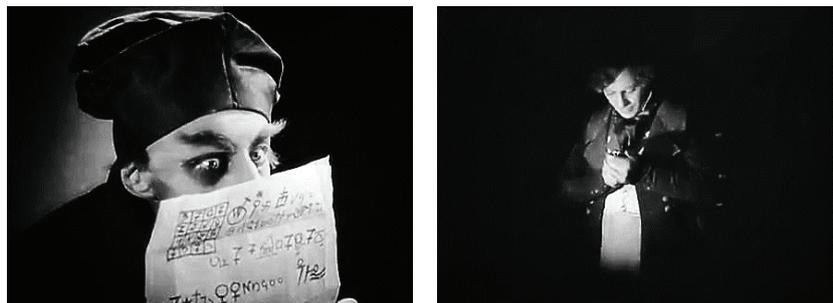
Figures 38, 39 and 40: Shadows and chiaroscuros in *Tartüff*

In relation to shadows, it is also necessary to add some notes concerning *Nosferatu*. In this film, shadows, as in other German fantastic and horror movies, announce or reveal the presence of the Uncanny. This occurs, for example, when Hutter finds a book about

vampirism in the inn in which he is hosted and his shadow is projected on the wall when he pretends to read the book (Figure 41). Also, the inclusion of chiaroscuros creating an atmosphere of mystery is combined with medium and close up shots, and such resources contribute to focusing on the character and its actions (Figures 42 and 43). Likewise, the action of the characters is visualized through the movement of their shadows in the space (Figure 44), as occurs in *Schatten* and *Orlacs Hände*,—that is, shadows are no longer a projection of the body of the character, but acquire their own life and take the place of the characters.



Figure 41: Hutter reads a book of vampirism in *Nosferatu*



Figures 42 and 43: Close up, medium shot and chiaroscuros in *Nosferatu*



Figure 44: Shadow and macabre hands of Count Orlok in *Nosferatu*

Patalas (2005: 17) also indicates that in Murnau's cinema, a reiterative topic is “die Fremdheit des Eigenen” (the strangeness of one's own), whether the strange comes from inside or outside of the character, this theme appears as a constant question in his films.

*Nosferatu* is particularly one of the films that most explores this otherness because, as in the novel by Stoker, the vampire is presented as a being who invades the city and transforms other characters when it forces them to help it or to believe in myths to destroy it. However, it is also possible that the vampire is the element which raises or reveals the otherness that inhabits, latent, the rest of the characters and is revealed through sexuality, desire, violence, and so on.

Another important aspect is the function of the figure of the vampire by Murnau within the historical context of Germany. Dorn (1994: 79) points out that Count Orlok, as other vampire figures which later appeared in cinema, served as a figure which projected an image of social and economic instability (the lost war, the new political system and exacerbated war reparations for the allies) through his monstrosity. In addition, Murnau's vampire embodied the economic, social and political forces which were drawn or "sucked" from Germany (Dorn 1994: 85). In this regard, the vampire synthesizes chaos and destruction and becomes the figure of the enemy, of the other who has caused harm. Thus, in relation to *M*, the figure of the criminal is also a character who serves as representation of this harm and whose filmic representation is influenced by some features of the vampiric figure—hence its inclusion in this study—, as will be analyzed in the next section in relation to the cinema by Lang.

## 2.7 Topics, Characters and Cinematographic Resources of the Films by Fritz Lang

Fritz Lang was an Austrian filmmaker who studied art and architecture—two important aspects if we consider that the most part of his cinema shows a plasticity and a monumentalism which characterized his aesthetics. After he served in the First World War, he went to Berlin with the help of the director Joe May. There Lang worked at the Decla-Bioskop. His films were mainly interested in the epic and the urban thriller and he was one of the main filmmakers who included technical resources of lighting used in the fantastic and horror cinema of the twenties for detective films, such as *Dr. Mabuse, der Spieler* and *M: eine Stadt sucht einen Mörder*, films in which the inclusion of Expressionist decorations and performances as well as lighting created a realism and a plasticity that emphasized the evil and madness of the anti-heroic characters (Figures 45 and 46).



Figure 45: Face of Mabuse and chiaroscuro in *Dr. Mabuse, der Spieler*



Figure 46: Face of Hans Beckert when is captured by criminals and beggars in *M*

According to Hake (2002: 224), in these two films Lang sought to represent the traumas of the past linked to war and the problems that confronted the Weimar Republic, especially political violence and the consequences of modernity for the individual and society. When Lang finally emigrated because of political reasons after making *M*, he maintained an interest and a critical attitude concerning American culture and society as well as the effects of modernity, which were topics that prevailed in films such as *The Woman in the Window* (1944), *Scarlet Street* (1945), *The Blue Gardenia* (1953), *The Big Heat* (1953) and *While the City Sleeps* (1956).

Particularly, Lang experimented with contrasting characters. On the one hand, in his films there were anti-heroic characters who were represented as criminals motivated by desire or the search for power. On the other hand, in films such as *Die Nibelungen* (1924, *The Nibelungs*) and *Metropolis*, heroic characters, such as Siegfried and Maria represented positive and combating values, but they confronted a tragic destiny. Likewise, the aesthetics of *Die Nibelungen* reveals the inclusion of iconographic conventions from a wide range of visual representations, such as sculpture, painting, and theater, among others (Kaes 2002: 64).

According to Hake, the topics that Lang usually addressed in his films were “the helplessness of the individual in the face of power; the ubiquity of chaos and violence; the

fascination with death and destruction; and [...] the inescapable forces of fate and destiny.” (2002: 223). Lang used to link the theme of destiny to tragic consequences and pessimism in the face of any form of hope. For instance, the inclusion of this topic in *M* is interesting from the social and cinematographic point of view. For example, at the beginning this film about the murderer Peter Kürten, who was named the vampire of Düsseldorf, was tentatively titled as *Mörder unter uns* (*Murderer among us*), but Lang received threatening letters and the Staaken studios refused to produce the movie (Kracauer 2004: 219).

Finally, the film was made by the company Nero of Richard Oswald. The plot is about a murderer of children whose capture begins immediately after the disappearance and subsequent discovery of the corpse of a girl, Elsie. The police search hard for the murderer and apprehend suspects. The criminals of the city, who are annoyed by this situation, join and plan to capture the assassin. Thus, they associate with beggars, who watch and find the murderer. Later, criminals and beggars form a sort of tribunal to prosecute the criminal in an abandoned distillery. There, the murderer, played by Peter Lorre, is exposed, confesses his guilt and explains that he is a victim of uncontrollable instincts. When he is sentenced to die, the police appear and carry him out.

*M* was the first sound film by Lang and was made before his self-exile in the United States. In this film, Lang includes scenes of police procedures of the time (Kracauer 2004) and takes advantage of elements of *film noir*, such as shadows and chase scenes throughout the city with the help of high-angle shots and parallel montage (Figure 47). This last resource also allowed him to establish a comparison or association between the mobilization of the police and the criminals and beggars during the search for the murderer.



Figure 47: High-angle shot during the police prosecution scene in *M*

The visual elements and the criminal behavior are some of the elements used in *M* to describe an atmosphere of anxiety and paranoia. Another important aspect of the film is

the sound (music, incidental sounds and dialogues), which becomes a factor that forms part of the atmosphere of mystery and terror. For instance, from the beginning of the film, a song, which a child sings as a part of a game with other children in the yard of a building, is heard: “Warte, warte nur ein Weilchen” (Just you wait a little while). The song makes reference to a serial killer, Fritz Haarmann, who murdered boys between 8 and 22 years old in Hannover during the twenties and, at the same time, it announces the disappearance of Elsie. While the song is heard, the first shots reveal the empty space of the building as a visual announcement of the disappearance. Furthermore, sound and shadows (an Expressionist influence already used in the twenties), that is, the whistle of the murderer and his shadow, serve as a prelude of his attack. Another important association of the movie with the serial killers and vampirism is that the criminal and the vampire are forms of exploiters who live off others, which implies a political and social component (Dorn 1994: 59). In this regard, those figures of psycho-killers or characters who reveal a behavior of despotic control can be also depicted as vampiric figures.

Unlike the previous fantastic and horror films of the twenties, Lang constructed an anti-heroic character with a common appearance, that is, without classical monstrous features and, in turns, as a normal citizen whose monstrosity is revealed in his behavior and through the fear of the rest of the characters. The space and objects that surround the character also play an important role for discovering the murderer: in the face of a store window with mirrors, behind a grille covered with foliage and in an attic. In this case, we agree with Kracauer (2004: 221) regarding how photography shows how the character is trapped because he is a criminal who cannot escape his instincts, which he recognizes as mad instincts, and, at the same time, objects and space serve as a sign that the character feels trapped—and, effectively, that he will be apprehended at the end of the film.

In this case, we also find an evolution of the disturbed character that used to appear in the fantastic and horror cinema. In films such as *Der Student von Prag* and *Das Kabinett* Baldwin and Cesare are victims of the control of an evil being: Scapinelli and Dr. Caligari (both with foreign name, as external agents, a strategy which would be repeated in numerous American and Mexican horror movies); but in *M*, the criminal is a victim himself; of an internal otherness which completely takes over the self, as also occurs in the *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert L. Stevenson. Thus, instincts control the behavior

of the characters and reveal the otherness that lives inside the characters. In *Nosferatu*, for example, Count Orlok is destroyed by his own desire for blood and for Ellen, as we have seen in the last section concerning the cinema of Murnau.

Finally, the image of chaos or instability that the vampire and the criminal reflect is also present through the construction of the space and the way in which the characters live and move in it. In relation to this topic, we will describe how Lang and Murnau constructed the space in some of their films with special attention to *M* and *Nosferatu*.

## 2.8 The Construction of Space in the Cinema by Lang and Murnau

The layout of space to indicate the place where fantastic beings and criminals inhabit or from where they come is an element which forms part of the films by Murnau and Lang. In Lang, as Eisner (2008: 239) points out, there is a certain predilection for the use of fantastic caves in the depths of the Earth (*Die Spinnen*, 1919) or basements and underground passageways (*Dr. Mabuse, der Spieler*, *Metropolis*). Likewise, these spaces are oppressive due to their small size and the objects which fill the space framed by the camera placing a protagonist in the foreground, who then seems trapped by those spaces and objects (Figures 48 and 49).



Figure 48: Layout of space around Mabuse in *Dr. Mabuse, der Spieler*



Figure 49: Hans Beckert seems trapped by objects in a warehouse in *M*

In *Die Nibelungen*, for example, Brunhild visits a witch or fortune teller in a cave (Figure 50) and the arches are used to delimit the space of the characters and that of the kingdoms in conflict with each other (Figures 51 and 52). Also, the geometrical figures of the costume (Figure 53) and the space serve to indicate the presence of the Burgundies—the people of the kingdom of Brunhild—whereas the chiaroscuros reveal the emotional state of the characters (Figure 54). In addition, space becomes a living element which reacts in the face of events. For example, in this film a tree dries and takes the form of a skull after the death of Siegfried, a visual effect achieved through double exposure (Figure 55). In this regard, Lang connects the space with the emotions of the characters, such as the loneliness and the pain of Kriemhild, who after the death of her husband, Siegfried, walks alone and crosses a big arch while in the background the city can be seen far in the distance (Figure 56).



Figure 50: Brunhild in the cave of a witch in *Die Nibelungen: Siegfried*



Figures 51 and 52: Arches delimiting the inhabited space in *Die Nibelungen* (Part 1 and 2)



Figure 53: Geometrical figures on the wall and the costume of Brunhild in *Die Nibelungen* (Part1)



Figure 54: Chiaroscuro and Expressionist facial feature of the King of Burgundians in *Die Nibelungen* (Part 1)



Figure 55: A dried up tree with form of a skull as metaphor of the death of Siegfried in *Die Nibelungen* (Part 1)



Figure 56: Spatial composition to show the loneliness of Kriemhild in *Die Nibelungen* (Part 1)

In *M*, streets become the space which reveals not only the murder, but also a society in crisis: children neglected by their parents, criminals well organized and a police unable to prevent crimes. In general, the city becomes the space where danger lives. In this regard, the urban space is a mirror which reveals evil. For instance, Hans Beckert seems to be pointed out when he stands in front of a store window and the frame of the mirror on the shelf reflects him and metaphorically catches him when his face is also reflected on the glass of the store window (Figure 57). The same glass discloses the duality of the character: the man and the monster—the duality of his own fear in the face of the crimes committed by him and the compulsion for killing (Figure 58). The use of different spatial levels serves to indicate an underground world or a clandestine action, as occurs with the candy shop

located in a basement where Beckert brings a child to buy candies (Figures 59 and 60), the highest floor of a building in whose warehouse the criminal is hidden (cf. Figure 49) and the basement of the abandoned distillery where criminals and beggars bring the murderer to prosecute him (Figures 61 and 62). Within the fantastic cinema, the places that are inhabited by marginalized or strange beings frequently are in an inferior or superior level of the space where the common people live.



Figures 57 and 58: Revelation of the duality of the murderer Beckert in *M*



Figures 59 and 60: Change of spatial level in *M*



Figures 61 and 62: The basement of the abandoned distillery where the murder is prosecuted in *M*

In some films by Lang, there are reiterative spatial features, such as stairs or arches which serve as border or access to the fantastic or criminal world. This resource is used in *M* (Figures 63 and 64) as well as in one of the stories of *Der Müde Tod* (Figures 65 and 66). Likewise, Murnau used this resource in *Nosferatu* to indicate the access of Hutter to the macabre universe of the castle of Count Orlok (Figure 67) or the stalking of the vampire

over different victims (Figure 68). Bridges also have a similar function in the films of these directors.



Figures 63 and 64: Arches and spatial borders in *M*



Figures 65 and 66: Arches as spatial borders in *Der müde Tod*



Figures 67 and 68: Spatial borders and the stalking of the vampire in *Nosferatu*

In *Nosferatu*, for instance, we can find bridges (Figure 69), arches (Figure 70), stairs, the hold of a boat (Figure 71), the river between the house of Hutter and the property of Count Orlok in Wisborg (Figure 72), and the grills of the window of the vampire (Figure 73), which serve as spatial borders between the fantastic or terrifying worlds of the vampire and the natural worlds in which Hutter and Ellen live. Moreover, in this film there is a deliberate interest in showing how the Uncanny takes over the space, hence the use of the negative film serves as visual resource to show that the space has been vampirized with the presence of the coachman (Figure 74), who, actually, is the vampire quickly bringing Hutter in his carriage to the castle.



Figures 69-74: Spatial frontiers and transformation of the space (Figure 74) in *Nosferatu*

In the castle, as occurs in other Expressionist films, space looks almost empty; there are only a few objects (a table, tall-backed chairs and a clock with the figure of a skull) whose size is too small or too big in relation to the size of the characters. Also, the interior arches delimit the space corresponding to the vampire and the space of the room of Hutter, which will be invaded by the vampire during nights to suck his blood.

Likewise, lighting serves to give contrast to the space and objects. Thus, lighting takes part in the construction of the space (*raumgestaltender Faktor*: space-forming factor), as Kurtz points out in relation to the cinema of Lang and other German directors (2008: 93). We also consider that the space and the use of lighting resources in *M* and *Nosferatu* have a strong link with the presence and movement of the characters through the space, as well as with the way in which objects are associated with the construction of anti-heroic figures as the vampire—aspects that we will analyze in the next chapter.

## Chapter 3

### The Rise of the Vampire in the Mexican Fantastic and Horror Cinema

In a period of approximately fifty years Mexico underwent important changes characterized by social instability and, then, the achievement of a certain economic stability. At the end of the Second World War, political and economic factors caused a generalized crisis which was reflected in the cinema and the appearance of new genres and transgressive characters. Over decades, one of the most common images and stereotypes promoted by photography and cinema was the *charro*: a horseman with a hat who lives in the countryside, drinks tequila, sings, dances, fights and shoots. Although this description is not the only image about Mexico or Mexicans, it is effectively a dominant image in the collective imaginary. It is a constructed image which was repeated by etchings and photographs from the second half of the nineteenth century and, later, by the cinema of the first half of the twentieth century. However, the long period of the construction of the Mexican state and the emergence of an economic crisis and a social change which affected the film industry led to the slow and successful introduction and promotion of other images or stereotypes. This was the case for fantastic figures, such as the vampire or the mad scientist.

In this chapter we will explain how some historical factors contributed to the construction of a film industry with strong nationalistic roots and how its decline led to the emergence of the Mexican horror cinema. We will make a balance of the fantastic characters which appeared in Mexican cinema with special focus on vampire films and vampiric figures. Because of the lack of research on Mexican horror and fantastic cinema, we will dedicate some sections to describe the cultural influence, the economic and social reasons and the development of the main features and characters of the horror genre within Mexican cinema. The explanation of these aspects will be helpful to understand how the figure and the myth of the vampire appeared in Mexican cinema and to find aspects that could reveal the different literary and film influences involved in their construction.

Additionally, we will also see how the vampire—as other film figures: *charro* and mad scientist, for example—emerged as a stereotype as a result of the search for new cinematographic possibilities to confront economic and aesthetic problems.

In order to explain the process which led to the passing of *charros* to vampires—and other fantastic figures—we will briefly explain how cinema appeared in Mexico and how sound film and historical conditions made possible a productive and successful phase of the Mexican cinema. To do this, we will refer to the historian Emilio García Riera, among other scholars, whose work has extensively documented the Mexican cinema from its beginning. This will give us an overview not only of the Mexican cinema, but also of the emergence of the horror cinema and the important role of the first horror movies made by Fernando Méndez, as well as the contributions of cinema technicians. Finally, we will make a review of the most important vampire films to understand their importance within Mexican film industry and their influence in the construction and modification of the myth and the figure of the vampire.

### 3.1 The Construction of the Mexican Film Industry

The development of Mexican cinema is frequently associated with the rise and decline of a nationalistic film industry, but before this process we can identify two previous periods which were related to the introduction of the cinema (1896–1930) and, then, the appearance of the sound film (1931). Both periods of experimentation contributed to the construction of an important film industry which was known as the Golden Age.

The first period coincided with the Porfiriato (1876–1880 and 1884–1911), the regime of Porfirio Díaz, who had a strong interest in adopting aspects of French culture. On August 1896, such influences favored the reception of the cinematograph invented by the Lumière Brothers and the filming of views of some cities, as well as daily activities, as had been done in other foreign cities. One year before, the kinetoscope invented by Thomas Alva Edison also appeared. This device, which offered an individual observation of animated images, persisted in Mexico until the fifties in working neighborhoods. Initially, the cinematograph offered views and little documentaries, but it had a bigger impact when, on the one hand, it was used to film political acts and personalities, particularly the figure

of Porfirio Díaz and some revolutionary leaders and, on the other hand, it was used as a tool to document and spread news about traditions and local parties that existed throughout the national territory and, above all, to show battles and testimonies of the Mexican Revolution (García Riera 1998). Some of the most famous examples of this were *Barbarous Mexico* (1912) by H. Hood and *Revolución Orozquista* (1912) by the Alva Brothers.

Furthermore, it is worth mentioning the filmed material by Salvador Toscano, who recorded scenes from the government of Díaz and the Mexican Revolution. His material was edited and showed until 1950 by Carmen Toscano in *Memorias de un mexicano* (*Memories of a Mexican*). Besides these first documentary works, the cinematograph also contributed to the making of fictional cinema from its first years. Some of these first works were set-ups that were made to recreate daily scenes or battles, as was the case of a duel with guns filmed by two French employees of the Lumière brothers, Bernard and Veyre, in 1896.

In addition, there were attempts at filming theatrical representations, as Méliès had done. In 1899, Salvador Toscano filmed a version of *Don Juan Tenorio* by José Zorrilla. Other examples of short films were *Gavilanes aplastados por una aplanadora* (1904, *Hawks Crushed by a Steamroller*) by Toscano and *Time is money* (1903) by Carlos Mongrand. There were also recreations of historical episodes that acclaimed the figures of national heroes.

Later, the first fictional film appeared (García Riera 1998): *El grito de Dolores* or *La Independencia de México* (1907, *The Cry of Dolores* or *The Independence of Mexico*) by Felipe de Jesús Haro. Haro also made *Aventuras de Tip-Top en Chapultepec* (1907, *Adventures of Tip-Top in Chapultepec*), which started the comedy genre in the Mexican cinema. As a consequence, curiosity stimulated by cinema favored the establishment of movie theaters, tents or other places in the capital and provincial cities. Later, thanks to the emergence of film production companies, many films were acquired and produced. Although the Mexican Revolution began in 1910, movie theaters offered films as well as other spectacles. Cinema became popular and received the approval of the government, but confronted press censorship and some intellectuals depicted cinema as a weakening of moral and good habits (García Riera 1998: 28–29).

The beginning of the First World War and the decrease of European film production indirectly favored a continuous production of fictional films. In general, Mexican audiences preferred European or national film productions and rejected American films because they

used to show Mexican villains and a denigrating look of Mexican life in most Westerns (García Riera 1998). For this reason, national productions opted for presenting topics that were attractive or vindicating of the national image, so they scarcely addressed the Revolution or social problems. In comparison to American film production (800 fictional films by 1920), Mexican production was significantly lower, but it gained a remarkable continuity when the Constitutionalist government was established in 1917. Thus, between 1917 and 1920 cinema focused on showing an image of stability that, actually, was far from the truth.

During this time, most films were documentaries that were known on the north border of the Mexican Republic and the United States. Also, the negative image that American cinema promoted about Mexico caused the access of American filmmakers to Mexico being denied. The only exception was George D. Wright, whose works were dedicated to taking images of traditions, monuments and industrial advances, which was convenient for the nationalistic intentions of the government. Some serials of this time reinforced such an image, as for example *Venganza de Bestia* o *Xandaroff* (1928, *The Revenge of the Beast* or *Xandaroff*) by Carlos Martínez de Arredondo and historical dramas which were shot in different cities of the Mexican Republic and which became the first ambitious film projects. These kinds of films were a result of European influence, as for example the serial *Fantomas* (1913) by Louis Feuillade and *Il fuoco* (1915) by Giovanni Pastrone, a film that was later adapted to make *La luz* (1917, *The Light*, Manuel de la Bandera).

However, two of the most symbolic examples of the cinema of fiction were *Santa* (1918) by Luis G. Peredo and *El automóvil gris* (1919, *The Gray Car*) by Enrique Rosas. *Santa* was an adaptation of the eponymous novel by Federico Gamboa. The story was about a girl who was cheated and abandoned by a soldier, fell into prostitution and died young. Although there were moralist critics, the topic and the character of the prostitute became recurrent in cinema and this gave way to the making of subsequent remakes.

In turn, *El automóvil gris* was a police serial of 12 episodes (in 1933 it was converted into a long film with soundtrack and so has been preserved until today) full of action that had considerable success because of the genre and of the allusion to a real event with political connections. This serial narrated the story of a band of thieves of rich houses that fled in a gray auto (Figure 1). In reality, such a band had initiated a series of thefts,

kidnappings and murders from 1915 in Mexico City; the band was dressed with uniforms of the Constitutionalist army and also fled in a gray auto. It is said that this band had connections with the general Pablo González, who aspired to the presidency of the country and that he was the supposed leader of the band (García Riera 1998: 45). The story was carried to the cinema by other filmmakers, but in part this serial was the most famous because the character of the police inspector was played by the real inspector who took charge of the case, Juan Manuel Cabrera. Also, scenes of the execution of the captured criminals at the end of the serial were real shots made by the cameraman Enrique Rosas (Figure 2). Another relevant fact of the serial was that its production was made by Azteca Films, the film production company subsidized by the actress and pioneer of the cinema Mímí Derba, who as well was screenwriter and the probable director of one of the five films produced during a year by this company before its closure (Hershfield & Maciel 1999; Dávalos 1996).



Figure 1: Escape of the band of thieves in *El automóvil gris*



Figure 2: Shots of the execution of the real thieves in *El automóvil gris*

During the development of the Mexican silent cinema there were films that exploited images of cultural places and scenes of rural traditions. This began to prefigure the “ranchero” genre (a genre about rural people with music and comedy) that, later, with the arrival of sound, would reach its height with the inclusion of traditional songs and dances accompanied by musicians.

At the beginning of the twenties, the silent cinema confronted financial problems and competition with Hollywood cinema, so that film production was drastically reduced (García Riera 1998: 52). Despite this, the information, critiques and outlines concerning films of this time reveal a kind of cinema that, in general, tried to offer a modern and civilized look of Mexico and its population. This sought to hide the revolutionary and rural reality as well as the financial and culturally backward image that still existed in most of the country. As a consequence, Mexican cinema adapted stories of European cinema and topics and genres of American cinema, in particular romantic drama, comedy, and adventure. In some cases, filmmakers addressed topics concerning alcoholism or drugs to fight against such problems that existed among the population (García Riera 1998: 65).

A remarkable aspect of the films of this first period was how towns and cities became protagonists of fictional and documentary short and long films. But the appearance of the sound film became a crucial element for the development of the Mexican film industry at the beginning of the thirties and the establishment of the first features of the horror and fantastic genres, as we will describe in the next section.

### **3.2 Filmic Experimentation: The Birth of a Nationalistic Cinema and the First Fantastic Films**

Mexican nationalism was based on the exaltation of the pre-Columbian past and on the idea that the mestizos or creoles were heirs to native traditions and Spanish culture. This construction depended, on the one hand, on the capture of numerous images that photographers and filmmakers made of the warlike events or traditions and daily activities and, on the other hand, on the elaboration of an official discourse about the meaning of the revolutionary struggle and the realization and use of images relating to the armed movement and social reconstruction. In this regard, the Mexican Revolution, considered as a whole, contributed to building, consciously or unconsciously, Mexican nationalism. One of the most important expressions of revolutionary nationalism combined with pre-Columbian past was the Mexican muralism whose pictorial works—such as Diego Rivera’s and José Clemente Orozco’s works, for example—decorated many private and public buildings in Mexico as in the United States (Aguilar & Meyer 1989). Besides photography and painting, cinema served as a new means to construct and to promote nationalism.

From 1929 some sound films were made, but they did not obtain support for their promotion and acceptance. The beginning of the thirties coincided with the beginning of the sound cinema in Mexico and the establishment of the elements that made possible the development of a national film industry. In 1931, Antonio Moreno filmed the sound version of *Santa*, a film that stayed in cinema theaters for three weeks and was promoted as the first Mexican sound film. The inclusion of the actress Lupita Tovar—who also appeared in the Spanish version of *Dracula*—as the protagonist of the film and the Hollywood celebrity of Moreno were two aspects that helped the promotion and success of *Santa*. Many of the technicians and actors of this film had initiated or continued their cinematographic career in the United States before they joined the Mexican cinema.

A condition that indirectly helped *Santa* and the development of the Mexican sound cinema was the lack of success of American films that were dubbed into Spanish, German, French, and other languages, addressed to a non-English speaking audience that was not in the habit of reading subtitles. Dubbing was a newly emerging technique, so that there were many films that were also filmed in other languages with foreign actors, but their regional accents made the quick acceptance of such films difficult. In turn, *Santa* (Figures 3 and 4) offered a look of Mexican idiosyncrasy and images of rural and urban life, which contributed to its success in Mexico—transforming the film into a source of national pride—and in Los Angeles, particularly among the Mexican community (10% of the population of this city was Mexican at that time) (Castro & Mckee 2011).



Figures 3 and 4: The prototype of the abandoned woman who is transformed into a prostitute in *Santa*

In the thirties, political factors contributed to the arriving of foreign artists and technicians who participated actively in the modernization of Mexico and were an important cultural influence, particularly in painting and cinema. The Cardenist Government agreed with the United States a policy of “Good Neighbor”, which was

established with European and Latin-American governments too. During Cardenism the relationship with Italy was cancelled because of the Italian invasion of Ethiopia; the Franquist government was not recognized; many Spanish fugitives were helped (Ojeda 2012: 114, 123) and a manifestly Anti-Fascist policy was assumed. Because of these transformations many European fugitives arrived in Mexico. Hence, Mexico maintained an asylum policy that attracted also Cubans, Chileans and Argentineans among other Latin-Americans whose countries were involved in political conflicts.

In addition to the policy of help to refugees, economic growth, political stability and the construction of social infrastructure were also factors which probably made Mexico an attractive destiny for many immigrants (Aguilar & Meyer 1989: 192–193; Hernández 2012: 14). In addition, at the end of the Second World War the United States and Europe were capable to provide Mexico with the infrastructure necessary for its economic and industrial development (Aguilar & Meyer 1989: 198). As a result, this economic cooperation favored a strong cultural influence of the United States in Mexico (Knight 2003: 306). Little by little, immigrants and exiles of different countries were integrated into cultural and educative life, which favored the artistic, educative and technical development of the country.

In many cases, Hollywood was the place in which many writers, cinematographers, directors, editors, actors and technicians of diverse nationalities were formed. When the economic crisis of 1929 expelled many foreigners from the United States, cinema workers returned to their own countries or traveled to others and contributed to creating the film industries of Latin America (Castro & Mckee 2011; Miquel 2005; Agustín 2013). Regarding cinema, foreign influence was decisive in the establishment and the strengthening of the Mexican cinematographic industry and, above all, in the construction of Mexican identity, space and culture. Also, the collaboration among foreign and Mexican cinematographers served to construct diverse aesthetical proposals within Mexican cinema. Table 1 shows the influences of European and American cinematographers in Mexican cinematographers.

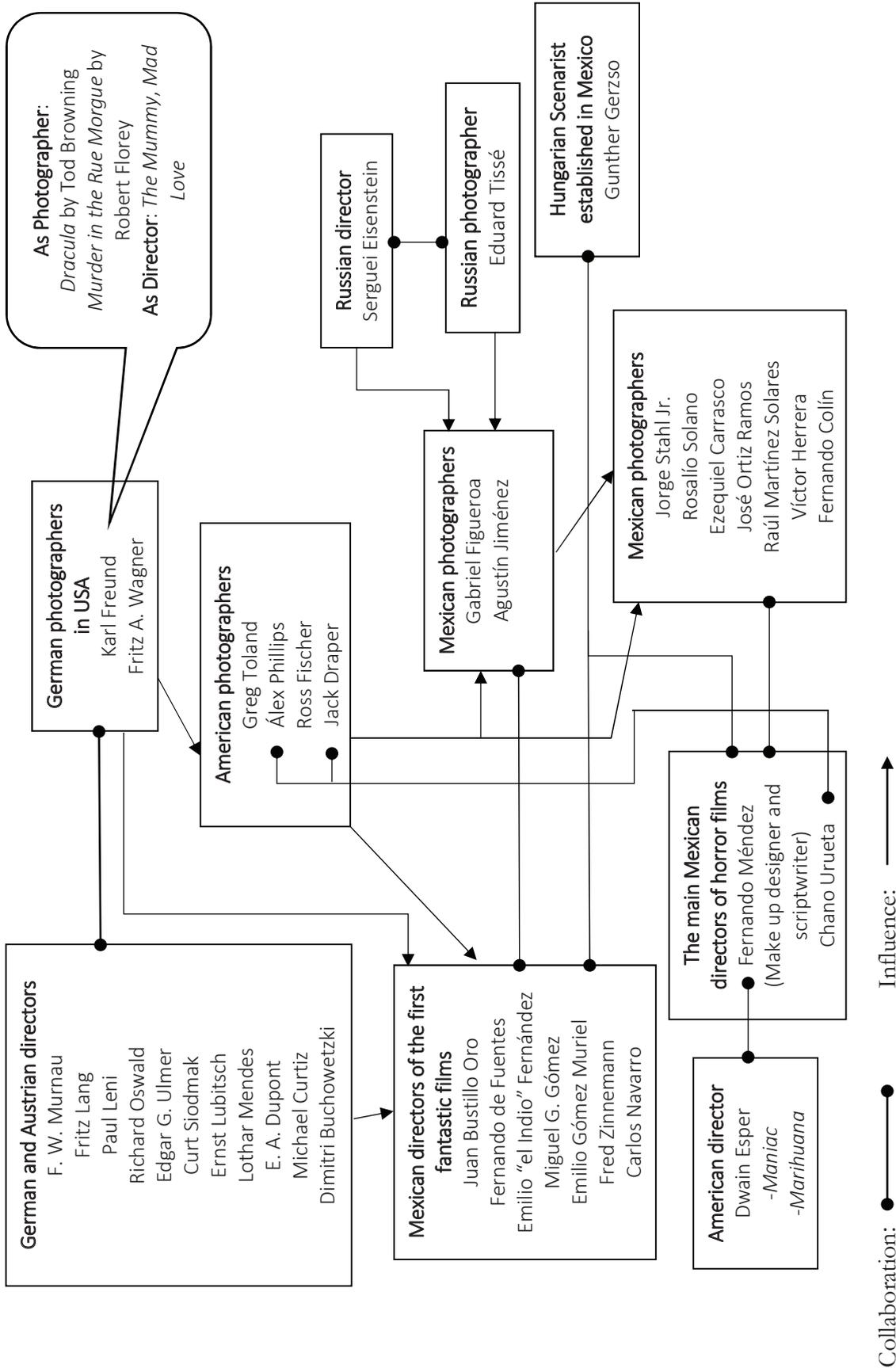


Table 1: Relation of influences among filmmakers and film technicians from Germany, the United States and Mexico

Likewise, the work of Mexican and foreign photographers, photojournalists and cinema photographers was essential for the construction of representative images of “lo mexicano” at the beginning of the twentieth century and the period of the legitimation of the Revolutionary state.

In relation to this, the influence of the photographers Álex Phillips and Eduard Tissé was very important. Phillips worked as a photographer in Hollywood, and then came to Mexico. Tissé was the photographer of Sergei Eisenstein during the making of *¡Que viva México!* (1933), one of his unfinished films (García 2011). The arrival of Eisenstein in Mexico was related to an attraction for the country as a result of his contact with the painters Diego Rivera and José Guadalupe Posadas, as well as Mexican intellectuals, such as Anita Brenner, whose book *Ídolos tras los altares* (1929, *Idols Behind Altars*) had photos of Mexico by the American photographers Tina Modotti and Edward Weston. These influences and the Mexican muralism led Eisenstein to make what he considered a “cinematographic mural” (García 2011: 207). His intention was to film a historical tour of the indigenous and colonial past of Mexico up until the revolutionary present.

The material filmed by Eisenstein was characterized by a plastic style (García Riera 1998: 92) to capture and recover landscapes and to generate contrasting effects among those sceneries and the image of the indigenous population (Figures 5–8). Finally, the project remained uncompleted, because the writer Upton Sinclair, who financed the film, withdrew from the project and Eisenstein was expelled from Mexico. However, the influence of his cinematographic work—whose material was recovered years later—as well as the work by Tissé contributed indirectly to the construction of an image of the mestizo and indigenous Mexico (Figures 9 and 10) which, later, was used by the State to show a modern country proud of its roots.

The filming of such material influenced Emilio “El Indio” Fernández and Gabriel Figueroa, who worked together for many years and integrated a team with the film editor Gloria Schoemann. Subsequently, some elements of Hollywood style were assimilated by Mexican cinema, in particular the lighting and the adoption of Naturalism and Pictorialism on film (Lara & Lozano 2011: 22).



Figures 5–8: Plasticity and contrasting effects in *¡Que viva México!*



Figures 9–10: Dramatism through religious images as a representation of the melting pot and the martyrdom of an Indian partially buried in the ground and murdered by the passing of cowboys with horses over him in *¡Que viva México!*

As assistant of Álex Phillips, Figueroa could learn in Hollywood and had contact with Gregg Toland, who was the photographer of Orson Welles' *Citizen Kane*. Figueroa used filters “to counteract the effect of the atmosphere” and create images (Lara & Lozano 2011: 28) which emphasized the objects and space on screen obtaining a geometrical effect (Figure 11). Usually, his photography was characterized by chiaroscuros and depth of field to capture natural or urban landscapes as a projection of “lo mexicano” (Figure 12)—aspects that also influenced other cameramen.



Figures 11 and 12: Use of filters to create chiaroscuros in *Allá en el Rancho Grande* (1936) by Fernando de Fuentes

The aesthetic adopted by Figueroa and the participation of various filmmakers and photographers in the construction, consciously or not, of contrasting and mythologizing images are evidence of the important influence of Sergei Eisenstein in Mexico. Some of the films that also reflected such influence were *El tigre de Yautepec* (1933, *The Tiger of Yautepec*, Fernando de Fuentes), *Enemigos* (1934, *Enemies*, Chano Urueta), *Rebelión* (1934, *Rebellion*, Miguel G. Gómez), *Redes* (1934, (Fishing) *Nets*, Emilio Gómez Muriel and Fred Zinnemann) and *Janitzio* (1935, Carlos Navarro).

However, in 1936 Fernando de Fuentes made the film that gave prestige to Mexican cinema on the international scene and contributed strongly to the construction of the Mexican identity: *Allá en el Rancho Grande* (Figures 13 and 14). This movie was exhibited for all audiences of the United States with English subtitles and it gained a prize for best photography (Gabriel Figueroa) in the Venice film festival in 1938. Subsequently, with *Allá en el Rancho Grande* began a long film production of the rancho genre which emphasized nationalistic aspects that the Cardenist and following governments encouraged.

Thus, conversely to the limitations of the silent cinema of the previous decades, the arrival of sound cinema favored the exploitation of traditional features of Mexican folklore such as dances, music, people, festivities, and clothes. The filming of these elements and the exposition of situations and social roles (religious—in particular Catholic—, selfless and virtuous women until marriage (Figure 15), gallantry with serenades and mariachi, cockfights, parties for workers of the haciendas, and so on) not only were assumed as characteristics of “lo mexicano”, but also as a part of a phenomenon of cultural identification among the Latin-American audience. This imaginary identification was the reason for the success of *Allá en el Rancho Grande* and the access of the Mexican cinema to the Spanish and Latin-American market (Castro & Mckee 2011: 30–37).



Figures 13 and 14: Mexican landscape and rural inhabitants photographed by Manuel Figueroa in *Allá en el Rancho Grande*



Figure 15: Esther Fernández playing the role of a pure woman praying to Virgin of Guadalupe in *Allá en el Rancho Grande*

Although many films sought to show a picturesque image and to elevate the cultural and historical past of Mexico, other films projected, either for or against, the nostalgia for the Porfirian past of the conservative class (*En tiempos de Don Porfirio* (*In Times of Don Porfirio*), 1939, Juan Bustillo Oro). Subsequently, the films by Bustillo Oro would become the films with the most commercial success and this would contribute to creating the first famous film stars of Mexican cinema.

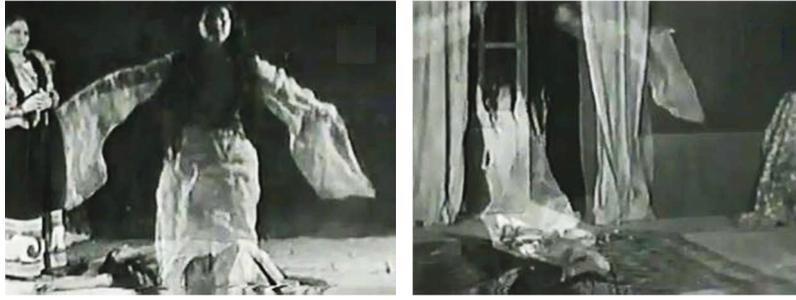
Other filmmakers of the thirties were Roberto and Joselito Rodríguez, who invented a lightweight sound device in Hollywood to make films with direct sound, and Fernando de Fuentes, who became the pioneer of subtitles for foreign sound films in Mexico (García Riera 1998: 76, 81). The work by Fernando de Fuentes covered a variety of film genres, which was a result of foreign influence as well as of a certain freedom to experiment. De Fuentes and other directors<sup>1</sup>, cinematographers and gaffers integrated a series of techniques

<sup>1</sup> The influence of various foreign directors on Mexican filmmakers after the Second World War was evident in the Mexican adaptations of Hollywood movies that were often made. For example, Chano Urueta was inspired by the film *Des Satanas nackte Sklavin* (1959, commercial title in English: *The Head*) by the Russian director emigrated to Germany, Victor Trivas, to make *Blue Demon contra los Cerebros Infernales* (1966, *Blue Demon Against the Infernal Brains*). As well, he was influenced by some elements of other B-movies, such as *Donovan's Brain* (1953) by Felix E. Feist and *The Brain that Wouldn't Die* (1963) by Joseph Green (Schmelz 2006: 110).

into Mexican cinema which contributed to the construction of images and photographic styles in different films. A part of these influences came from the German cinema of the first two decades of the twentieth century, particularly of Expressionism and directors such as Murnau, Mayer, Lang, Leni, Pabst and Wiene. For instance, in 1936, De Fuentes made *Las mujeres mandan* (*The Women Command*), whose plot was about a bank employee who fell in love with an actress and experienced similar situations to those of *Der blaue Engel* (*The Blue Angel*) by Josef von Sternberg.

In relation to filmic experimentation, Hugo Lara and Elisa Lozano (2011) indicate that the main reason for the tendency for artificial over illumination during the first decade of the twentieth century was the low sensitivity of the orthochromatic celluloid, which favored the concentration and flood of light. This allowed creating shadows of the characters and objects emphasizing or distorting facial features and producing lights coming from out of field or addressing it. These techniques were present in different Mexican films of the thirties, especially in fantastic movies. Indeed, horror and mystery were the genres most influenced by Expressionism and German cinema, which offered the possibility to create a variety of characters and topics combined with aspects of Mexican culture.

The first example of such combinations was *La Llorona* (1933, *The Weeping Woman*) by the Cuban filmmaker Ramón Peón, who developed his career in Mexico. After the economic crisis of the United States was overcome, this film became very attractive for the Hispanic audience of this country when the migration of Mexican agricultural workers increased and entertainment material was demanded for them. This caused the circulation of pirate copies of films, such as *La Llorona*, *La Zandunga* (1937, Fernando de Fuentes,) and *La Virgen Morena* (1942, *The Brown Virgin*, Gabriel Soria) on the black market (Castro & Mckee 2011: 267). Likewise, *La Llorona* was screened with considerable success in Cuba, and later in Spain, Peru and Argentina thanks to the management of its director Ramón Peón (Castro & Mckee 2011). Various scenes of *La Llorona* show the influence of American and European cinema to create a fantastic atmosphere, as for example the use of double exposure (Figures 16 and 17), chiaroscuros, shadows and macabre hands (Figures 18–20)—Expressionist features that were used in German films, as we have seen in the previous chapter.



Figures 16 and 17: Double exposure to create the image of a phantom in *La Llorona*



Figures 18–20: Chiaroscuro, shadow and macabre hand in *La Llorona*

The influence of German Expressionism was more evident in other horror movies, as for example *El fantasma del convento* (1934, *The Phantom of the Monastery*) by Fernando de Fuentes. Ross Fisher, one of the main cinema photographers that trained most of the Mexican cameramen from the thirties, worked on this film. He, Jack Draper, Álex Phillips and Agustín Jiménez were responsible for the photography of the first Mexican horror films.

*El fantasma del convento* was about two men who compete for a woman, the girlfriend of one of them, and confront supernatural forces which prevent the potential adultery. The characters stay for a night in a monastery inhabited by phantom monks whose supernatural appearance is emphasized by shadows of macabre elements (Figures 21–24), chiaroscuros (Figure 25) and dramatic gestures (Figure 26). In turn, Álex Phillips also used some Expressionist features for the making of *El baúl macabro* (1936, *The Macabre Trunk*, Miguel Zacarías), another little-known film that combines the character of a doctor who wishes to revive his wife with features of the classical Doctor Frankenstein. In comparison to the Mexican horror cinema that very soon would be based on figures of European gothic literature, these first films went back to legends of supernatural terror with the inclusion of a phantom or an apparition.



Figures 21–24: Shadows of the devil and a bat (21 and 22) and macabre hands of the mummy of a monk (23) and a phantom monk (24) in *El fantasma del convento*



Figures 25 and 26: Chiaroscuro and contrasting lighting to create dramatic gestures in *El fantasma del convento*

Likewise, Juan Bustillo Oro used techniques from German cinema to create Expressionist atmospheres through lighting and shooting (Figures 27 and 28) as well as set design (Figure 29) in *Dos monjes* (1934) with the help of the photographer Agustín Jiménez, who also had also worked three months with Eisenstein for the shooting of the chapter “Maguey” of *¡Que viva México!*, in order to register its making. Conversely to other filmmakers, Bustillo Oro made explicit the influence of German Expressionism when he made reference to the movie *Das Kabinett des Dr. Caligari* (1920, Robert Wiene) in a story by him entitled “La Broma de Los Relojes”, in which the main character has a date with a foreign woman who was to go back to her country, but he forgets the date because he remains absorbed watching *Das Kabinett* (Miquel 2005: 87–88). Bustillo Oro was actually surprised when André Breton and other French intellectuals and artists considered his film as a surrealist work (Bustillo Oro 2012: 45).



Figures 27 and 28: Expressionist features through chiaroscuros, dramatic gestures of masks and oblique camera angles in *Dos monjes*



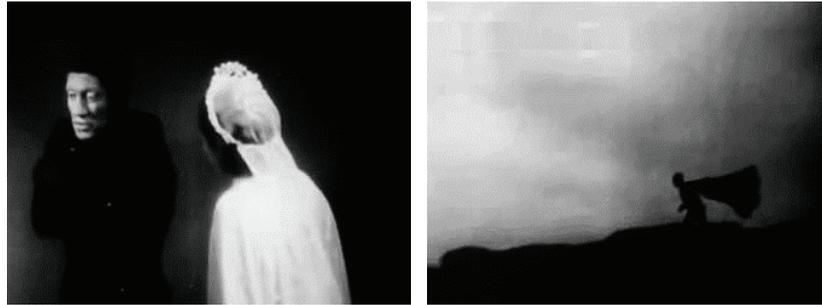
Figure 29: Isolated space and geometrism in the set design of *Dos monjes*

The deliberate search for Expressionist effects by Bustillo Oro continued with *El Misterio del rostro pálido* (1935, *The Mystery of the Pale Face*), a film that emphasizes the use of “an expressive lighting of blazing accents and the use of lens to deform the image” (Lara & Lozano 2011: 31). This movie was about a mad doctor who searched for the cure for a disease, experimenting with people until one day he turns a man into a living dead. For example, in *El misterio del rostro pálido* “the luminous and white aspects of the Art Deco sets and costumes” are emphasized (Figure 30) as well as contrasting lighting to indicate the dark or mysterious nature of some characters (Figures 31–32) and to point out macabre elements (Figure 33). For instance, the emphasis on skulls as macabre elements was a frequent feature of Mexican horror films (Dávalos 1999: 27).

All these characteristics contributed to construct a terror atmosphere with a strong Expressionist influence (Figures 34 and 35). Within Mexican cinema Expressionism would also influence drama, as was the case with *La mujer del puerto* (1933, *The Woman of the Port*) by the Russian filmmaker Arcady Boytler, who knew Eisenstein in Mexico and had before participated in some short films from Berlin and in Hollywood films.



Figure 30: Art Deco design of the house of the mad scientist in *El misterio del rostro pálido*



Figures 31 and 32: Contrasting lighting and dark clothes to indicate the strange nature of the man who returned from a mysterious island inhabited by lepers in *El misterio del rostro pálido*



Figure 33: Macabre element in *El misterio del rostro pálido*



Figures 34 and 35: Expressionist draft (left) and sloping shadow of the resurrected leper playing a violin (right) in *El misterio del rostro pálido*

In addition to *El misterio del rostro pálido*, *El baúl macabro* is remarkable as one of the first films that combines terror and science fiction as was done by some literary works such as *Frankenstein* (Mary Shelley, 1818) or *The Strange Case of Dr. Jekyll and Mr. Hyde* (Robert L. Stevenson, 1886) which were both based on the idea of crossing ethical boundaries that

separate life from death through scientific experiments. In the composition, both films construct a similar aesthetic through the use of chiaroscuros, close-ups, large spaces that in spite of being inhabited, look abandoned and semi-empty. Also, Alejandro Galindo—who, later, became a film director and made some crime and horror films—participated in the storyline and adaptation of *El baúl macabro* which came from news about an incident entitled “El crimen del baúl” (The crime of the trunk) which appeared in the journal *Jueves de Excelsior* on 26<sup>th</sup> July 1934. The news reported the existence in London of a mysterious murderer who carved up his victims and then packaged them in bags that, later, he sent to different points of the city. As of this crime, *El baúl macabro* (a title that, more than the film, made reference to the news which had deeply affected the readers) (Agrasánchez 2000: 39–41) narrated the story of a doctor who kidnaped women from a hospital to perform experiments in his laboratory in order to save his wife from a terminal disease. The continual mistakes in his experiments and the discovery of the quartered corpses alert the police and the film was then a mixture of terror and a police chase.

In 1935, Gabriel Soria made *Los muertos hablan* (*The Dead Speak*), a film about a scientist who affirmed that the corpses saved in their retina the last images that they had seen before they die. Later, Galindo initiated the making of films of various genres, but in most of them suspense and crime dominated, as in *El muerto murió* (1937, *The Dead Died*) and *El monje loco* (1940, *The Crazy Monk*). In *El monje loco*, Galindo combined again crime with horror introducing the eponymous character of a radiocast: a monk who narrated crimes and macabre events. This character inspired not only this film, but also a comic in the sixties—the period of the horror and the wrestling boom—and a telecast in the nineties. The character of the monk in the radio cast, as well as in the film, was played by Salvador Carrasco, and the film storyline was written by the radio scriptwriter Carlos Riveroll del Prado. No copy of the film was preserved, but the information of the archives reveals that the film was composed of six stories: “La herencia negra” (The Dark Inheritance), “El horrible caso de las manos cortadas” (The Horrifying Case of the Cut Hands), “La gárgola humana” (The Human Gargoyle), “El cristo justiciero” (The Avenging Christ), “Un pacto con el demonio” (A Pact with the Demon) and “La reencarnación de Vilma Voldoni” (The Reincarnation of Vilma Voldoni). In both cases, radiocast and film, the monk causes the

death of a woman during the colonial period (1563) and for this reason he remains condemned to be a witness of sins and curses that later he has to narrate.

Other filmmakers that made their cinematographic career in the first period of the Mexican sound cinema and acquired experience in Hollywood were Raphael J. Sevilla, Miguel Zacarías and Chano Urueta. Urueta explored two genres in particular: *film noir* and horror. In 1939, he made *El signo de la muerte* (*The Sign of Death*), a film that combined mystery, crime and comedy with Aztec antiquity and the supernatural powers of the assistant of a mad scientist.

The mixture of genres, or rather the more or less continuous presence of comedy within the horror and mystery cinema, would become a remarkable feature of Mexican cinema. Subsequently, in the forties, as we will describe, other genres would be established and many films would be produced with American support and under advantageous conditions for the exhibition and export of Mexican movies.

In the following decades, the photographers of many horror films would be Ezequiel Carrasco, Rosalío Solano, José Ortiz Ramos, Agustín Jiménez, Víctor Herrera, Raúl Martínez Solares and Fernando Colín. Some of them as well as Draper, Jorge Stahl Jr., and Figueroa participated in comedy, drama and mystery movies with Expressionist, surrealist and fantastic elements. These same photographers were integrated into the American Society of Cinematographers in 1951, which shows their important position within the cinematographic industry.

In general, film productions of the thirties had a certain experimental liberty and, in some cases, they gained enough success because cinema was still perceived as a new and interesting entertainment means and it was the first time that films were made with Mexican actors and environments instead of in Hollywood. Such aspects favored, partially, the making of movies that exalted nationalistic features and promoted identity images. Indeed, this was the main feature of the most important and productive phase of the Mexican cinematography known as “The Golden Age”, as we will see in the next section.

### 3.3 Rise and Decline of the Mexican Cinema

The Second World War created certain conditions that benefited Mexican film production over the production of Argentina and Spain—countries with the largest Spanish-speaking film production—to such an extent that Mexican film production gained 80% of exhibition time on screen in most Hispanic countries (Peralta 2011: 38). On the one hand, cinematographic production decreased in Europe as well as in the United States when this country was also involved in the war and, on the other hand, the alliance of Mexico with the United States to participate in the war led the American government to authorize and give help to Mexican film production. This interest was associated with the intention of using cinema as a means of propaganda and mobilization among the Hispanic population. However, warlike propaganda films were not of much interest to the Latin-American audience and this benefited Mexican cinema.

Thus, producers received economic incentives and there were replacement parts for the cinema studios, provision of celluloid and technical advice from Hollywood personal for Mexican cinema workers (García Riera 1998: 120). Also, under the American politics for maintaining Mexican supports—a condition confirmed by the delivery of a squadron of Mexican air forces for the war—Hollywood made cartoons and films to promote delightful and festive images of Mexico and other Latin-American countries, which benefited the interest and acceptance of the international audience for their culture (Castro & Mckee 2011). As well, there were two important measures on the part of the Mexican government for supporting the film industry: the establishment of a law to exhibit Mexican films in all movie theaters of the Mexican Republic and the foundation of the Cinematographic Bank to finance films.

Different film companies were founded and film production explored diverse genres. During the forties, the most important film production companies were Filmex, Films Mundiales, POSA Films, Rodríguez Hermanos, CLASA (which was bankrupt in the thirties). Later, GROVAS and Estudios Churubusco—which became the most important studios on Latin-America—were founded. Other film production companies were merged and drama, comedy and ranchero became the most popular genres. In the face of the decline of European cinema, historical period films and adaptations of national and

international literary works were also produced. Likewise, various films mixed drama and comedy and were set around nightlife, cabarets and sexuality—a kind of cinema that would reach its height in the fifties. Films such as *Nosotros los pobres* (1947) and *Ustedes los ricos* (1948) by Ismael Rodríguez, *¡Esquina bajan!* (1948) and *Hay lugar para...dos* (1948) by Alejandro Galindo became a source of entertainment for the lower classes which felt reflected on screen. In this regard, at the end of the forties, the focus of the cinema was on the city and the problems of its urban population. Thus, while the best period of Mexican cinema, in commercial terms, had emphasized country life with its nineteenth century traditions, the need to maintain the film production brought filmmakers to propose new topics and aesthetics as *film noir* and Italian neorealism were exploited (De la Vega Alfaro 1999: 166).

One remarkable feature of the constant and increasingly successful film production of the forties was the formation of teams of directors, actors and technicians, as well as the development of particular cinematographic styles by the most prolific directors of this period, as for example Julio Bracho, Emilio “El Indio” Fernández and Roberto Gavaldón. As in other countries, the Mexican film industry began to create film stars, who gained considerable fame. Foreign actors and directors from Cuba, Argentina, Venezuela, the United States and Germany also made their debut in Mexican cinema. Some of these foreign filmmakers integrated techniques and styles that they had learnt with other directors and technicians. This was the case with Norman Foster, who directed a version of *Santa* in 1943, and had before been in contact with Orson Welles gaining experience in the use of wide angles and sequence shots. Another case was the German Alfredo B. Crevenna and the Spanish Miguel Morayta who made some fantastic, mystery and horror films.

However, the end of the Second World War and the gradual reactivation of the American and European film industries forced Mexican film studios to reduce the budget for film productions in order to maintain the industry. Economic problems, competition with the American film industry, change of government and the search for showing a modern Mexico and for giving new entertainment options would characterize the following decade of the Mexican cinema. In addition, after the end of the war American financial and technical support was withdrawn, which affected not only the growth of the Mexican film industry, but also its survival (Fein 1999). Thus, between 1945 and 1947, there was a

notorious decline in Mexican film production from 82 films in 1945 to 71 in 1946 and 57 in 1947 (De la Vega Alfaro 1999: 165). Due to this critical situation, producers were afraid to risk their capital to finance movies that could not perhaps compete with the success of American film. For this reason, they reduced the budget of each film and demanded speed (two or three weeks for filming). Likewise, the staff for each film was reduced—however another aspect related to the reduced staff was the film union because only their members could work and it was very difficult to join the union (García Estrada 2005). However, the making of low-budget movies caused a steady decrease in film production and, at the same time, modification of the topics and film aesthetic. As a consequence, this spending reduction, censorship and monopolization of the Cinematographic Banks resources by some producers contributed not only to the decline of film production, but also of its quality.

Thus, close to the fifties, the characteristic drama and adventure films of the thirties and forties were combined with comedy, science fiction, horror and *film noir*, among other genres to make them attractive to the audience. Most of these films included many realistic and anti-heroic characters such as the gangster, the cabaret dancer, the thief, as well as fantastic and terror characters who came from literature and European and American cinema, such as the vampire, the werewolf, the witch, the monster of Frankenstein, the zombie, the robot and the alien. Many times, the city became the setting for all of these characters. Little by little, the urban and cabaret dramas made possible the introduction of transgressive characters on film preparing the field for horror characters and movies.

However, these transgressive characters were not exactly proof of social liberation or a relaxation of moral standards, but rather a part of their reinforcement because these characters were usually punished or reformed through pardon, absolution and the adoption of codes of behavior which were socially accepted. Either to cause rejection and critique or moral and social consciousness, these characters prepared the way for fantastic characters such as the vampire which would inspire attraction and repulsion simultaneously.

Despite the financial crisis, a review of the Mexican cinematographic transition at the end of the forties reveals diverse aspects. First, in the face of the repetitive plots of *charros*, the marginal and fantastic characters that emerged gave a freshness to the cinema. Second, even if some stories and characters were imported from foreign cinema, Mexican

films were not just a copy of them, but adaptations to reality and Mexican settings with the use of few resources. This aspect, as in the case of the first films made in the world, contributed to the development of very creative film productions. Third, excepting some subsequent cases (at the end of the sixties), between the fifties and the sixties many films reveal the presence of different artistic influences such as Expressionism, Surrealism and the Avant-Garde, among others, as well as other artistic movements that emerged in Mexico after the Mexican Revolution. Also, these artistic movements influenced literature, music, philosophy and art in general. The discovery and diffusion of these artistic influences depended on the social spending of the State and the mass media such as press, radio, cinema and television, which appeared in Mexico at the beginning of the 1950s (Pérez Montfort 2012: 271–272).

The arrival of television in the fifties implied new competition for the cinema. For instance, television served, among other things, to make popular actors, dancers, singers and wrestlers, whose figures also appeared in cinema. Thus, the crisis of the cinema and social and cultural factors favored the appearance of a new genre which was quickly combined with drama and later with horror: the wrestling film. This genre sought to take advantage of the popular interest of the population in wrestling and boxing, which reached success through radio, television and fighting tours made throughout the Mexican Republic (De la Vega Alfaro 1999: 179). Most wrestling movies were dramas about the life of athletes and their rise to fame, as occurred in *La bestia magnífica* (1953, *The Magnificent Beast*) by Chano Urueta or *Huracán Ramírez* (1953) by Joselito Rodríguez. In other cases, the failure or the quick decline of the boxing or wrestling star was addressed, as in *Campeón sin corona* (1945, *Champion Without Crown*) by Alejandro Galindo.

Later, these movies were combined with the fantastic genre. The first example of this was *El luchador fenómeno* (1952, *The Phenomenal Wrestler*) by Fernando Cortés, a film in which the character of Amado, who was played by the comedian Adalberto Martínez “Resortes”, wants to be a footballer, but suddenly the spirit of a failed wrestler (named “dark devil”), who was turned into a devil and is captured in the Limbo-Olympus, appears. Dark devil escapes from limbo to turn Amado into a champion of wrestling and, through him, finally to achieve his own dream and recover his soul trapped in limbo. Later, in 1952 René Cardona made *El Enmascarado de Plata* (*The Silver-Masked Man*), a film which combined

science fiction with wrestling for the first time, and Chano Urueta filmed *El monstruo resucitado* (1953, *The Resurrected Monster*), a movie which combined *film noir*, horror and science fiction. But this kind of cinema would be successful at the end of the fifties when the first films of Fernando Méndez developed the horror cinema further.

During the fifties, cinema was renewed in different countries, but in Mexico the signs of a crisis of the film industry became increasingly evident: difficulty or rejection to integrate new directors, repetition of film outlines, lowering of quality of some film productions, devaluation which increased the cost of film production as well the closing of the Tepeyac, CLASA and Azteca studios at the end of this decade. Monopolization of the Mexican film industry deepened this crisis and when cinema was no longer profitable the film production conditions were undone and the state was placed in charge of cinema financing, distribution and exhibition (García Riera 1998).

As a consequence, the most produced genres were drama and comedy which also generated the most profitable films within the Latin-American market. In turn, the Western—a genre similar to the Mexican *ranchero* genre—became famous as an action film which attracted the Hispanic audience of the United States and offered a picturesque image of Mexico. Different filmmakers made Westerns, but Fernando Méndez became the main forefather and director of the “Chilli” or “Mexican Western”. In some cases, these genres became a tribute to the films and characters of Hollywood Westerns—something that would also happen with horror movies and characters.

In sum, the factors that contributed to constructing a successful film industry (foreign influence, war and economic and technical support) and the elements of the crisis of the cinema industry (economic and social problems, reactivation of the American and European film industry and introduction of new genres and characters) favored the emergence of the most important phase of the Mexican horror film, a topic that we now study in the next section.

### 3.4 The Boom of the Fantastic and Horror Cinema

A general review of the filmography listed by Emilio García Riera in *Historia documental del cine mexicano* (1969–1971, 1993) and by Perla Ciuk (2009), the registers of the ITESM

(Instituto Tecnológico y de Estudios Superiores de Monterrey) and diverse blogs dedicated to the Mexican cinema, as well as the films which are available in different formats in the Filmoteca of the UNAM, allow us to detect some constant features that define the Mexican horror cinema between 1933 and 1972.

At the end of the fifties and the beginning of the sixties the horror genre, which was only sporadically explored from 1933, came back and sometimes was combined with the Western and wrestling film. External factors made possible the return of the horror cinema and its development in Mexico. On the one hand, in the fifties American television began to broadcast the successful gothic horror films of the thirties produced by the Universal company such as *Dracula*, *Frankenstein* (1931, James Whale) and *The Mummy* (1932, Karl Freund) (Jancovich 1996: 268). Likewise, during the fifties, Roger Corman (*Not of this earth*, 1957, *Attack of the crab Monsters*, 1957) and the American International Pictures began to film horror and science fiction movies (*The Undead*, 1957, among others). On the other hand, in the middle of the fifties the British film company Hammer also began to produce horror films which had a lot of success in the United States as well as in other countries. This phase was initiated in 1955 with the success of the horror and science fiction film *The Quatermass Experiment* by Val Guest. Later, another two films appeared with a particular horror style in which the presence of blood prevailed: the sequel *Quatermass II* (1957, Val Guest) and *X – The Unknown* (1956, Leslie Norman). Subsequently, between 1957 and 1964 the productions of this company returned again to the figure of the monster of Frankenstein (*The Curse of Frankenstein*, 1957, Terence Fisher) and the vampire (*Dracula*, 1958, Terence Fisher), making three films for each character (Hutchings 1993: 57).

Many of the films that were produced in the United States and England were known in Mexico in several cinema theaters (Amador & Ayala 1980, 1982, 1985, 1986, 2009). The success of these films motivated Mexican directors and producers to make horror and science fiction films also. The main producer that was interested in the use of gothic terror was the actor Abel Salazar. He produced various horror films with Fernando Méndez and Chano Urueta. This kind of cinema was mainly exhibited in second class cinema theaters and its promotion depended on the making of posters by Mexican and foreign draftsmen. The production of numerous printed images and the dubbing of these films to English and other languages favored their wide circulation abroad (Agrasánchez 2006: 197).

A review of the history of the Mexican cinema and the topics, photography, sets and characters of the first horror films reveal the influence of Expressionism, the first German fantastic and horror films and the cinema composed of sequels produced by the Universal Company during the thirties. These first films, as well as American and English horror cinema of the fifties, established the basis of the Mexican horror cinema which was developed from the end of the fifties to the sixties. At this time, horror movies became a profitable market product, as was evident in the film productions of Hammer as well as of American International Pictures with the support of Roger Corman (Hutchings 1993: 20–21). Consequently, Mexican producers took advantage of the popularity of the horror genre, which was attractive for the worker audience, and made films that maintained the cinematographic industry.

Likewise, Hutchings (1993) indicates that this “horror boom” was not an isolated issue or only ascribable to the Hammer company. Whereas this film production company created a characteristic aesthetic that prevailed until the seventies, there were other aesthetics which were explored in different countries concerning the horror genre and where most of these films emerged as entertainment products. Some examples of these films were two Italian movies: *I vampiri* (1956, *The Vampires*, Riccardo Freda) and *La maschera del demonio* (1960, *Black Sunday* or *The Mask of Satan*, Mario Bava), the American movie *Psycho* (1960, Alfred Hitchcock) and the Spanish movie *Gritos en la noche* (1962, *The Awful Dr. Orloff* or *Cries in the Night*, Jesús Franco). Meanwhile, Mexican directors began to explore the horror genre including diverse aesthetics, topics and gothic characters. For example, black and white photography was maintained for the production of horror movies even though color film already existed in Mexico. All these aspects were signs of a preference for filming horror cinema with the style of German cinema as well as the style of the Universal Company. Particularly, the making of movies composed of sequels is evidence of the existence of a Hollywood influence. In Mexico, as well as in England, the four main characters of gothic terror which were exploited by Universal (the monster of Frankenstein, Dracula, the Werewolf and the Mummy) were used as a model or reference for Mexican film productions as well.

However, there were also internal factors that contributed to the making of horror and, then, science fiction movies. Comics and television were two important mass media

that promoted fantastic genres and characters which consequently cinema adapted. Some of the comics of horror were *Tradiciones y leyendas de la Colonia* (1963, *Traditions and Legends of the Colonial Period*) and *El monje loco* (1967) by Carlos Riveroll del Prado; some of the comics of science fiction were *Troka, el poderoso* (1932, *Troka, the powerful*), *Los supersabios* (1936, *The Superwises*) by Germán Butz, *Santo, El Enmascarado de Plata* (1968, *Saint, the Silver-Masked Man*) and *¡Una revista atómica!* (1952, *An Atomic Magazine*) by José G. Cruz.

*Troka* was created by Germán List Arzubide, a poet who founded the Stridentist movement. This character appeared in a radio broadcast aimed at children and promoted technical advances among the illiterate population (Solís 2013: 127–128). In 1939, the journal *El Nacional* published the “Troka’s adventures” in a book of stories for children with illustrations by Julio I. Prieto and Salvador Pruneda, who showed in his drawings the influence of two German films: *Der Golem* by Paul Wegener and Carl Boese and *Metropolis* by Fritz Lang. Troka was a robot with human figure which functioned as a metaphor of modernization and its effects (velocity, working masses and electrification) and above all of the triumph of the machine. Troka was “the spirit of an epoch” (Solís 2013: 130) which was represented by Stridentism and its promotion of a geometric aesthetic of the machine linked to progress and modernity. In turn, these concepts made allusion to the film *Metropolis*, but adapted to the Mexican context: cars, airplanes, trains, technological knowledge, industry and electricity. After *Troka*, other comics, such as *Misterio* (*Mystery*) and *Emoción* (*Emotion*) appeared. In these comics, for example, there were science fiction stories about robots and mad scientists—two characters that also appeared in diverse Mexican movies (Solís 2013: 130).

In turn, from 1951 television broadcasted a variety of programs which fomented the preference for wrestling, music, theater and cinema as well as for programs of mystery, crime and horror, such as “Luchas” (Wrestling), “Cortometrajes” (Short films), “Descubriendo el misterio” (Discovering the Mystery), “Teatro de la televisión” (Theater of the Television), “Mirando a las estrellas” (Looking Stars—of the music) and “Risas y canciones” (Laughters and songs) (Castillot de Ballin 1993: 41), among others. Another program about suspense was “Estudio K” (1951, K Studio). This program was a soap opera in which the character of Dracula, among other fantastic characters, appeared (Castillot de Ballin 1993: 157). Thanks to television, the fascination for wrestlers, singers and fantastic

characters as well as for foreign programs, such as *The Addams Family* or *The Time Tunnel* increased among the audience. Consequently, horror films which included those wrestlers and singers and addressed comedy and science fiction became successful (González de Bustamante 2012: 181). For this reason, Mexican producers detected in these programs topics and figures that were a very profitable product which could be adapted to cinema investing a low budget and taking a low risk (Schmelz 2006: 16).

In general, the boundary between horror and science fiction cinema was not clearly demarcated, rather there was a mixture of these genres which served to attract a larger audience. Itala Schmelz (2006) explains in *El futuro más acá* that in spite of producers committed for a cinema in the conditions exposed above, paradoxically science fiction cinema—as the horror cinema which was produced in the same conditions—became an involuntary parody of the Uncanny which was represented in monsters and alien invaders. This parody was a result of the recontextualization of the foreign science fiction and horror cinema, especially from Hollywood, and of the fantastic figures which were adapted from literature and foreign films to Mexican cinema. The parodic effect increased with the use of settings of carton or adapted to the rural or urban Mexico and props and costumes of cheap and simple materials. Likewise, sometimes the parodic element was represented by wrestlers, pretty actresses and comedians that casually or intentionally destroyed evil.

However, it is possible to appreciate that Mexican horror films had better storylines and featuring conditions than the science fiction movies. In relation to this, the actor Abel Salazar founded a film production company (ABSA) that, as other Mexican companies, adapted the most famous monsters of cinema and retrieved some aspects of the aesthetic, atmosphere, narrative structure and iconography of the productions made by Universal, UFA and other film companies thanks to the formation of teams of directors, set designers and photographers. They included and created new filmic elements and produced interesting adaptations to the Mexican reality. Among horror movies, vampire films became the most remarkable example of such adaptation. Indeed, the exploration of the myth and the figure of the vampire not only occurred in Mexico, but also in countries such as England, the United States, Italy, Spain, France, Belgium, Germany, Japan and the Philippines.

Thus, the influence of foreign productions during the first half of the twentieth century, a kind of terror explored in the cinema during the thirties in Mexico and the influence of television, radio and comic gave way to a particular phase of horror cinema. The three first horror films, *La Llorona*, *Profanación* (1933, *Desecration*, Chano Urueta) and *El fantasma del convento*, addressed a sort of supernatural terror and two of them, the first and the third film, were combined with romantic drama. Later, Juan Bustillo Oro filmed *El misterio del rostro pálido* combining terror, mystery and science fiction and including, for the first time, the character of the mad scientist related to fantastic figures, as the apparently resurrected corpse with a monstrous nature.

Subsequently, between 1941 and 1945, there were stories about ghosts and representations of Death which combined mystery, drama and comedy, such as *El abijado de la muerte* (1946, *Death's Godson*, Norman Foster), *La herencia de la Llorona* (1947, *The Crying Woman's Inheritance*, Mauricio Magdaleno), *Una aventura en la noche* (1948, *Adventure in the Night*, Rolando Aguilar) and *La dama del alba* (1949, *Lady of the Dawn*, Emilio Gómez Muriel). However, the film production was very limited: one film per year.

In the fifties, Chano Urueta filmed *El monstruo resucitado* (1953) and *La bruja* (1954, *The Witch*), Juan Bustillo Oro made *Retorno a la juventud* (1954, *Return to Youth*) and Fernando Méndez filmed *Ladrón de cadáveres* (1956, *The Body Snatcher*), a film which included wrestling and gained a lot of success. Likewise, besides Chano Urueta, Fernando Méndez was one of the precursors of the horror genre combined not only with wrestling, but also with the Western. In addition, Méndez was the pioneer of the Mexican vampire films with the making of *El vampiro* (*The Vampire*) in 1957, which promoted the making of a series of vampire movies that were filmed during the sixties and part of the seventies. In sum, the first two horror films by Méndez stimulated a continuous production of horror movies, as we can see in the graph in Table 2.

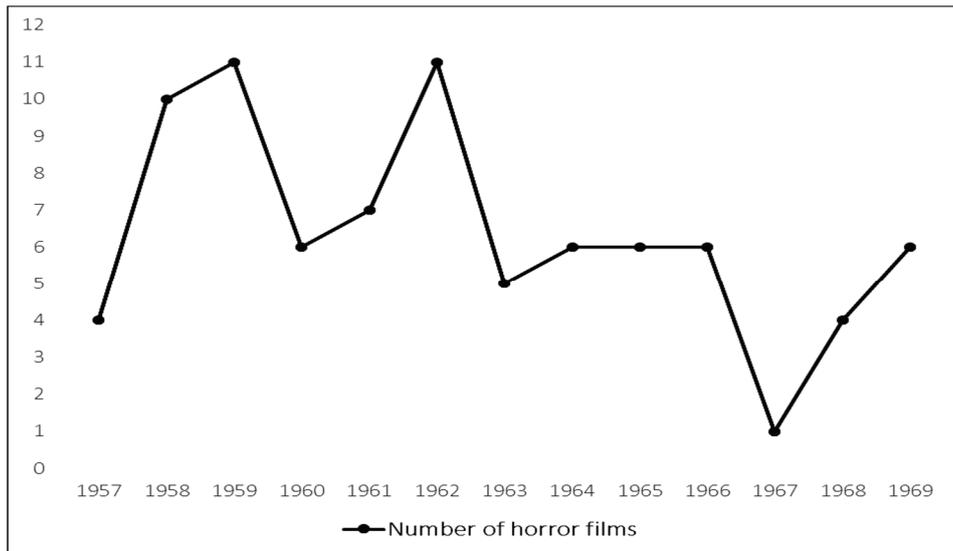


Table 2: Production of horror films from 1957

Furthermore, between 1956 and 1960 fifteen horror films were remakes of other movies (García Riera 1998: 216), some others were variations or combinations of fantastic characters from literature and film, and some other movies were adaptations of Mexican legends and stories. The sets of many of these horror films were designed by Gunther Gerzso, who besides the photographer Víctor Herrera created sceneries and atmospheres strongly influenced by Expressionism, among other artistic influences.

The formation of film teams which constantly worked together in the making of some films and genres, such as ranchero and horror, gave the opportunity to develop a certain style which finally was strongly related to other movies or filmmakers. This was the case of Gunther Gerzso, a set designer of diverse horror films and, above all, of movies by Fernando Méndez. Some of the fantastic and horror films designed by Gerzso appear in the following list (Table 3):

Year	Title	Director
1946	<i>El ahijado de la muerte</i>	Norman Foster
1953	<i>El monstruo resucitado</i>	Chano Urueta
1954	<i>La bruja</i>	Chano Urueta
1956	<i>Ladrón de cadáveres</i>	Fernando Méndez
1957	<i>El vampiro</i>	Fernando Méndez
1957	<i>El ataúd del vampiro</i>	Fernando Méndez
1958	<i>Misterios de ultratumba</i>	Fernando Méndez
1958	<i>El grito de la muerte</i>	Fernando Méndez
1958	<i>Misterios de la magia negra</i>	Miguel M. Delgado
1958	<i>El castillo de los monstruos</i>	Julián Soler

Table 3: Horror films designed by Gunther Gerzso

Gerzso was born in Mexico, but his Hungarian-German roots allowed him to live for a while in Switzerland and to know the avant-garde movements and some of their representatives. He had the opportunity to design stages for theater thanks to the support of Fernando Wagner in Mexico, and then studied and made stages for the Cleveland Playhouse in Ohio, USA. When he returned to Mexico, he was asked to design the set of the third version of *Santa*, which would be directed by Norman Foster. In spite of the objective of Gerzso of being a painter, he worked as set designer for the Mexican cinema between 1941 and 1963 (García Estrada 2005) and dedicated Sundays to his painting, which was characterized by a mixture of Surrealism, Expressionism and Abstractionism with influences from Avant-Garde and Pre-Columbian art.

The most outstanding works by Gerzso—and for which he felt the strongest predilection—were horror films and those movies which included sets of cabarets and poor urban housings. In comparison to Hollywood cinema, which had many workers for each department of film production, in Mexico there were just some workers for each department. In turn, Gerzso worked alone with an assistant and a draftsman. This shows that set design actually depended on the set designer and the director.

The sets by Gerzso reveal a strong architectural influence and the construction of geometrical spaces which make reference to Cubism (Monsiváis 2000: 83) and Expressionism. Such details would be more obvious in his painting—because of the individual freedom—made from the second half of the forties. In comparison to other set designers, Gerzso was closely involved with a group of European artists and intellectuals who went into exile in Mexico. Artists such as Leonora Carrington, Remedios Varo and Wolfgang Paalen, who were strongly influenced by Surrealism and the Metaphysical painting of Giorgio de Chirico, were some of these exiles.

Gerzso sought to capture emotions in his work (García Estrada 2005) and said that cinema was only a job which allowed him to paint, but in which it could be possible to envisage chiaroscuros, geometrisms and to search for a psychological realism, as well as images which could reflect moods. This design dominates mainly in the cabaret sets of diverse Mexican *films noir*, such as *Cuatro contra el mundo* (1950, *Four Against the World*, Alejandro Galindo) and *El bruto* (1952, *The Brute*, Luis Buñuel), and of horror films directed by Méndez, such as *El vampiro* and *El ataúd del vampiro* (1957, *The Coffin of the Vampire*), which

combined the rural and indigenous stage with chiaroscuro and labyrinthine spaces in the interior of a Mexican hacienda or the streets of Mexico city to create what Monsiváis (2000) calls the Mexican Gothic (Figures 36 and 37). This feature is evident in the exposition of abandoned landscapes and almost empty interior places which are dominated by the presence of characters and some objects (Figures 38 and 39).



Figures 36 and 37: Geometrism and isolated space in *El vampiro*



Figures 38–39: Geometrism and construction of an abandoned space in *El ataúd del vampiro*

In this regard, the sets designed by Gerzso are similar to the sets of *Orlacs Hände*, *Der Golem* and *Nosferatu: eine Symphonie des Graues* in terms of the prevalence of tight, enclosed and obscure rooms which have few objects and only some items of furniture. This resource serves to focus on the presence of the characters, as occurs with Count Orlok in *Nosferatu*, who fills the complete ogive arch of the door of the room in which his guest sleeps (Figure 40) and to show the gestures and the body language of the characters, as happens with the perturbed character of *Orlacs Hände*, who, horrified, looks around when he is sat on a sofa which is bigger than him in the middle of a big and almost empty room (Figure 41).



Figure 40: The figure of Count Orlok fills the complete ogive arch in *Nosferatu: eine Symphonie des Grauens*



Figure 41: Space and fear take over Orlac, who is sat on a sofa in the middle of the room in *Orlacs Hände*

In *La bruja*, Gerzso transforms a basement into the den of deformed and marginalized people. In this place there are few elements: a wooden ramp, arches, a table and a bed, whereas the presence of the outcasts prevails (Figures 42 and 43). In *El vampiro*, we find again the devastation and the abandonment of a town in which it is possible to see a train station only managed by a train administrator (Figure 44) and a deserted road which the two main characters have to cross, followed and stalked by a vampire woman. The hacienda where they go also looks abandoned and a series of wide shots reveals the appearance of the courtyard and its objects: a broken fountain, an old wagon wheel, a rickety wooden door, cobwebs and a lack of objects in the interior rooms which, through closed shots, are filled with the presence of the characters (Figures 45 and 46).



Figures 42 and 43: Space inhabited by deformed beggars in *La bruja*



Figure 44: Train station of “Sierra Negra” in *El vampiro*



Figures 45 and 46: Abandoned courtyard of the hacienda “Los Sicomoros” with few objects in *El vampiro*

In *El ataúd del vampiro* and other films whose sets were designed by Gerzso there are features similar to those of the *film noir*. In this case, the city appears empty and is photographed by night and there are shadows, images of poor and half-ruined housings (Figures 47 and 48), vulgar cabarets, a cemetery with a few tombs, a theater of varieties with few spectators and an old wax museum inhabited by criminals (Figure 49). These places become the space of danger and terror because they are inhabited by terrifying and supernatural beings whose actions threaten human beings.



Figures 47 and 48: Chiaroscuros and shadows in *El ataúd del vampiro*



Figure 49: A wax museum where the vampire sleeps and its assistant hides in *El ataúd del vampiro*

Other horror films whose sets were designed by Gerzso also show the presence of architectural and macabre elements as well as lighting effects which were similar to Expressionist German Films, as for example arches, long corridors, large and almost empty spaces, fantastic spaces located at ground-floor levels as well as macabre hands, skulls and skeletons emphasized through chiaroscuros and shadows. Most of these features were recurrent in horror and mystery films of the thirties, fifties and sixties of different directors. The images in figures 50–57 show some examples of these features.



Figure 50: Dr. Ling's house decorated with wax figures in a ground-floor level in *El monstruo resucitado*

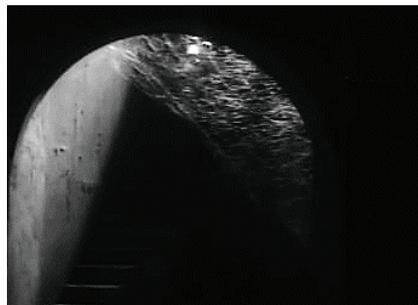
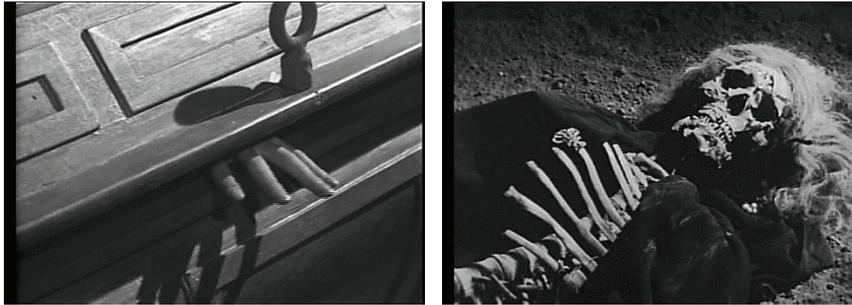


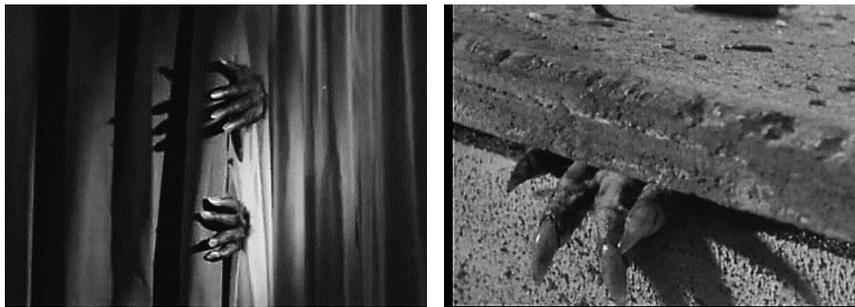
Figure 51: The basement inhabited by a witch emphasized by stairs and an arch in *Misterios de la magia negra* (*Mysteries of Black Magic*)



Figures 52 and 53: Shadow and chiaroscuro in *Misterios de la magia negra*



Figures 54 and 55: Macabre hands and skeleton of a vampire in *El vampiro*



Figures 56 and 57: Macabre hands in *El mundo de los vampiros* (1961, *The World of the Vampires*, Alfonso Corona Blake) (left) and *La loba* (1965, *The Wolf Woman*, Rafael Baledón) (right)

Furthermore, the success of low-budget Westerns and comedies that combined horror, science fiction and wrestling helped to increase a production of 100 films per year, on average, during the fifties (Paranagua 1992). These films searched for capturing a large audience through an attractive mixture—at least for this time—of comedians, wrestlers, actresses and woman dancers with exotic costumes. Effectively, such combinations attracted a large audience from the lower classes whose purchasing power was so low that they could not have television or go to concerts and, instead, went to cinemas of second category so watch such films. So horror films became a means of mass entertainment.

The construction of the terrifying atmosphere of Mexican horror cinema also was the result of the work of musicians. Unfortunately, the research about cinema musicians and the music of Mexican cinema of the Golden Age and subsequent periods is very limited

or almost non-existent because of the loss of cinematographic archives or the lack of funding to preserve and to digitize the sound archives (Hayem 2000). Instead, there is information about the most famous composers and the most successful horror films. This is the case of Raúl Lavista whose teachers were three recognized composers: José Rolón, Silvestre Revueltas and Manuel M. Ponce.

Lavista worked for thirty years making the background music of more than 300 movies and collaborated in different horror and mystery films, such as *Dos monjes* and *El hombre sin rostro* (1950, *The Man Without Face*, Juan Bustillo Oro). He also composed the music for the *humor noir* film *El esqueleto de la señora Morales* (1959, *The Skeleton of Mrs. Morales*, Rogelio A. González), for the fantastic and surrealist film *Macario* (1959, Roberto Gavaldón) and for various horror films, such as *El monstruo resucitado*, *Retorno a la juventud*, *La bruja*, *La loba* and *El Santo contra las mujeres vampiro* (1962, *Saint Against the Vampire Woman*, Alfonso Corona Blake). These movies, as other films of the time, emphasized the combination of orchestral music—because most of the composers of the Mexican Golden Age cinema were concertmasters—with the creation of film atmospheres through background sounds. Another composer who participated in many horror films was Gustavo César Carrión. He composed the music for various horror movies (see Table 4) and four films by Méndez: *El vampiro*, *El ataúd del vampiro*, *Misterios de ultratumba* (1958, *Mysteries from the Beyond*) and *El grito de la muerte* (1958, *Scream of Death*).

Year	Title	Director
1958	<i>El hombre y el monstruo</i>	Rafael Baledón
1960	<i>La marca del muerto</i>	Fernando Cortés
1961	<i>El mundo de los vampiros</i>	Alfonso Corona Blake
1961	<i>El barón del terror</i>	Chano Urueta
1961	<i>La cabeza viviente</i>	Chano Urueta
1961	<i>Espiritismo</i>	Benito Alazraki
1962	<i>El espejo de la bruja</i>	Chano Urueta
1963	<i>La maldición de la Llorona</i>	Rafael Baledón
1966	<i>El escapulario</i>	Servando González
1967	<i>El imperio de Drácula</i>	Federico Curiel
1969	<i>La señora Muerte</i>	Jaime Salvador
1969	<i>Las vampiras</i>	Federico Curiel
1969	<i>Santo y Blue Demon vs. los monstruos</i>	Gilberto Martínez Solares
1969	<i>El mundo de los muertos</i>	Gilberto Martínez Solares
1970	<i>La venganza de las mujeres vampiro</i>	Federico Curiel
1972	<i>Santo y Blue Demon vs. Drácula y el hombre lobo</i>	Miguel M. Delgado

Table 4: Horror films with music composed by Gustavo César Carrión

Ten of the films listed in Table 4 addressed vampirism. In the case of *La señora muerta* (*Mrs. Death*), a film combined with science fiction and horror, the story is about a woman who wants to save the life of her husband and asks for help from a mad scientist, who demands the blood of virgin women to perform experiments and save her husband. The plot is a variation of the vampire myth that was constructed around the figure of Countess Erzsébet Bathory (cf. Chap. 1), a myth that the Hammer film company used for the film *Countess Dracula* in 1970, directed by Peter Sasdy.

The music composed by Gustavo César Carrión for *El vampiro* was often used by Méndez and other directors for different horror films, as well as for drama or crime films. Likewise, some of the special effects used by Carrión, which included a theremin and the frequent howl of a dog or a wolf, appeared constantly in some other horror or mystery movies. In this regard, these sound effects became not only a film support, but a distinctive feature of horror cinema, in particular vampire films, of the fifties and the sixties.

Except for some independent and recognized directors, at the end of the sixties the repetition of topics and aesthetics deepened the crisis of Mexican cinema. Other elements of this crisis were censure, backwardness, state control and reduction of the film quality. As a consequence, film production decreased (99 films in 1960 and almost to half in the following year) (García Riera 1998). At the end of the sixties, horror cinema declined and new independent directors and cinema proposals emerged. Among them Luis Alcoriza and, above all, Carlos Enrique Taboada would revive the horror genre with new plots for cinema and television.

Finally, despite horror cinema tending to repeat narrative structures and film resources, they offered a variety of fantastic figures which echoed foreign and national influences and constructed singular combinations within cinema. For these reasons, in the following section we will expose the different kinds of fantastic characters, reserving the case of the vampire to the last part of this chapter which specifically addresses the Mexican vampire film.

### 3.5 The Fantastic Characters of the Mexican Horror Cinema

In the last section, we have seen how Mexican horror cinema was influenced by European and American cinema and how some features became throughout a decade the basis of Mexican horror. Some of these features were gothic terror, the mixture of genres and the predominance of topics such as revenge, commission of a crime, scientific challenge and struggles against the devil or evil beings that wanted to dominate humans.

In relation to gothic terror, a large list of films of the period studied here shows the presence of characters belonging to the European literature of the 19<sup>th</sup> century, which were also picked up by German cinema and, in particular, by Hollywood cinema through the Universal Company in the thirties.

At the end of the sixties there were some horror films, such as *Pánico* (1966, *Panic*, Julián Soler) and *La puerta y La mujer del carnicero* (1968, *The Door and the Woman of the Butcher*, Luis Alcoriza, Ismael Rodríguez and Chano Urueta) that addressed psychological terror, but in general Mexican horror cinema favored stories about vampires, ghosts, mad scientists, automata and werewolves, among others. Except for a few cases which combined Westerns with horror, evil was represented by fantastic objects, as for example a killer axe or hand. Table 5 shows the fantastic characters and the number of their appearances in different films that were made between 1933 and 1969.

<b>Fantastic character</b>	<b>Number of appearances</b>
Vampire	30
Mad scientist	26
Devil	13
Ghost	12
Resurrected corpse	11
Automaton	11
Witch / Sorcerer	10 (8 Witches, 2 Sorcerer)
Werewolf	9
Mummy	9
Embodied spirit	8
Spirit	6
Death	5
Monster of Frankenstein	5
Alien	3
Zombie	2
Cyclops	2
Robot	2
Yeti / Abominable snowman	2
Faust	1
Serial murder with supernatural powers	1
Dorian Grey	1
Invisible man	1
Monster of the black lagoon	1
Monster	1
Being or entity of a parallel world	1
Bat man	1
Cannibal monster	1
Ogre	1
Headless horseman	1
Phantom of the opera	1
Saint Peter	1
Angels	1
<b>Fantastic object</b>	
Killer axe	2
Magic head of Pancho Villa	1
Killer hand	1
Killer violin	1
Killer wig	1
Volcanic stone	1

Table 5: Fantastic characters which appeared in Mexican fantastic and horror films between 1933 and 1969

This list is not exhaustive either because the format or the restauration process of many films made them unavailable for viewing or because some films were lost. 16 from 107 films that were included in this study were not found or copies do not exist in the film archives and, in these cases, we could only find the fact sheet and journalistic testimonies

about the plot of the movies. In most of the cases when it was not possible to find a digital version for sale, the viewing of the film was made possible thanks to the contribution of many fans of the horror genre who had preserved home recordings of television broadcasts.

As we had noted above, the first horror movie was made in 1933 and was about La Llorona, a legendary character of the Mexican imaginary<sup>2</sup> which inspired two versions in the following years. Many films included an embodied spirit looking for revenge, but this list shows the production of a large average of vampire movies which were made among 1957 and 1972. The figure of the vampire appeared in one third of the 107 horror movies that were made between 1933 and 1972. In addition to the vampire, the character of a mad scientist dominated in another third of these films. As well, the mad scientist used to be linked to automata or living corpses created by him. This was an influence of *Frankenstein* by Mary Shelley and, especially, of Hollywood cinema which had adapted this character. Such influence was evident not only in the set or the repetitive storyline, but also in the names of the mad scientists. Good scientists that were interested in scientific discoveries and the challenge of nature or the possibility to give new technology or knowledge to society, had Hispanic names and they were characterized as friendly people (Luis, *El hombre que logró ser invisible* (*The Invisible Man*), 1958, Alfredo B. Crevenna) and sometimes as distracted and funny men who mostly had a young and pretty daughter, who was affected by the experiments of her father (*El vampiro sangriento* (*The Bloody Vampire*), 1961, Miguel Morayta).

In other cases, mad scientists had evil objectives and their names then used to be foreign names, such as Galdino Forti (*El misterio del rostro pálido*), Dr. Dyenis (*El súper loco* (*The Super Madman*), 1936, Juan José Segura); and, most of the times, the name was of German origin, such as Hermann Ling (*Una aventura en la noche*), Doctor Boerner—a character who also was a victim of the owners of a chemical company whose name was Schneider—(*La bruja*), Dr. Krupp (*La momia azteca vs. El robot humano* (*The Aztec Mummy against The Human Robot*), 1958, Rafael Portillo), Professor Frankenstein (*Orlak, el infierno de*

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<sup>2</sup> The legend of La Llorona is about a Mestizo woman who had two children with a Spanish man under promise of marriage during the Colonia period. When the Spanish man married a Spanish woman, the Mestizo woman swore revenge upon him killing her children as well as the first-born son of the Spanish man during the following three generations. So she killed her children, then she repented and killed herself. For this reason her soul began to wander crying “oh, my children” and then she fulfilled her curse.

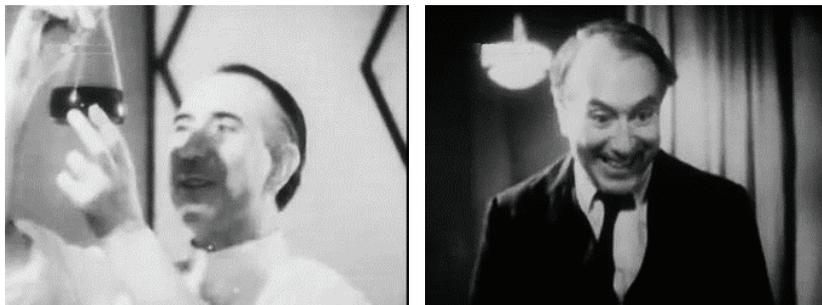
*Frankenstein (Orlak, the Hell of Frankenstein)*, 1960, Rafael Baledón, 1960), and so on. Thus, the mixture of science fiction and horror in Mexican cinema shows a certain film tradition. On the one hand, the reference to gothic literature through the adaptation of characters and names was frequent and, by doing so, this pointed out German cinema as the precursor of gothic horror on film. For example, the use of German names for evil scientists and vampires could be interpreted as a mark of authenticity or guaranty of horror because there were references to the first horror films (*Orlacs Hände*, *Nosferatu: Eine Symphonie des Grauens*, *Der Golem*, *Der Student von Prag*)—which were projected in Mexican cinema theaters (Amador & Ayala 1980, 1982, 1985, 1986, 2009). Also, this could be a result of the American negative propaganda that was present in some films which influenced Mexican cinema during the Second World War in which Germany was linked with evil.

On the other hand, the reference to foreign names and the inclusion of foreign actors or actors with particular facial features as horror villains show a common practice in some German and Hollywood films. In Germany, for example, Conrad Veidt, who had angular facial features and was tall and thin, often had the leading role as murderer, insane man or fantastic character in films, such as *Das Kabinett des Dr. Caligari*, *Der Student von Prag* and *Orlacs Hände*, among others. In Hollywood, foreign actors, such as Bela Lugosi and Boris Karloff, played fantastic roles, as for example Dracula and Frankenstein respectively. In the case of Mexican vampire films, evil came not only from Eastern Europe—which was proposed by Stoker's novel—, but from all over Europe. Likewise, the role of a vampire or a villain was played by foreign actors. For instance, the Spanish Carlos Villarías played the role of Count Dracula in the Hispanic version of *Dracula* by Tod Browning (Figure 58), and then was a mad scientist in Mexican cinema (*El misterio del rostro pálido*, *El súper loco*). In the case of *El misterio del rostro pálido*, Villarías plays the role of Dr. Forti, who performs experiments and wears white clothes, but when he becomes crazy he wears dark clothes, pointing out his madness in the film (Figures 59 and 60). In turn, the Spanish actors Julio Villarreal and José María Linares played roles as villains or mad scientists. Linares played Dr. Ling, a mad scientist whose face is disfigured and who performs experiments and creates an automaton (Figures 61 and 62) in *El monstruo resucitado*. The Spanish actor Germán Robles, as well as the Argentinian Guillermo Murray and the Italian Aldo Monti,

played the role of a vampire (Figures 63–65). As a rule, evil had to come from abroad and the way to reflect this was the inclusion of an unknown or little-known actor.



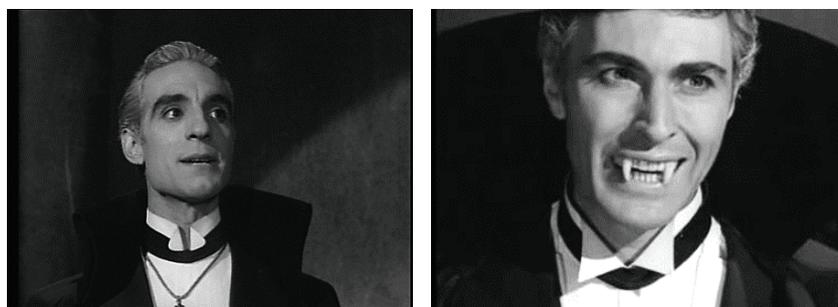
Figure 58: Carlos Villarías as Count Dracula in the Spanish version of *Dracula* by George Melford



Figures 59 and 60: Carlos Villarías as Dr. Forti before and after becoming insane in *El misterio del rostro pálido*



Figures 61 and 62: José María Linares as Dr. Ling in *El monstruo resucitado*



Figures 63 and 64: Germán Robles as Count Karol de Lavud in *El vampiro* (left) and Guillermo Murray as Count Sabotai in *El mundo de los vampiros* (right)



Figure 65: Aldo Monti as Count Dracula in *El vampiro y el sexo* (1969, *The Vampire and Sex*), René Cardona)

Other characters that often appeared in horror films were the werewolf, different personifications of the Devil and variations of living dead which were precisely created and controlled by mad scientists, such as zombies, automata, and resurrected corpses (Figures 66 and 67). The character of the Devil, for example, often appeared as a knight with suit that used to tempt a man who wanted to obtain love, wealth and youth. In this regard, the Devil made reference to variations of the character of *The Picture of Dorian Gray* by Oscar Wilde and *Faust* by Goethe. In other cases, the Devil was only mentioned or represented as an idol or a special effect through which the evil being was invoked to ask for revenge or strength to control humans. In *El espejo de la bruja* (*The Witch's Mirror*) by Chano Urueta, a witch invokes the Devil through an idol to revenge the murder of her goddaughter committed by her husband (Figure 68). In *Las vampiras* (1969, *Vampire Women*) by Federico Curiel vampire women return to life and adore the Devil to obtain strength and take revenge on humans because they destroyed their vampiric ancestors. In this case, the Devil appears transformed into fog and in *Santo contra las mujeres vampiro* by Alfonso Corona Blake the figure of the Devil is shown through a shadow projected on the wall (Figure 69).



Figures 66 and 67: Automaton (left) in *Rostro infernal* (1962, *Infernal Face*, Alfredo B. Crevenna) and a doll zombie (right) in *Muñecos infernales* (1960, *The Curse of the Doll People*, Benito Alazraki)



Figures 68 and 69: Idol of the Devil in *El espejo de la bruja* (left) and shadow of the Devil in *Santo contra las mujeres vampiro* (right)

Another fantastic character was the werewolf which frequently appeared as a member of a group of monsters that live or are confined in a castle or a mansion. Particularly, two of the werewolves of Mexican cinema were related to mad scientists. In the first case, a scientist steals the mummy of the werewolf with the help of his assistant—a sort of Igor—and then returns it to life. In fact, Lon Chaney played the role of this fantastic character who escapes and terrorizes Mexico City. Another interesting and little-known case is the female representation of the werewolf in *La loba* by Rafael Baledón. In this film a scientist has a daughter who inherits the sickness from her mother, a strange illness that causes the transformation of the daughter into a wolf-woman during the nights of the full moon (Figures 70 and 71). For this reason, she lives confined in a house in the countryside. Meanwhile, her father performs experiments and uses the boyfriend of his daughter as “guinea pig” to find a cure, but in a moment of carelessness the boyfriend escapes, attacks humans and is killed beside his girlfriend. At the end, death, as in *Romeo and Juliet*, frees the couple from the terrifying heritage and joins them forever. Except for some examples, diverse films adapted fantastic characters, but, as *La loba*, they had weak storylines and, in turn, served to reveal new actresses and to experiment with erotic features showing a wolf-woman, vampire women or female warriors from outer space, who appeared naked or with exotic and scant costumes.



Figures 70 and 71: Female representation of the werewolf in *La loba*

According to Naief Nehya (2006: 216), in the horror and science fiction cinema the female presence underwent some modifications. In Mexican drama, women were traditionally represented as a self-sacrificing and pure or as prostitutes and cabaret dancers who are deceived and exploited or are ambitious and without scruples. By contrast, in the horror film and, above all, in the science fiction film, the female figure became a threatening sexuality, the being that came from the underworld or from strange planets and wanted to devour men or interact with them. In this case, women were independent, at times cruel and sometimes naïve, violent and pragmatic. These attitudes occurring with the vampire women required them to be punished because they wanted to take the control that, according to time and conservative values, belonged to men. In addition, vampire women were destroyed—in the traditional forms to destroy a vampire—and alien women often fell in love with earthling men and assumed the traditional role of a human woman in a patriarchal world. However, the frequent use of this thematic resource, the return to traditional social roles, and the representation of strongly sexualized, independent, strange and threatening women expose how the male audience and film industry—formed mainly by men—conceived or desired to show women at the beginning of the sixties.

Despite cultural and social limitations, vampire and alien women broke away from the female stereotype of *ranchero* and cabaret films—even if another stereotype was created. As a consequence, there were resistances and critiques from some groups whose conservative and Catholic values still prevailed in Mexican society. However, industrial modernization, the increasing participation of women in the labor field or university, as well as the granting of the female vote gradually contributed to modifying the role and the image of women. Undoubtedly, other films, such as *Nosotras las taquígrafas* (1950, *We, the Secretaries*, Emilio Gómez Muriel), *Yo quiero ser hombre* (1950, *I Want to be a Man*, René Cardona) and *Nosotras las sirvientas* (1951, *We, the Maids*, Zacarías Gómez Urquiza), among others, also were a drive of the transformation of the female image in the cinema in the decade preceding the boom of the horror and science fiction cinema.

In most cases, Mexican horror cinema combined different fantastic characters. Thus, we can find examples in which a mad scientist creates, for different reasons (scientific discovery, fame, revenge or power), automata, zombies, robots, monsters or powerful beings, such as the invisible man, for example. Consequently, this led to the mixture of

science fiction, terror, and crime. According to Schmelz (2006: 39), a mad scientific can be defined as “an erudite man who loses his mind when faced with the vastness of knowledge, and is driven to undertake experiments that defy humankind, nature, God and the imagination.” As we indicated above, many horror and science fiction films included a mad scientist, who was precisely adjusted to this definition and whose acts were motivated by evil aims, but there were other examples of scientists who were tricked or obligated to use science in favor of criminals. Thus, we find that in *Ladrón de cadáveres* a scientist captures a wrestler and turns him into an automaton with the brain of a gorilla and enormous strength, but at the end the experiment gets out of control (Figure 72). Also, in *Orlak, el infierno de Frankenstein* a scientist, after his release from prison, creates an automaton with the same facial features of a criminal, and uses the artificial being to kill and commit theft (Figure 73).



Figures 72 and 73: Monster-Wrestler in *Ladrón de cadáveres* (left) and automaton in *Orlak, el infierno de Frankenstein* (right)

An unusual case among fantastic characters was the headless horseman, who was represented as an antiheroic figure that was destroyed by a Mexican *charro*, as occurred in *El charro de las calaveras* (1965, *The Rider of the Skulls*, Alfredo Salazar). In contrast, in other Mexican Westerns a happy Mexican *charro*, who used to hide his identity, fought against diabolic sects and magical objects at the request of the police or the victims.

In sum, horror films were characterized by the inclusion of a large variety of fantastic figures, which sometimes were combined, and a certain aesthetic which was closely related to the design of settings and the music as well as other resources frequently used by Chano Urueta and especially by Fernando Méndez. For this reason, in the following section we will explain how the cinema of Méndez became a strong influence in the making of horror movies and, above all, vampire films.

### 3.6 Topics, Characters and Cinematographic Resources of the Films by Fernando Méndez

Fernando Méndez, as many other directors, started his film career in the thirties working in Hollywood. There he collaborated in different projects by Alberto Méndez Bernal—a relative—, who produced *Contrabando* (1932, *Smuggling*), a film that had much success among the Hispanic audience of Los Angeles and for which Méndez made the adaptation and dialogs. Méndez was born in Zamora, a small provincial town of Michoacán. There he witnessed shootings and the passing of the revolutionaries which chased away rich families. These experiences would be important elements in the making of his most famous Westerns, which portrayed the life and characters of the countryside, as in *Calaveras del terror* and *Los tres Villalobos*.

After the promotion of the film *Contrabando*, Méndez worked for Dwain Esper as make-up artist in B-movies, such as *Maniac* (1934) and *Marijuana, Weed with Roots in Hell* (1936). *Maniac*, a film based on *The Black Cat* by Edgar Allan Poe, became an important influence for Méndez's film career due to its terrifying plot, which included a mad doctor who wanted to bring the dead back to life. This film also included scenes of *Häxan* (1922, Benjamin Christensen) and *Die Nibelungen: Siegfried* (1924, Fritz Lang), which were combined through double exposure to show the madness and paranoia of the protagonist. *Maniac* was a sort of fictional reenactment of some mental diseases and their effects. For this reason, Esper included diverse explanatory fragments about psychosis and paranoia in order to expose the relationship between criminality and mental disorders—a topic that was developed by doctors and criminologists from the end of the nineteenth century. Separating such fragments, the film is a mixture of crime, science fiction, and terror.

In 1936, Méndez came back to Mexico and worked as a screenwriter. Eduardo de la Vega Alfaro (1995), the biographer of the film career of Méndez, indicates that the experience of Méndez with Esper in *Maniac* could influence him to write the plot of *El súper loco* (or *El secreto del doctor Dyenis* (*The Super Madman* or *The Secret of Dr. Dyenis*), Juan José Segura, 1936), a parody of mad scientists. Later, in 1939 Méndez made his first movie: *La Reina de México* (or *Las cuatro apariciones de la Virgen de Guadalupe*; *The Queen of Mexico* or *The Four Appearances of the Virgin of Guadalupe*), a medium-length film based on a legend in which Agustín Jiménez participated as a photographer. In this film the use of long and full shots

to describe the space and the action of the characters prevailed and this subsequently became a feature of the cinema of Méndez. According to De la Vega Alfaro (1995), the first scenes of *La reina de México* show the influence of Eisenstein and Tissé in relation to the documentary treatment of the shots with the use of the techniques depicted above. In *Los tres Villalobos* (1954, *The Adventures of the Villalobos Brothers*), for example, Méndez used again a couple of documentary shots of the fire of houses to give realism to the scene (cf. Figure 76).

In comparison to the films of other directors, who used to combine different genres, Méndez preferred to focus on one genre. The main genres that he developed were the Western, urban comedy, slum drama, and horror. Indeed, his greater contribution to cinema was the filming of Westerns and horror movies. In this regard, he started with a prolific film career with the making of the serial of twelve episodes *Calaveras del terror* (1943, *The Skulls of Terror*). This serial is today known in two parts: *Calaveras del terror* and *Vuelven las calaveras del terror* (*The Skulls of Terror return*), two films that combine Western, action, and mystery. In these films, Méndez joined a series of elements belonging to the Western and the action genre of Hollywood, which searched for entertainment and commercial success. Some of these filmic resources were outdoor shots, very long shots, long shots and full shots, as well as traveling and panning shots, which contribute to creating a constant rhythm and to capturing the continuous persecutions of the characters. Furthermore, the story maintains a tension generated by the constant siege of the villain, who appears characterized as a cruel, vengeful, invincible and ambitious man who wants to take control of properties and of the village. The combination of physical prowess and psychological strength of the villain become a representation of the feudal power of the figure of the Mexican landowner. Subsequently, between 1954 and 1959 Méndez filmed *Los aventureros*, *¡Vaya tipos!*, *Tres Bribones*, *Los tres Villalobos*, *La venganza de los Villalobos*, *Fugitivos (Pueblo de proscritos)*, *Los diablos del terror*, *El grito de la muerte*, *Los hermanos diablo*, *El renegado blanco* and *Venganza apache*. The Westerns and horror films by Méndez were characterized by a better quality, a precise rhythm and descriptive panning to construct outdoor action scenes. *Los Villalobos* and *La venganza de los Villalobos* (1954, *The Revenge of the Villalobos Brothers*) show resources that were also used in horror films, as for example shadows, chiaroscuros and documentary shots to give realism to the scenes (Figures 74–76).



Figures 74–76: Shadow of a man who was hanged, chiaroscuro with a gun shooting and shot of the fire of a house in *La venganza de los Villalobos*

By 1949, Méndez had made 32 films, becoming one of the fourteen most prolific directors of the fifties. Also among these directors were Chano Urueta and Miguel Morayta with 42 and 31 films, respectively (De la Vega Alfaro 1995: 69). They, as other filmmakers, confronted the need of making movies addressed to an urban middle class and a lower class to offer a means of entertainment in the midst of problems of the Mexican film industry. This was also the case with horror films, so that Abel Salazar financed some of them including Méndez as director because of his previous experience with the horror genre and the success of his first horror film: *Ladrón de cadáveres*. For the making of these movies Méndez worked with the screenwriter Alejandro Verbitzky, the photographer Víctor Herrera and the set designer Gunther Gerzso. Víctor Herrera, who had collaborated in two horror films by Chano Urueta, became the most important photographer of horror films after his participation with Méndez. In 1935, he and other Mexican photographers (Figueroa, Agustín Jiménez and Luis Lezama) had been sent by the cinema company CLASA to study in Hollywood (Lara & Lozano 2011: 28). At this time Universal and other companies were making horror films, among other genres, which would influence Herrera in the making of horror movies. Likewise, Herrera had also collaborated with Juan Bustillo Oro, who had already experimented with an Expressionist aesthetic in the film *En tiempos de la Inquisición* (1947, *In Times of the Inquisition*), before working with Méndez on most of his horror films.

*Ladrón de cadáveres* emphasized a resource that would be used in subsequent horror movies: the inclusion of scenes at the beginning of the film to set exhibiting out the fantastic and supernatural atmosphere (Figure 77), a clear influence of the atmospheres and scenes which started the Hollywood films of the thirties, as was the case of works of James Whale or films of Dwain Esper with whom Méndez had worked.

Figure 77: Initial scene of *Ladrón de cadáveres*

In *Ladrón de cadáveres*, as in other movies that included wrestling, there were long shots of the ring of the wrestlers and the audience which produced the effect of a documentary of Mexican wrestling in some scenes. The aim of these shots was to produce in the film viewers the impression of being in a real wrestling match (Figures 78–80) (De la Vega Alfaro 1995: 104). In this film, we can also identify the reference to characters, such as Frankenstein, King Kong or the Mummy, but combined and adapted to the Mexican imaginary, which was original and made the movie successful. As a consequence, *Ladrón de cadáveres* remained in cinema theaters of Mexico City for three weeks and became a profitable product. This film was very important to the career of Méndez and to the projection of his films because subsequently he worked with the main film companies and most of his movies, especially terror and Westerns, remained longer in exhibition than other films in the cinemas. *El vampiro*, for example, was on billboard for four weeks, whereas *El ataúd del vampiro* and *Misterios de ultratumba* remained three weeks (De la Vega Alfaro 1993: 110).

Figures 78–80: Shots of the wrestling show and viewers in *Ladrón de cadáveres*

After the success of this film, Méndez collaborated with the producer Abel Salazar in various horror films and worked with Herrera and Gerzso in the following years. Thus, on May 1957 Méndez began with the making of *El vampiro* for the small film company of Abel Salazar (ABSA) with the collaboration of the screenwriter Ramón Obón, the

photographer Rosalío Solano and the set designer Gunther Gerzso. Solano, who had been stagehand, had worked with Jorge Stahl Jr., Figueroa, Draper, Phillips Jr., and Fisher and included some Expressionist elements in *El vampiro*. Salazar wanted to produce profitable films to provide an impulse for his company and discovered that the production of diverse Hollywood film companies had decreased, except for Universal because it had a series of horror and science fiction movies which were a continual commercial success. Therefore, Salazar selected the horror genre and the figure of the vampire and proposed Méndez for the direction of the film. Initially, Carlos López Moctezuma, a famous villain of the Mexican cinema, was considered for the role of the vampire, but Salazar concluded that the success of the vampire films had been the inclusion of an unknown actor—which strengthened the idea of the unknown being, who disturbed the peace of the human beings, as in the myth of the vampire—to represent or play the fantastic character. Thus, a Spanish theater actor, Germán Robles, played the role of the vampire and from then became the image of the Mexican vampire because of the success of the film and his participation in various films as a vampire in subsequent years. Likewise, the success and the influence of *El vampiro* led to the making of numerous vampire films based on the same myth that created a diversity of vampire figures.

Méndez showed in *El vampiro* and its sequel *El ataúd del vampiro*—which began filming on October 1957 (Vértiz de la Fuente 2007: 87)—his experience and ability to construct settings and atmospheres of mystery including features of action and *film noir* movies. Méndez had a certain predilection for constructing shadows and narrating events through scenic actions and camera movements, as well as montage elements (traveling, close up with dolly and alternating shots). Also, Méndez, who was knowledgeable of the life in the countryside with problems related to land distribution and of the violent passing of the revolutionaries, was able to construct a Mexican rural setting and to include the character of Mister Duval (or Count Karol de Lavud), the vampire. This character was not only the representation of evil, but also of the ambitious and cruel landowner, who wanted the blood and life of humans—an aspect which coincided with the Mexican sociocultural context. Thus, this double significance was not lost on the Mexican audience of this time in a country which still was eminently rural and suffered injustice and abuse of power by

landowners and, at the same time, experimented with an accelerated industrialization and urban growth.

Consequently, the visual resources of *El vampiro* show a rhythm which goes *in crescendo* to achieve a filmic description of the space (Mexican hacienda and rural landscapes, figures 81 and 82), as well as a combination of elements which refer to Hollywood and European cinema. After *Ladrón de cadáveres*, the success of *El vampiro* led to the making of the sequel *El ataúd del vampiro*.



Figures 81 and 82: Hacienda “Los Sicomoros” (left) and rural landscape with the charioteer of Count Karol de Lavud and the doctor in foreground (right) in *El vampiro*

In *El ataúd del vampiro* the screenwriter Raúl Zenteno, the photographer Víctor Herrera and the set designer Gunther Gerzso collaborated. In this case, the film explores other spaces (Mexico City, a hospital, a theater of varieties, a wax museum, and so on), which make reference to characters and foreign horror films, such as *Das Wachsfigurenkabinett* (1924, Paul Leni) and *The Phantom of the Opera* (1925, Rupert Julian), a film based on the eponymous work by Gaston Leroux. In this sequel the Expressionist shadows and the chiaroscuros within a *film noir* atmosphere are emphasized (Figures 83 and 84). Subsequently, the success of these three horror films led to the inclusion of Méndez as the director of other movies with different producers. He demonstrated in these films and in his following works a particular ability for constructing film spaces and atmospheres also using resources belonging to documentaries. This was the case of *Señoritas* (1958, *Girls*) in which Méndez used scenes of the earthquake that affected Mexico City on 29<sup>th</sup> July, 1957, as well as a series of traveling shots which showed the destruction, anguish and devastation that the earthquake caused.



Figures 83 and 84: Chiaroscuro in a cemetery and shadows in the city in *El ataúd del vampiro*

In 1958, Méndez made another horror film in which he worked again with Victor Herrera and Gunther Gerzso: *Misterios de ultratumba*. The topic of this movie was the mystery beyond death and the return of the spirit of a doctor inside the body of another man. This film included Expressionist features in the set design and the lighting and other resources already used by Méndez, such as full shot, medium shot and close up. The space and objects are emphasized through photography to show the passing to death and the link with the dead. An interesting aspect is the inclusion of elements, such as madness, music and philosophic reflections, to create suspense. At the end of the movie nobody can figure out what lies beyond death, but the characters discover that the return to life transforms the soul of the dead into something monstrous and destructive. In this case, Méndez addressed the supernatural horror and the Uncanny was represented in the spirit of a relative, who returned to perturb the living world which was his world no more.

After *Misterios de ultratumba*, Méndez made his last films and returned to the Western with *El grito de la muerte* (1958) and *Los diablos del terror* (1959, *Devils of Terror*). *Los diablos del terror* was a mixture of mystery and terror whose characters were victims of criminals who pretended to be ghosts to try to take over an inheritance. As in other Westerns, this film was characterized by the construction of space through montage and lighting to emphasize the landscape of rural Mexico.

Because of health problems, Méndez dedicated his last years to write scripts for the films *El misterio del Huracán Ramírez* (1962, *The Mystery of Huracán Ramírez*, Joselito Rodríguez), *María Pistolas* (1963, *María Guns*, René Cardona) and *El corrido de María Pistolas*, (1964, *The Song of María Guns*, R. Cardona). However, some of his scripts were not filmed. Two of them were *Brujería* (*Witchcraft*) and *El fantasma de la catedral*, (*The Phantom of the Cathedral*), which reveals his intention for filming more horror movies.

The last activity of Méndez, flower growing, reveals his constant interest in the design of settings. Méndez was dedicated to the sowing of orchids and the design of gardens for residential complexes, tourist centers and government offices. In an interview quoted by De la Vega Alfaro (1993: 127–128), Méndez revealed that flower growing and its design in combination with architectural design were an art. His dedication in a professional manner to this activity confirms that he had a special interest in the composition of space and its elements—aspects that are also confirmed in montage and camera movements to construct a sort of depiction of space and actions.

Another characteristic of the horror films by Méndez, among other directors, was the mark of the Costa Rican scriptwriter Ramón Obón who resided in Mexico. He initiated his career as a writer for the radio with a detective series *El príncipe Oshima* (*Prince Oshima*) (Obón León), and then he wrote some scripts for cinema. Later, Obón became the main horror and mystery screenwriter of Mexican cinema. Some of his first works were Westerns of mystery which were directed by Chano Urueta in 1956: *El jinete sin cabeza* (*The Headless Horseman*), *La cabeza de Pancho Villa* (*The Head of Pancho Villa*) and *La marca de Satanás* (*The Mark of Satan*). In these movies there was a mixture of action, mystery and crime and the plot was often about an apparently fantastic being (a ghost or a resurrected corpse), who tries to kill the heirs to take over their properties, but finally turns out to be a false specter, which is discovered by a Mexican charro. Other films included a fantastic and evil object which killed people (hand, head or axe), whose origins were not explained in the film. As with other movies of the fifties, these Westerns of mystery were made to entertain and earn money, investing a low-budget and spending little time which resulted in a lack of coherence of the story and the exploitation of wrestling and horse chase scenes.

Despite such disadvantages, the making of *El vampiro* had successful consequences for Obón, as it did for Méndez and different musicians, scenarists and photographers—that is, the springboard to experiment with the horror genre adapted to the Mexican context and the possibility to participate in numerous movies not only of terror, but also other genres. Thus, after *El vampiro* Obón wrote the script for eight horror films. Three of them were about vampires and one of them was written and directed by himself: *Cien gritos de terror* (*100 Cries of terror*). This film was composed of two parts and combined supernatural

and psychological terror with crime. After this film, Obón was going to make 25 films for American television, but eventually could not because he died in 1965.

In relation to the collaboration with Méndez, Obón worked with him for the adaptation of *Había una vez un marido* (1952, *Once Upon a Time a Husband*), *As negro* (1953, *Dark Ace*) and *La esquina de mi barrio* (1957, *The Corner of my Neighborhood*). Later, Obón worked on the storyline as well as on the adaptation of the horror films by Méndez, excepting *El ataúd del vampiro*, for which Raúl Zenteno wrote the plot and Obón only the adaptation (De la Vega Alfaro 1995).

In general, Méndez integrated a team for his horror movies with Obón, Gunther Gerzso, Gustavo César Carrión and Víctor Herrera. This favored the creation of a particular aesthetic which differed from or, sometimes, influenced horror films of other directors. In any case, each filmmaker participated in the construction of diverse fantastic figures and, in so doing, horror films became a significant part of Mexican film production. Likewise, Méndez contributed to establishing the figure of the vampire on film and to driving the making of vampire films. The large production of vampire films and the diversity of vampire figures lead us to write some remarks in the following section about the most important features of the vampire figures which appeared in approximately thirty percent of the 107 horror films reviewed in this study.

### 3.7 Development of the Mexican Vampire Films and the Figure of the Vampire

The review of the Mexican horror movies makes evident, on the one hand, the efforts for exploring different genres, especially horror and science fiction and, on the other hand, the important influence of the films by Méndez in the development of the horror genre, particularly of vampires. Likewise, many Mexican horror films combined genres and fantastic figures to attract a larger audience and to obtain higher profits. However, in the case of vampire movies the combination of genres was more limited and instead a mixture of horror and mystery and the development of a certain narrative structure when the main protagonist was the vampire prevailed. In those cases in which horror was combined with elements of other genres, such as comedy or Western, vampires used to be secondary

characters. In contrast, the vampire films made between 1957 and 1972 showed a large diversity of vampire figures.

As we have seen in the section dedicated to the cinema of Méndez, the first vampire figure of the Mexican cinema, Count Karol de Lavud, was based on some features of the literary and filmic figure of Count Dracula adapted to a Mexican context and rural and urban spaces. Subsequently, Federico Curiel filmed a serial of four films entitled *La maldición de Nostradamus* (*The Curse of Nostradamus*)—a film with a vampire-sorcerer—and then *El testamento del vampiro* (*The Testament of the Vampire*) films in which Germán Robles starred as the same vampiric figure, but with a different name. As a result of the constant appearance of Robles with the same or similar features, such as clothes, accessories, gestures and movements, this vampiric figure became a stereotype (Figures 85 and 86). Later, in other films such as *El mundo de los vampiros*, *El imperio de Drácula* (1966, *The Empire of Dracula*, Federico Curiel) and *El vampiro y el sexo*, the vampire had a different name, but its features still corresponded to Dracula (cf. Figures 100–102). In these cases, the protagonist used to be a foreign or little-known actor, as occurred in *Dracula* by Tod Browning and the Spanish version directed by George Melford.

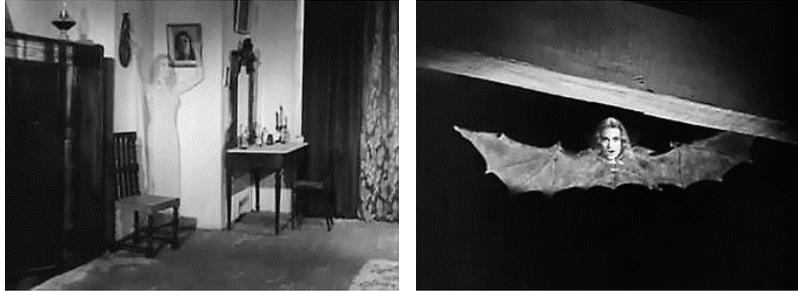


Figures 85 and 86: Vampire-sorcerer played by Germán Robles in *La maldición de Nostradamus: El genio de las tinieblas* (*Genious of Darkness*) (left) and *La sangre de Nostradamus* (*The Blood of Nostradamus*) (right)

In turn, *El mundo de los vampiros* included other vampiric figures: a female vampire which hopes to meet again with Count Sabotai (Dracula) and vampires which are subordinate to the Count and react as automata. In this case, female vampires are beautiful, have long hair, and wear long and white dresses, whereas male vampires are monsters with animal-like features, as sorts of bats or rats (Figures 87–90).



Figures 87 and 88: Female vampires look beautiful (left) whereas male vampires have animal-like appearance and wear capes as bats (right) in *El mundo de los vampiros*



Figures 89 and 90: Count Sabotai's vampire lover goes through walls (left) and transforms into a bat (right)

This film also adds an interesting element to destroy vampires: music. When a young man who knows the old traditions of Transylvania plays a strange melody on a piano, vampires are destroyed when they hear it (Figures 91 and 92). But Count Sabotai and his vampire lover are only stopped by the melody and then they fall into a pit which is filled with stakes (Figures 93 and 94).



Figures 91 and 92: An organ made of bones is played by a young man (left) whereby vampire-monsters are destroyed by music (right)



Figures 93 and 94: A pit with stakes where finally Count Sabotai is destroyed when he falls into it

Subsequently, the Spanish director Miguel Morayta, who was exiled in Mexico, filmed two films which, except in festivals of fantastic and horror cinema, are almost non-existent in Mexican film anthologies and give another look about vampirism. This is the case of *El vampiro sangriento* (1962) and *La invasión de los vampiros* (1962, *The Invasion of the Vampires*).

These two films, set in the nineteenth century, were composed as a series of two parts. The plot is about two families. One of them, the Frankenhause, comes from Germany, emerged in the twelfth century and is composed of vampires. The other family, the Cagliostro, is composed of members dedicated to fight against vampires and to search for (pseudo)scientific formulas to treat sick people. Count Frankenhause, the vampire, has a human assistant, Frau Hildegarda, who looks for young girls to obtain blood for the vampire and to avoid his physical deterioration because his vampirism is considered a sickness in the film. At the same time, the vampire and Frau Hildegarda plan to create a vampire army which will be finally formed in the second part of the film before the triumph of good.

An interesting feature of the first part of the film is the triumph of evil, which is an unusual element considering that most of the films of this time, above all Westerns and horror movies with sequels, are characterized by the triumph of good. Also, within the storyline, the Cagliostro family is presented as a sort of scientist family which discovers a substance that produces vampirism: the “vampirina”. When someone is bitten by the vampire this substance remains in his or her body and so the victim is connected with the vampire even if he or she is buried. In this case, victims become dead vampires, which wait for the achieving of a ritual through which the alive vampire—Count Frankenhause—returns them to life to destroy the world. These films include the figure of a mad scientist mixed with a sort of Van Helsing—in this case as a positive character who fights against evil—and they make some references to the films of Méndez and other directors through different resources of photography and set design. As other directors, Morayta integrated a team for the shooting of his two vampire movies: the photographer Raúl Martínez Solares,

the composer Luis Hernández Bretón, the scenarist Manuel Fontanals<sup>3</sup> and the cinema editor Gloria Schoemann, who often worked with Emilio Fernández and Luis Buñuel.

Setting, music and photography are the most remarkable aspects of these films. For example, the arrival of a carriage in slow motion without sound to represent the supernatural passing of the vampire is one of the significantly visual effects of *El vampiro sangriento* (Figure 95). Another visual effect to show the strength of the vampire is the use of an eye-light on the vampire—as was made by Méndez and Browning—while hearing a strange noise—something similar to a weapon of a Hollywood science fiction movie of the fifties—which represents the telepathic power of the vampire (Figure 96). Another feature which was taken from vampire films of Méndez was the destruction of the vampire when it is transformed into a bat and is pierced by a lance (Figures 97 and 98). In addition, Morayta, as Alfonso Corona Blake, opted for including a female vampire, the wife of the vampire, which after the destruction of Count Frankenhausem leads a vampire army. Consequently, vampires are pierced by a stake (Figure 99), but it is necessary to destroy the vampiric Countess Frankenhausem and then to burn all vampiric corpses to eliminate their threat.



Figures 95 and 96: The carriage of the vampire in slow motion with fog behind and the visual effect of eye-light over the face of the vampire in *El vampiro sangriento*

<sup>3</sup> The Catalanian scenarist Fontanals, as Morayta, was exiled in Mexico after the death of Federico García Lorca. Fontanals had worked as theater scenarist, especially in pieces of theater by Lorca, and in Mexico he worked as scenarist in 265 films between 1938 and 1972 (García 2001). In the setting for the vampire films of Morayta, Fontanals emphasized the large spaces with appearance of European castles and, in comparison to Gerzso, he used furniture and props to construct the imagery and atmosphere of vampirism.



Figures 97 and 98: The vampire transformed into a bat is pierced by a lance in *El ataúd del vampiro* (left) and in *La invasión de los vampiros* (right)



Figure 99: The vampiric Countess Frankenhause and her vampiric army in *La Invasión de los Vampiros*

Despite the interesting features of the vampire films of Morayta, they had not much success in comparison to his other films, such as *La venenosa*<sup>4</sup> (1949, *Poisonous Woman*), *Hipócrita* (1949, *Hypocrite*) or *El mártir del calvario* (1952, *The Martyr of Calvary*), but show the influence of Méndez and other filmmakers who made horror movies. Morayta explored different genres, such as melodrama, ranchero and urban comedy, slum and cabaret cinema and horror. In addition to these vampire films, Morayta made also *Dr. Satán* (1966), a movie about an evil mad scientist who creates automata.

Another vampire film which addressed the traditional figure of Dracula was *El vampiro y el sexo* (1969) by René Cardona. This film was censored due to the inclusion of erotic scenes and nudity, but instead another version (*Santo en el tesoro de Drácula* (*Saint in the Treasure of Dracula*), 1969) was filmed in parallel in black and white without such scenes for its projection in Mexican cinemas (Caballero 2011). This version was In this case, we can recognize similar features between this vampire and the figures of Count Karol de Lavud and Count Sabotai, as, for example, the tuxedo, the long cape (with some differences in the

<sup>4</sup> This film, based on the novel *El caballero audaz* by José María Carretero, includes an element of mystery and fantasy due to the female protagonist, a tightrope walker of a circus who has a strange and fantastic gift: when she kisses a man with whom she is fall in love, he dies.

collar) and the medallion on the chest. The figure of Dracula of Browning had these features, but the vampire of Melford did not have a medallion. In contrast, Mexican Draculas, as well as other vampire figures, had long fangs which were constantly shown at the time of the attack—a characteristic that Orlok in *Nosferatu* also had, but the first American Draculas (those of Browning and Melford) only suggested when they attacked their victims (Figures 100–102). In addition, the vampire of *El vampiro y el sexo* had some accessories ascribable to a knight of the nineteenth century (the style of the cape, the walking stick and gloves).



Figures 100–102: Mexican representations of Dracula (from left to right): Count Karol de Lavud, Count Sabotai and Count Dracula

Unlike the vampire films of Méndez, *El vampiro y el sexo* combined science fiction with horror and included a wrestler as a hero: Santo (Saint, the Silver Masked Man). In this film, he is a scientist who creates a machine to travel to the time of a previous life through molecular decomposition and who uses his girlfriend as “guinea pig”. Thus, she travels to the past—experiencing a sort of reincarnation—and there she is a victim of Dracula, but before being destroyed, Santo returns her to the present. However, some spies discover what occurred and where the place of the tomb of the vampire is and try to return it to life. As a consequence, Santo has to fight against all of them.

There were other movies which tried to address vampirism, but most of them contributed very little in relation to the plot or the aesthetic. Some of these movies were *Rostro infernal* and *La huella macabra* (1962, *The Macabre Mark*) by Alfredo B. Crevenna and *El imperio de Drácula* (1967) by Federico Curiel. The two films of Crevenna were a series about Count Brankovan, a vampire which took the power and intelligence of the brains of its victims and created automata—which were played by real wrestlers for the action scenes. In *Rostro Infernal*, the vampire was buried in the first film, but with the help of an assistant it was unearthed in the second film and changed its name to Theo van Korn, as well as its

face using a mask to avoid detection of its old enemies. In this second part, the vampire returned a vampire child to life giving it blood to drink (Figure 103) and, then, planned revenge.



Figure 103: Child-vampire in *La buella macabra*

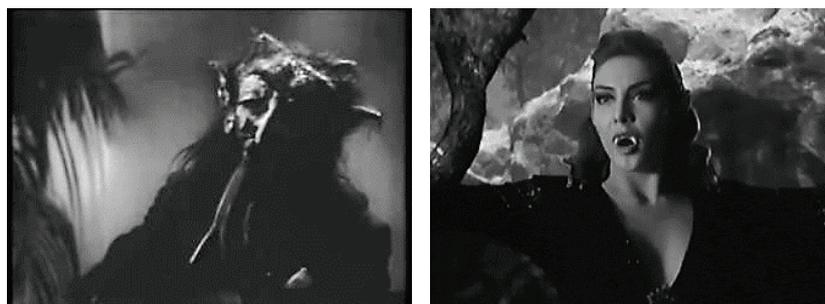
In both films, the vampire wears a modern suit and has long fangs. In *El imperio de Drácula*, the figure of the vampire wears a modern and dark suit, a cape and has fangs (Figure 104). The plot is similar to those of the films of Crevenna: the vampire is returned to life with the help of an assistant—named Igor—who searches for human blood to pour it over the clothes of the vampire. In this case, Dracula wants to take over a woman and only says a couple of sentences during the film.



Figure 104: Count Draculstein in *El imperio de Drácula*

Other vampire films used the topics of revenge and reincarnation to justify the appearance of the vampire, its enemies and its lover in the modern world of the sixties. A particular example of this was *El barón del terror* (1961, *Brainiac*) by Chano Urueta. The plot is about Baron Vitelius of Estara—a character played by Abel Salazar, who also produced the film—a sorcerer prosecuted by the Tribunal of the Holy Inquisition and condemned to the stake, so that he promises to return 300 years later with the passing of a comet to take revenge on the descendants of his enemies. Thus, in the sixties the Baron appears as an alien-sorcerer which has long fangs as a vampire and a long tongue to suck out brains

of its victims and enemies (Figures 105). Also, he has hypnotic powers and can go through bodies and walls, but fire can destroy him. According to this description, this figure is a mixture of different features of fantastic characters, such as the sorcerer, the vampire and the alien. Salazar was interested in such a combination to attract more audience and take advantage of the success of the American science fiction cinema in Mexico. In this regard, the film *La nave de los monstruos* (1960, *The Ship of Monsters*, Rogelio A. González) was another film that combined vampiric features with aliens in the figure of a female invader (Figure 106).



Figures 105 and 106: Alien-vampire-sorcerer in *El barón del terror* (left) and alien-vampire in *La nave de los monstruos* (right)

Indeed, Mexican vampire films favored the appearance of female vampires. In the case of films in which a variation of Dracula was the protagonist, female vampires used to be lovers, assistants or members of a vampire clan which were subordinate to the male vampire (*El vampiro*, *La invasión de los vampiros*, *El mundo de los vampiros*, *El vampiro y el sexo* and *El imperio de Drácula*). In contrast, vampire films which were combined with science fiction (*La nave de los monstruos*) and wrestling presented female vampires as antagonists (Figures 107 and 108), whereas the protagonist was represented by Santo, Blue Demon or Mil Máscaras, three wrestler heroes, as occurred in *Santo contra las mujeres vampiro*, *Las vampiras* and *Santo en la venganza de las mujeres vampiro* (1970, *Saint in the revenge of the vampire women*, Federico Curiel).



Figures 107 and 108: Female vampires in *Santo contra las mujeres vampiro*

There were also films that combined horror with comedy and included the figure of Count Dracula as a false vampire or as a member of a group of monsters. In the first case, an ambitious person wanted to take over an inheritance scaring the heirs in a mansion where they had to remain for a night, as occurred in *The Cat and the Canary* by Paul Leni. Some of these films were *La casa de los espantos* (1961, *House of the Frights*) and *Échenme al vampiro* (1961, *Bring Me the Vampire*) by Alfredo B. Crevenna. In other cases, Dracula, the Werewolf, the Mummy, Frankenstein and the Monster of the Black Lagoon were returned to life by a mad scientist, as occurred in *El castillo de los monstruos* (1958, *The Castle of the Monsters*, Julián Soler) and *Frankenstein, el vampiro y compañía* (1961, *Frankenstein, the Vampire & Co.*, Benito Alazraki). These films were a parody of vampires in which a comedian confronted and, most of the times, casually destroyed evil beings (Figure 109).

In addition, some wrestling-vampire films also included Count Dracula as a member of a group of monsters which were confronted and destroyed by the most famous wrestlers of the sixties (Figure 110), as was the case of *Santo y Blue Demon contra los monstruos* (1969, *Saint and Blue Demon Against the Monsters*, Gilberto Martínez Solares) and *Santo and Blue Demon contra Drácula y el hombre lobo* (1972, *Saint and Blue Demon Against Dracula and the Werewolf*, Miguel M. Delgado).



Figures 109 and 110: Dracula as a member of a group of monsters in *El castillo de los monstruos* (left) and in *Santo and Blue Demon contra los monstruos* (right)

These movies included the actors Germán Robles and Aldo Monti—or other actors—with the same features of Count Dracula which had been used by Méndez, Cardona and Corona Blake. For this reason, these movies served to consolidate and to promote the figure of Dracula as the stereotypical vampire figure on Mexican film.

Finally, some Westerns, such as *El charro de las calaveras* by Alfredo Salazar and *El pueblo fantasma* (1965, *Ghost Town*) by A. B. Crevenna, also included a vampire as antagonist.

In the first film, Count Dracula is confronted by a Mexican charro and in the second film there was for the first time a cowboy vampire, which sucked the blood of bad people and searched for a vampire lover (Figure 111). In comparison to other vampire figures, the cowboy vampire had the longest fangs and combined the behavior of a quiet and feared guy with the seductive and bloodthirsty vampire.



Figure 111: Cowboy-vampire in *El pueblo fantasma*

However, films that combined vampirism with comedy, science fiction or Westerns usually had weak or incoherent plots and they did not provide new elements in relation to montage or photography. Most of them also had a lack of quality because, as with other horror movies, they were low-budget productions. In contrast, the numerous vampire films that were made in Mexico were characterized by the development of a diversity of vampire figures. In spite of some of these variations being extravagant, between the end of the fifties and the beginning of the sixties they represented the recovery and adaptation of a character which was born in the cinema with *Nosferatu: eine Symphonie des Grauens* and then continued being constructed in *Dracula* by Browning and Melford, and emerged again in Mexico (*El vampiro*, 1957, Méndez) and England (*Dracula*, 1958, Terence Fisher), among other countries.

In a period in which producers wanted to obtain profits investing the least amount of money, vampire films became a good source of commercial exploitation because the figure of the vampire was always considered current and very attractive as a spectacle (Fernández 2006: 136). Table 5 shows an overview of the vampiric variations existent in the films that were included and already depicted in this study.

Number of appearances in Mexican films (1957–1972)	Kind of vampire
24 (5)  (1 serial divided into four parts) (2)	Dracula (classic vampire) - Dracula as a member of a group of monsters: the Werewolf, the Mummy, monster of Frankenstein, monster of the black lagoon - Dracula sorcerer - False Dracula (human disguised as Dracula)
9	Vampire woman
3	Vampire monster (with animal-like features and less human features)
2	Alien vampire (1 male (combined with sorcerer) + 1 female)
1	Vampire child
1	Vampire cowboy

Table 5: Different forms of vampires in Mexican horror films (1957–1972)

Thus, this review of the Mexican horror cinema, especially of vampire movies, makes evident that vampires were the main characters of Mexican cinema between 1957—with the appearance of *El vampiro* and *El ataúd del vampiro* by Fernando Méndez—and 1972. Also, vampires were characterized by combining other fantastic or science fiction beings creating a considerable diversity of characters, which go from a canon determined by Stoker's novel and the films *Nosferatu: eine Symphonie des Grauens* by Murnau and *Dracula* by Tod Browning and George Melford, to the most incredible, and maybe baroque, creations of alien vampires, vampire women who adore Satan, a vampire child, a cowboy vampire and a sorcerer vampire—figures that are based more or less on the myth of the vampire and the figure of Count Dracula as the canonic vampire figure in literature and cinema. In the next chapter, we will see how this figure and its features were specifically constructed by Murnau, Lang and Méndez.

## Chapter 4

### Analysis of the Figure of the Vampire as an Actantial Instance

The fantastic story and characters have long been studied from a literary perspective. Theoreticians such as Roland Barthes, Tzvetan Todorov, Claude Bremond (2001), among others, have focused on the level of expression as well as on the level of content. Specifically, the research on Russian folk tales (*Morphology of the Folktale*) of Vladimir Propp (1985) has been one of the main contributions to the analysis of the structure of the story and functions of the characters within it. Propp proposed the existence of 31 functions which correspond to the actions committed by different characters and that appear as a constant element of the structure of folktales. Also, Propp established the presence of seven roles (hero, princess, villain, helper, dispatcher, donor and false hero) that characters assume throughout the story playing one or more functions. In turn, the semiotician Algirdas Julien Greimas, based on the study of Propp and Étienne Souriau (1970), proposed only six roles (actants) and synthesized the methodology of Propp in order to develop a more functional analysis of narrative structure (Mélétinski 1985: 222–244). As well Greimas built on the work of Claude Lévi-Strauss (1969) in relation to myths to propose the theory of the interpretation of the mythical story through three elements which can be applied to other forms of story within literature and cinema. Such elements correspond to the framework (basic structure), the message and the code.

Within the code, Greimas (1973: 225) considers narrative units (narrative syntagms) of three types: 1. Performantial syntagms (tests), 2. Contractual syntagms (establishment and breaking of contracts) and 3. Disjunctional syntagms (comings and goings). These elements support the idea that beyond the context, which could explain mythical stories, there are linguistic units which contribute to the formation of a narrative model, that is, the framework (Greimas 1973: 225). Effectively, Greimas places his actantial structure of the narrative model within this framework. In relation to the performantial syntagms, Greimas recovers from Propp three kinds of tests: the qualifying test, decisive test and glorifying test. These tests are related to the development of the actions and, as a consequence, of the

narrativity. After the establishment of a contract or petition of the sender, the hero or heroine goes on the quest for the princess or prince (the object of value) and has to obtain cognitive and pragmatic competences (qualifying test) to confront obstacles and conflicts (decisive test) in order to be prepared for a final test which will give him or her the object or recognition (glorifying test) (Bronwen & Ringham 2000: 11–12).

These aspects, among others, which are considered within the Greimasian theory and were extended by other theoreticians such as Philippe Hamon (1972) and Jacques Fontanille, are relevant to the study of the figure of the vampire because they contribute to ordering and subsequently analyzing the elements which construct the character and its relationship with other actors within the story. From the point of view of Greimas, it will be essential to analyze the actants and their relationships, as well as the motivation (Eder 2014) which triggers the actions and transformations for the construction of the narrativity. We will see that in the case of the films proposed for our analysis, such narrativity is strategically and significantly placed on the anti-heroic figure of the vampire and its relationship with other characters and with the space and its objects.

Regarding these objectives, it is important to note that the proposal of Greimas and Courtés for the analysis of the narrativity<sup>1</sup> has been relatively developed in francophone and some Hispanic areas with a special focus on literature. In relation to film, the studies of Desiderio Blanco (1994, 2003) integrate the Greimasian semiotics, the tensive semiotics of Claude Zilberberg and Jacques Fontanille (2005) and the work of Christian Metz (1968, 1971) in order to analyze the filmic enunciation. However, a review of the studies based on the Greimasian semiotics made so far shows that its application in film is still partial and insufficient. For this reason and as Greimas and Fontanille have insisted, it is still necessary to develop numerous empirical analysis of different texts to observe the scopes and limits of the semiotic theory and to continue its structuration in relation to film. This study contributes to this purpose.

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<sup>1</sup> Regarding narrativity and film, Wolfgang Wildgen makes a comparative analysis of the reiterative existence and dynamic of narrative schemes in the action films of James Bond in “Dynamique narrative du text, du film et de la musique” (2015) from a semiotic point of view.

## 4.1 Theoretical Annotations: The Actantial Model of Algirdas J. Greimas

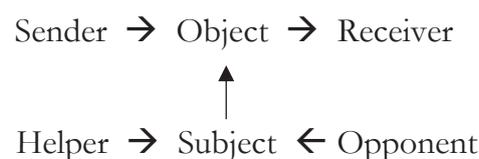
In order to show how the vampire is configured as an actantial instance and how narrativity is constructed throughout the films of our study, we will identify the scenes and filmic features which are associated to each of its elements, as for example motivation, performing of the action, achievement or cancelation of goals and emergence of a passion, among others, which are developed through a series of episodes or narrative programs. Likewise, the application of the semiotic analysis based on the actantial model of Greimas (1973, 1986) and the semiotic of passions which was developed by Greimas and Fontanille (1994) to the analysis of the vampire films by Murnau, Lang and Méndez is justified because in these films there is a relationship between actantial subjects and objects which is mediated by two categories namely “desire” and “need”, thus establishing a quest within the story generating the narrative action (Greimas 1986: 177). As regards the latter, Greimas explains that the actantial model “is [...] the extrapolation of the syntactic structure [...] and] the actant is not only the denomination of an axiological content, but also a classematic basis establishing it as a possibility of process [...]”<sup>2</sup> (1986: 185). The basis for the activation of this process is the modal status of the actant (wanting, having to, ought, may, being able to, knowing how to, etc.), hence the passion or *thymic* dimension becomes the force which drives the dynamism of the narrativity (Greimas 1986: 186; Martin & Ringham 2000: 6–7).

According to the terminology of Greimas, “narrativitation” (Cooren 2000: 59) can be conceived as the syntagmatic location of values, that is, a discursive organization which manipulates the constitutive elements of the canonic utterance either a) performing substitutions of subjects, b) substituting the objects of value for each other or c) proceeding to transformations of the function (Greimas 1983: 27–82). Also, from the point of view of logic and semiotics, the subject is that which is searching for an object. This last idea allows us to conceive the subject not only as a human being, but as an entity such as, for example, the whole society which searches for democracy or peace or also a robot which searches for a soul (Greimas & Courtés 1979). As well, these elements allow us to see that the object is not necessarily a physical thing, but the depositary of the value that the subject gives in relation with determinate culture, hence the idea of the object of value.

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<sup>2</sup> Unless otherwise stated, all translations are my own.

The subject and the object form part of the six actants proposed by Greimas. The actants correspond to the functions or components of the action either real or themed, as would be the case of a literary or visual text for example (Greimas 1986). The main actants of the actantial model are the subject and the object whose relationship is mediated by the axis of desire, that is, the subject goes in quest for the object, which can be a person, a thing or an abstract idea. Likewise, the helper and the opponent are actants which can be grouped within the axis of power because the helper can be a person, a thing or an internal quality which supports the subject in its quest for the object. In turn, the opponent can be a person, thing or internal quality which hinders the action and quest of the subject. Also, it is possible that another subject or character within the story hinders the quest of the main subject or hero during the achievement of its goal. That is the case of the anti-subject which is mostly considered as the classic opponent of the main subject, that is, the villain. Finally, the sender and the receiver are part of the axis of transmission or communication. The sender functions as a person or idea which motivates an action or causes someone to act (Martin & Ringham 2000: 10), which does not always appear in the story, but can be interpreted as internal wish or will of the subject, so that in this case the subject self is its own sender. This sender transmits to the subject the desire or the need, sometimes through a petition, to seek the object and then to generate an action. In turn, the receiver is the actant that obtains the object and sometimes which can also assign its own role to the subject. Greimas represents the relation of the actants through the following schema:

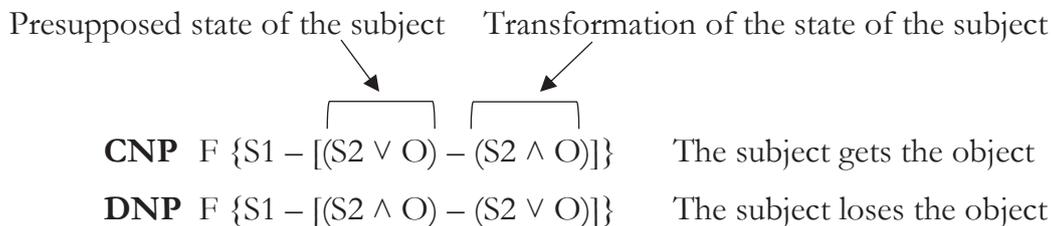


The elements of the actantial model proposed by Greimas contribute to the analysis not only the narrative action, but also the transformation of the subject throughout the story. As regards the latter, Greimas explains that narrativity is constructed through the action(s) of the subject that lead(s) to changes of state or junctions (conjunctions and disjunctions) so the subject becomes a subject of doing which is in charge of the narrative transformations and the alteration of the relationship between subjects and objects (Greimas 1983: 28). As a result, between the subject and the object mediates a relationship called junction. The junction represents the change of state of the subject which initially

could be conjunctive or disjunctive with respect to a certain object of value. The junction is a conjunction if the subject, whose desire aims at the object, is able to appropriate the object or it could be a disjunction if the subject is separated from the object of value. In relation to the functions of the helper and the opponent there is respectively the grant of aid or the impediment of the achievement of the junction. Also, to the sender and receiver correspond respectively the request to search for the object of value, which establishes the possibility of the junction, and the benefit of the achievement of the junction.

Therefore, Greimas distinguishes between the *subject of state* and the *subject of doing*. The subject of state is determined by its desire and its possession or dispossession of the object (thymic or passion dimension). In this case, the subject experiences the result of an action produced and finished. However, this action remains latent because it can change, so that the relation of the subject with an object of value, the junction, is an effect of a state which was produced by the action of the subject. In turn, the subject of doing (or operating subject) makes possible with its actions the change from one state to another, either of conjunction or disjunction with the object of value (level of power or pragmatic dimension). This means that the subject of doing and the subject of state constitute a dichotomy which makes possible the narrative transformation.

In order to summarize the junctions between subjects and objects, Greimas elaborated a schema which represents the different values which are involved in a *narrative program*, that is, each action which operates to produce a change of state of the subject. Thus Greimas proposed the following model of a conjunctive narrative program (CNP) and the schema of the disjunctive narrative program (DNP) respectively:



We can see the values that each symbol represents below:

- F = Narrative program
- S1 = Subject of doing
- S2 = Subject of state
- O = Object of value
- ∨ = state of disjunction between the subject and object of value
- ∧ = state of conjunction between the subject and object of value

Within a narrative program the S1 corresponds to the subject of doing and S2 to the subject of state and for each program we note if there is a conjunction ( $\wedge$ ) or a disjunction ( $\vee$ ) of the subject with its respective object of value. Parentheses represent the state of conjunction or disjunction of the subject of state in relation to the object of value, the n dash ( $-$ ) points out the change of state from a conjunction to a disjunction or *vice versa* and square brackets include the presupposed and resulting state of the subject. Finally, curly brackets represent the whole transformation which is operated by the subject of doing (S1) to produce changes of state. Most of the time, theoreticians present only the second state of the subject of this schema, that is, the result of the transformation, in order to summarize. The sum of narrative programs then forms the narrative trajectory (or narrative path) of the story.

In order to explain the performance of the actantial model, we will use as example an analysis of the story *The Little Mermaid* by Hans Christian Andersen (1836), in which we can find the figure of a tragic hero in the female protagonist who, at the end, dies and disappears, as occurs in *Nosferatu* with the figure of the vampire.

The story by Andersen is about a mermaid who lives with her sisters, her father—the old sea King—and her grandmother in the ocean. When the little mermaid becomes fifteen years old she is allowed to visit for the first time the sea surface and to know the world of humans. As a consequence she finds a prince whose ship sinks and many sailors die. She saves him, but she leaves when some women come and see the prince on the shore.

The little mermaid falls in love with the prince and looks to the sea witch to obtain help to conquer the prince. The witch offers her a draught to transform her fish's tail into human legs in exchange for her voice. However, if the mermaid cannot obtain the love of the prince and he marries another woman the mermaid will die and become foam of the sea. The little mermaid accepts this and other painful conditions. She drinks the draught and when the prince finds her on his palace's stairs she is a beautiful woman with long legs. She lives in his palace, but the prince only sees her as a little sister.

One day, the prince's father, the king, orders his marriage to a princess who indeed is the woman who—the prince thinks—had rescued him and whom he loves. After the marriage is celebrated on a ship, the little mermaid accepts her destiny, but suddenly she sees her sisters on the sea surface. They offer her the witch's knife to kill the prince and to

obtain again her fish's tail and to return to the sea. But the little mermaid cannot do it and turns into foam, and finally becomes a spirit of the air with an immortal soul because she sacrificed herself for others. But there is a condition. She must float as a spirit of the air for 300 years and can visit the world of the humans. If she smiles with joy for the happiness of the humans one year is reduced from her 300 years and if she worries and cries for the suffering of humans one year is added to her time of trial.

According to the Greimasian theory, characters and objects have a function in the story in order to help or to hinder the way of the hero during the story. In this case, if we focus on the little mermaid and the quest for the prince as the main object of value throughout the whole story, we find the following correspondences of the actantial model.

Relation of actants in the narrative trajectory of *The Little Mermaid*

Sender	Object	Receiver
Image of the world of the humans, the little mermaid's grandmother and sisters	The human prince	The little mermaid
Helper	Subject	Opponent
The sea witch, a magic draught, human legs	The little mermaid	Fish's tail, dumbness, pain in the legs when the little mermaid walks and dances, the human princess

Throughout the story the little mermaid is very curious about the world of the humans thanks to the descriptions of her sisters and grandmother who also explain to her that humans do not live as long as mermaids, but they have an immortal soul which remains in nature after death and which it is possible to obtain through the love of a human being. For these reasons the little mermaid's family and images of the human world function as senders which transmit the desire for human love and an immortal soul to the mermaid.

In addition, the witch becomes the evil helper who gives her the means to obtain the love of the prince. In this regard, the mermaid becomes the receiver of the love of the prince considered as her object of value. Finally, this example of the little mermaid allows us to show what Greimas considers a difference in relation to the model of 31 functions of Propp, that is, senders (descriptions and images of the human world), helpers (a draught, a knife, etc.), objects (immortal human soul) or opponents can not only be characters or projections of human beings, but also objects or ideas, as is the case of the fish's tail and the dumbness in *The Little Mermaid*.

Thus, considering the Greimasian theory, throughout the narrative trajectory of *The Little Mermaid* we can find four narrative programs through which the subject changes state from disjunction to conjunction, and the actants also change in each narrative program, as we see below.

*NP1 disjunction* → *conjunction*

F {Little mermaid – [(Little mermaid ∨ Knowledge) – (Little mermaid ∧ Knowledge)]}

The little mermaid finds out about the world of the humans through the descriptions and stories related by her grandmother and her sisters.

Relation of the actants of NP1

Sender	Object	Receiver
The little mermaid's grandmother and sisters	Knowledge about the human world	The little mermaid
Helper	Subject	Opponent
The little mermaid's grandmother and sisters	The little mermaid	---

*NP2 disjunction* → *conjunction*

F {Little mermaid – [(Little mermaid ∨ Permission to go the surface of the sea) – (Little mermaid ∧ Permission to go to the surface of the sea)]}

The little mermaid becomes fifteen years old and is allowed to know the surface of the sea and the world of humans.

Relation of the actants of NP2

Sender	Object	Receiver
The little mermaid's grandmother and father	Permission to go the surface of the sea	The little mermaid
Helper	Subject	Opponent
Reaching the age of majority: fifteen years	The little mermaid	Dangers of the surface of the sea and the world of humans

*NP3 disjunction* → *conjunction* → *disjunction*

F {Little mermaid – [(Little mermaid ∨ Prince) – (Little mermaid ∧ Prince) – (Little mermaid ∨ Prince)]}

The little mermaid knows the prince and with help of the sea witch gets legs to be with the prince and try to conquer his love, living in his palace for a while, but he marries another woman.

## Relation of the actants of NP3

Sender	Object	Receiver
Image of the world of the humans, the little mermaid's grandmother and sisters	The human prince	The little mermaid
Helper	Subject	Opponent
The sea witch, a magic draught, human legs	The little mermaid	Fish's tail, dumbness, pain in the legs when the little mermaid walks and dances, the human princess

*NP4 disjunction → conjunction*

F {Little mermaid – [(Little mermaid ∨ A conditioned immortal soul) – (Little mermaid ∧ A conditioned immortal soul)]}

After dying the little mermaid loses the prince, but she becomes an immortal soul and is transformed into a spirit of the air for 300 years thanks to her self-sacrifice. However, this immortal soul is conditioned because it can be extended if she cries for the suffering of others, but it can be shortened if she is joyful of the happiness of others, which in the story indicates that she has a sort of mission, that is, to take care of the suffering of others and to be sensible of their feelings.

## Relation of the actants of NP4

Sender	Object	Receiver
Self-sacrifice, other spirits of the air	A conditioned immortal soul	The little mermaid
Helper	Subject	Opponent
Tears of sorrow for others	The little mermaid	To enjoy the happiness of others

The example of the little mermaid shows how the subject experiences changes of state from disjunction to conjunction and *vice versa* according to the object of value of its quest in each narrative program. Also, the possession or dispossession of each object as well as the action of the subject of doing sometimes modifies the relation of the actants, that is, depending on the object of value new characters, objects or abstract ideas can appear to play the role of the sender, the receiver, the helper or the opponent in a narrative program and change of actantial role in another.

Finally, besides the possibility of analyzing the performantial dimension of the narrativity through the actions of the subject, another aspect of the functionality of the actantial model of Greimas is how it makes possible the analysis of other characters within

the same story which are also searching for the same or other objects of value, generating parallel narrative programs besides those of the main character. This flexibility of the model allows us to explore how narrativity is structured and which elements (characters, objects and ideas) construct it.

## 4.2 The Actantial Structure of *Nosferatu: eine Symphonie des Grauens*

Now that the concepts related to narrativity and the actantial model have been explained, we can show the narrative trajectory of *Nosferatu* below. This chain of transformations or narrative trajectory is raised in *Nosferatu* through seven narrative programs, some of which are repeated or experiment with variations during the filmic story and are established surrounding the character of the vampire (Count Orlok).

It should be noted that not every action of the subject leads to a change of state. For example, when Count Orlok discovers the photograph of the wife of Hutter there is a transformation consisting of the desire of the vampire for Ellen and so a relationship of disjunction is established forming, in turn, a narrative program. However, the arrival of Hutter at the castle in Transylvania and his meeting with Count Orlok when the vampire comments that he has waited for a long time and it is night does not represent a change of state for any character, which does not mean that this scene could not have some relevance for other aspects of the analysis of the figure of the vampire, of the space or any other narrative or filmic element.

In the narrative trajectory of *Nosferatu*, specifically in the actions and transformations of the subject, in this case Count Orlok, there are substitutions of objects of value (Hutter, House in Wisborg, blood, Ellen) whose quest gives way to the establishment of new actions and narrative programs in which Count Orlok takes on different functions or actants, such as sender, receiver, helper and opponent. In this regard, we will focus our analysis on the syntagmatic junction of the vampire, that is, the chain of relationships of conjunctive and disjunctive utterances because we are searching for the transformations of state of only one subject and how the actants are organized surrounding it. In addition, the identification of a pattern of actions performed by the subject surrounding the search of some objects of value (Hutter's blood, Sailors' blood and Ellen's blood) as if formed part of a whole and

continuous action, led us to decide to group some narrative programs as variations of a main narrative program (3a, b, c and d).

#### 4.2.1 Narrative Trajectory Surrounding Count Orlok in *Nosferatu*

*NP1 disjunction* → *conjunction*

F {Orlok – [(Orlok ∨ Hutter) – (Orlok ∧ Hutter)]}

Orlok takes Hutter over when he arrives at the river bridge crossing and Orlok picks him up disguised as a carriage driver.

Relation of the actants of NP1

Sender	Object	Receiver
Knock	Hutter	Orlok
Helper	Subject	Opponent
Orlok (False carriage driver)	Orlok	Drivers of the inn

*NP2a disjunction* → *conjunction*

F {Orlok – [(Orlok ∨ Purchase of the house in Wisborg) – (Orlok ∧ Purchase of the house in Wisborg)]}

At the beginning, Orlok wants to purchase a house in Wisborg so he sends a letter to Knock to make the purchase of a house under the management of Hutter. When Hutter arrives in Transylvania he gives the documents of purchase to Orlok for their revision and in case he agrees, he signs and acquires the house. The conjunction is completed in two nights: the first one when Hutter arrives and Orlok reads the papers and then he signs them on the second night.

*NP2b disjunction* → *conjunction*

F {Orlok – [(Orlok ∨ Contract of the house in front of Hutter's and Ellen's house in Wisborg) – (Orlok ∧ Contract of the house in front of Hutter's and Ellen's house in Wisborg)]}

NP2b is a transformation of the NP2a because during the signing of the contract Count Orlok knows that the house is located opposite the house of Hutter and Ellen.

Relation of the actants of NP2

Sender	Object	Receiver
Knock	Acquisition of the house in Wisborg	Orlok
Helper	Subject	Opponent
Hutter	Orlok	Distance between Transylvania and Wisborg

*NP3a disjunction → conjunction*

F {Orlok – [(Orlok ∨ Blood of Hutter) – (Orlok ∧ Blood of Hutter)]}

Orlok sucks the blood of Hutter during the first night, but this act is not visualized, it is only suggested by the camera which shows how Orlok gets closer to Hutter.

*NP3b disjunction → conjunction*

F {Orlok – [(Orlok ∨ Blood of Hutter) – (Orlok ∧ Blood of Hutter)]}

Orlok enters Hutter’s room during the second night. In this case, the camera visualizes the shadow of Orlok going closer to Hutter to suck his blood.

*NP3c disjunction → conjunction*

F {Orlok – [(Orlok ∨ Blood of the sailors) – (Orlok ∧ Blood of the sailors)]}

During the trip from Transylvania to Wisborg on board the ship “Empusa” Orlok travels in his coffin, which is placed in the hold of the ship, and sucks the blood of the entire crew.

*NP3d disjunction → conjunction*

F {Orlok – [(Orlok ∨ Blood of Ellen) – (Orlok ∧ Blood of Ellen)]}

Count Orlok sucks the blood of Ellen. This final scene is the only visualization of blood sucking of the neck of one of the victims during the story. During the sucking Orlok holds the head of Ellen with his right claw-like hand while he puts his left arm around the chest of Ellen.

Relation of the actants of NP3 a, b, c and d

Sender	Object	Receiver
Orlok	Blood	Orlok
Helper	Subject	Opponent
Vampiric nature of Orlok (fangs to suck blood, hypnotization to control his victims, ability to move objects without touching them, a macabre and intimidating shadow, to attack during the night when victims sleep or are tired, to move quickly), Knock, Ellen	Orlok	Impatience of Orlok, vulnerability of the vampiric nature of Orlok (sun rays, need to sleep during the day and to stay in a coffin, need to hide his monstrosity and vampiric nature from humans)

*NP4 disjunction → conjunction*

F {Orlok – [(Orlok ∨ Ellen) – (Orlok ∧ Ellen)]}

While Orlok checks over the documents of purchase of the house in Wisborg Hutter takes out a document from his bag as well as a portrait of Ellen by accident. Immediately Orlok

looks at it, takes it and says: “Your wife has a beautiful neck”. At the end of the film, Orlok enters the house of Ellen and Hutter to suck her blood and to possess her and take her life.

Relation of the actants of NP4

Sender	Object	Receiver
Hutter	Ellen	Orlok
Helper	Subject	Opponent
Vampiric nature of Orlok (fangs to suck blood, hypnotization to control his victims, a macabre and intimidating shadow, to attack during the night when victims sleep or are tired, to move quickly, Hutter, Ellen)	Orlok	Hutter, distance between Transylvania and Wisborg, love of Ellen for Hutter, sun rays, vampiric nature of Orlok (sun rays, need to sleep during the day and to stay in a coffin, need to hide his monstrosity and vampiric nature from humans)

*NP5a disjunction* → *conjunction*

F {Orlok – [(Orlok ∨ Arrival at Wisborg) – (Orlok ∧ Arrival at Wisborg)]}

Orlok goes to Wisborg traveling in a carriage, a raft and a ship. He puts five coffins with soil in a carriage, then he is transported in a raft to the Borgo pass and later in the ship “Empusa” to Wisborg. The coffins with Count Orlok on board are transported by different servants and sailors.

Relation of the actants of NP5a

Sender	Object	Receiver
Orlok	Arrival at Wisborg	Orlok
Helper	Subject	Opponent
Orlok, servants, sailors, raft, ship, coffins with soil, vampiric nature of Orlok (a supernatural force, to move quickly)	Orlok	Vampiric nature of Orlok (sun rays, need to sleep during the day and to stay in a coffin, need to hide his monstrosity and vampiric nature from humans)

*NP5b disjunction* → *conjunction*

F {Orlok – [(Orlok ∨ Wisborg) – (Orlok ∧ Wisborg)]}

Orlok arrives in Wisborg and goes out from the hold of the ship to take over Wisborg and its population carrying with him a plague and a great desire for blood.

Relation of the actants of NP5b

Sender	Object	Receiver
Orlok, Knock	Wisborg	Orlok
Helper	Subject	Opponent
Orlok, Knock, rats	Orlok	Measures of the government: to announce the existence of a plague, to paint white crosses on doors of the houses where corpses are found

*NP6 disjunction → conjunction*

F {Orlok – [(Orlok ∨ (Inhabitation of the house of Wisborg) – (Orlok ∧ (Inhabitation of the house of Wisborg))]}

After the arrival at the port of Wisborg Orlok looks for the way to his house. At the same time Hutter also arrives in a carriage at his own house. He arrives before and is followed by Orlok. So the vampire locates the house of Hutter and its own house, which is situated opposite. Orlok carries out his coffin and crosses the river by raft, which is between his home and Hutter’s house. With the coffin Orlok goes through the wood gate of his house as if he was invisible.

Relation of the actants of NP6

Sender	Object	Receiver
Orlok	Inhabitation of the house of Wisborg	Orlok
Helper	Subject	Opponent
Orlok, Hutter, raft, Orlok’s vampiric nature (a supernatural force, to move quickly, to go through doors)	Orlok	Orlok’s vampiric nature (need to hide his monstrosity and vampiric nature from humans)

*NP7 conjunction → disjunction*

F {Orlok – [(Orlok ∧ Existence) – (Orlok ∨ Existence)]}

Orlok stays for a long time next to Ellen to suck her blood when suddenly a cock sings at rising dawn; Orlok tries to leave, but the sun’s rays which go through the window disintegrate him.

Relation of the actants of NP7

Sender	Object	Receiver
Ellen	Existence	Orlok
Helper	Subject	Opponent
Ellen	Orlok	Desire, Sun, vampiric nature of Orlok (sun rays, need to sleep during the day and to stay in a coffin)

Table 1 summarizes the narrative programs which form the narrative trajectory of *Nosferatu* surrounding the figure of the vampire in order to analyze later how the junctions and the actantial model are organized.

<b>NP1</b>	F {Orlok – [(Orlok ∨ Hutter) – (Orlok ∧ Hutter)]}
<b>NP2a</b>	F {Orlok – [(Orlok ∨ Purchase of the house in Wisborg) – (Orlok ∧ Purchase of the house in Wisborg)]}
<b>NP2b</b>	F {Orlok – [(Orlok ∨ Contract of the house in front of Hutter’s and Ellen’s house in Wisborg) – Orlok ∧ Contract of the house in front of Hutter’s and Ellen’s house in Wisborg)]}
<b>NP3a</b>	F {Orlok – [(Orlok ∨ Blood of Hutter) – (Orlok ∧ Blood of Hutter)]}
<b>NP3b</b>	F {Orlok – [(Orlok ∨ Blood of Hutter) – (Orlok ∧ Blood of Hutter)]}
<b>NP3c</b>	F {Orlok – [(Orlok ∨ Blood of the sailors) – (Orlok ∧ Blood of the sailors)]}
<b>NP3d</b>	F {Orlok – [(Orlok ∨ Blood of Ellen) – (Orlok ∧ Blood of Ellen)]}
<b>NP4</b>	F {Orlok – [(Orlok ∨ Ellen) – (Orlok ∧ Ellen)]}
<b>NP5a</b>	F {Orlok – [(Orlok ∨ Arrival at Wisborg) – (Orlok ∧ Arrival at Wisborg)]}
<b>NP5b</b>	F {Orlok – [(Orlok ∨ Wisborg) – (Orlok ∧ Wisborg)]}
<b>NP6</b>	F {Orlok – [(Orlok ∨ (Inhabitation of the house of Wisborg) – (Orlok ∧ (Inhabitation of the house of Wisborg)))]}
<b>NP7</b>	F {Orlok – [(Orlok ∧ Existence) – (Orlok ∨ Existence)]}

Table 1: Narrative programs of *Nosferatu*

The identification of the narrative programs in *Nosferatu* also allows us to see the variability of the temporal order in which they appear. This temporal order reveals that the appropriation of Hutter (NP1) and blood (NP3 a, b, c and d) are sorts of qualifying and decisive tests which the subject (Count Orlok) passes and are made one after another. In this sense, these acts of blood sucking can be considered as a whole single action which prepares the subject for the decisive test: the sucking of blood of Ellen and the appropriation of her. As well, the act of blood sucking (in NP3a and NP3b) is repeated and made in parallel with the purchase and appropriation of the house in Wisborg (NP2a and NP2b) as well as the appropriation of Ellen, the most important and longest narrative program (NP4) which finishes after the disappearance of the vampire (NP7). Table 2 shows the temporal order of these seven narrative programs related to the figure of the vampire in *Nosferatu* indicating the minute in which each narrative program begins and ends.

Minute mark	1:26 - 7:39	7:40	22:35	25:26	26:00	26:29	27:30	28:45	32:12	33:01	34:02	37:09	40:32	57:26	1:01:00	1:05:48	1:06:46	1:09:45	1:25:32	1:28:16	1:29:45	1:30:05	1:31:22	1:32:19
NP1	Disjunction	Conjunction																						
NP2a/b	Disjunction	Conjunction																						
NP3a					Disjunction	Conjunction																		
NP3b																								
NP3c																								
NP3d																								
NP4																								
NP5a																								
NP5b																								
NP6																								
NP7																								
Disjunction	Disjunction	Conjunction																						
Conjunction	Disjunction	Conjunction																						

Table 2: Timecode order of the narrative programs in *Nosferatu*

Note: Each line is composed by a yellow square (disjunction square) and a blue square (conjunction square) which together correspond to determinate narrative program, which, in turn, is composed by the presupposed state of subject (disjoint or conjoint) and the change of state of the subject:  $F \{S1 - [(S2 \cup / \cap O) - (S2 \cap / \cup O)]\}$ . The minute mark and the corresponding square indicate four moments: 1) the beginning of the presupposed disjoint or conjoint state of the subject, 2) the end of the presupposed disjoint or conjoint state of the subject, 3) the beginning of the narrative transformation or change of state from a disjunction to a conjunction or vice versa, and 4) the end or fulfillment of the narrative transformation to achieve a conjunction or a disjunction. In the filmic story, these four moments are pointed out through language (a dialog, a monolog or the use of a narrator), images (gestures, body language, focus of the camera in a character or an object, etc.) or sound (music, incidental sounds, etc.).

Table 2 also shows that most of the narrative programs of *Nosferatu* are simultaneous through the story (NP1 and NP2a/b; NP3a, NP2a/b and NP7, etc.). The difference among these overlapped narrative programs is the moment in which the conjunction (or the disjunction in the case of the NP7) begins and ends—except for the NP5b and NP6 which begin at the same time (1:06:46), but end in a different moment (1:25:32 and 1:09:45, respectively). The overlaps of different narrative programs of *Nosferatu* make evident what Greimas points out in his theory, that is, the existence of different objects of value which a single subject searches for and obtains over the course of a story. Precisely, these quests and appropriations, or losses—as for example the existence of Orlok (NP7), the only disjunction of the subject through the narrative trajectory of the vampire—are made at the same time with variations in the duration of each program which highlights, in this case, how the subject assumes the most part of the actantial roles in order to achieve its goals and a series of conjunctions and one disjunction. The overlapped narrative programs of the figure of the vampire, considered as an antiheroic figure, also show the ambition of the vampire and how this character is able to perform different actions simultaneously due to his supernatural nature which gives him a great power and abilities to control other characters. This is shown through the beginning of different states of disjunction at the same time (NP1 and NP2a/b, 7:39; NP3b, NP3d and NP4, 32:12, and NP5a/b and NP6, 33:01) which correspond to different objects of value which, in turn, are achieved by the vampire in different moments of the story.

Also, throughout the narrative trajectory we can observe not only that the subject (Orlok) experiences conjunctive transformations of different objects of value (Hutter, blood, Ellen, house in Wisborg), but these transformations are reflexive and transitive. We explain. The reflexive transformation is an appropriation or achievement of the object of value by the subject whereas the transitive transformation implies the delivery of the object by the sender to the subject. The appropriation of Hutter, the purchase-sale of the house in Wisborg and the desire for Ellen are transitive transformations because the objects are delivered through a sender: Hutter (who at the same time is an object of value) is sent or delivered by Knock (sender); the purchase of the house is made through Hutter (sender) and Ellen is made known, involuntary, by Hutter (sender) which occurs when he takes accidentally the portrait of Ellen out from his bag awaking the desire of Orlok for her.

Otherwise, the blood of Hutter and the sailors, as well as the inhabitation of the house in Wisborg are reflexive transformations because the subject appropriates each object of value. In the case of Ellen and her blood, we find a transitive and a reflected transformation. In relation to the transition, Hutter and Ellen play the role of senders. In the first case, Hutter transmits involuntarily to Orlok the desire for her; in the second case, Ellen, after reading the book of vampirism, decides to offer her blood and her life to stop the vampire. This then occurs when Hutter wakes up and Ellen sends him to look for the doctor, which gives her the opportunity to be alone to wait for Orlok with whom she stays until the sunrise. In this process Ellen is transmitted by herself as object of value and, at the same time, Orlok plays a role as subject of doing which takes over the object- Ellen when he invades her room and sucks her blood.

At the end, in narrative program seven, the subject remains disjunctive of its object-existence through a transitive disjunctive transformation by the mediation of Ellen who plays a role not only as object of value, but also as sender. Unlike other vampire films and the novel *Dracula* by Stoker in which the character of Mina (Ellen in *Nosferatu*) is saved and the vampire is defeated, Ellen dies after Orlok is destroyed by the sun's rays. In this case, the conjunction between the subject (Orlok) and the object (Ellen) in NP4 is realized after the disjunction of the subject with his existence. Moreover, if we consider that Ellen also is another subject which tries to save her life, but she loses it, the disjunction of Ellen of her object of value (existence or life) implies the conjunction of the subject of state Orlok with its object of value- Ellen, because both subjects share death which finally the vampire represents.

The analysis of the vampiric figure in *Nosferatu* and the description of the narrative trajectory make evident the syntagmatic level of the narrativity which is revealed through the change of states of conjunction and disjunction of a subject (Orlok). In turn, the disjunction of the subject which implies the conjunction of another subject, as we can see in the case of Orlok and Ellen, shows the paradigmatic level of the narrativity in which there are two or more subjects and, for this reason, other narrative programs.

Greimas indicates that the paradigmatic level makes evident the chain of forces which exist between the subjects of the story and the passion dimension. If we consider that the conjunction of a subject with its object of value is the disjunction of another

subject—for example the conjunction of Orlok *versus* the conjunction of Hutter in relation to the object-Ellen—then there is a concomitance between appropriation or dispossession and attribution and renunciation of the object. Particularly, the relationship between appropriation and dispossession, for example that Orlok takes over Ellen and so deprives Hutter of his wife, produces a subject of desire in the subject which has been deprived of the object. This same process occurs with the appropriation of blood which leads Hutter and other characters to try to keep their life and to protect themselves from death which is represented through the plague which invades Wisborg without imagining that, indeed, there is a vampire in the city.

However, the configuration of the actants and narrative programs, which correspond to the character of Orlok, also implies three dimensions which operate within the conjunctive and disjunctive transformations which allow us to understand more accurately the relationship between subjects and objects. In order to explain this process in *Nosferatu*, we will make some theoretical precisions.

#### 4.2.2 Narrative dimensions of the trajectory of the subject in *Nosferatu*

According to Fontanille, there is a semantic complexity on the narrative level of the description of diverse discourses, specially mythological, literary and folk texts. The focus on this kind of texts had led to the description of the subjects and their beliefs and thoughts (*cognitive doing*) based on their actions (*pragmatic doing*). However, Greimas proposed to analyze another aspect of narrativity: the thymic dimension which implies a series of reactions linked to emotions, sentiments, etc. Fontanille, in turn, considered to analyze the conditions and to evaluate the effects of the coexistence of the pragmatic, cognitive and thymic dimensions within an anthropological topic. Based on the discussion about the three dimensions of the narrativity from the studies of Dumézil, R. Girard and McLean (1970), Fontanille defines the triplication of narrativity (pragmatic, cognitive and thymic elements) and actants (pragmatic, cognitive and thymic subjects) as semi narrative elements which form “the essential features of a narrative semantics of anthropological nature” (1994: 179). In this regard, such a triplication allows us to describe, from a hypothetical-deductive point of view, the tests of contract and sanction proposed by Propp in *Morphology of the folk tale*

(1985). Summarizing, each dimension implies an aspect of the narrativity and it can be associated with a *human doing*, as we can see below.

**Pragmatic dimension:** action

**Cognitive dimension:** belief, knowledge, conscience...

**Thymic or passion dimension:** reaction, emotion, sentiment, affectivity...

Fontanille (1994) adds that the three narrative dimensions are involved in the conjunctive and disjunctive transformations modifying the relation among subjects. As a consequence, he defines each narrative dimension considering these transformations between subjects and objects of value. The first dimension corresponds to the “pragmatic transformations [which] affect the junctions between subjects and objects which could be considered as “treasurable” or “consumable” which correspond to the axiological practices of [determinate] cultures.” (Fontanille 1994: 176). In this level there is a relationship of disjunction and conjunction between subjects and objects, that is, while a subject obtains an object, another one loses it, which leads to a chaining of accumulative actions which cannot be shared. For example, in *Nosferatu* Orlok and Hutter are two subjects searching for obtaining or keeping Ellen as object of value. While Hutter is joined to Ellen (conjunction), Orlok is separated from her (disjunction). Finally, when Orlok appropriates Ellen (conjunction), she is separated from Hutter (disjunction).

**Pragmatic dimension:** treasurable or consumable subjects and objects which are non-participative or non-shareable.

Subject 1 → Object 1 ← Subject 2	{	Orlok → <b>Ellen</b> ← Hutter
S1 ∧ O1 – S2 ∨ O1	}	Orlok ∧ Ellen – Hutter ∨ Ellen

The second dimension is about “the cognitive transformations [which] affect the junctions between subjects and objects which are considered as ‘knowable’ [...]” (Fontanille 1994: 176). The cognitive objects can be accumulative and shared because the gain of a subject does not necessarily imply the loss of an object of value for another one. An example of this is the moment in which Orlok discovers the portrait of Ellen, and so he knows of her existence. This event implies, on the one hand, a cognitive and thymic conjunction, but, on the other hand, a pragmatic disjunction because Count Orlok has to wait and do a series of actions to take her over and to suck her blood. However, this cognitive conjunction leads to a change of state of the subject (Orlok) through the desire

for Ellen as object of value which generates a tension in the relationship of Orlok, Ellen and Hutter.

**Cognitive dimension:** cognoscible subjects and objects which come from the epistemic and verifiable and are participative or shareable and cumulative (but changing: for example, a subject discovers that a previous information is actually erroneous which produces a change from a conjunctive to a disjunctive state).

$$\begin{array}{l} \text{Subject 2} \rightarrow \text{Object 1} \leftarrow \text{Subject 1} \\ S2 \wedge O1 - S1 \wedge O1 \end{array} \quad \left\{ \begin{array}{l} \text{Hutter} \rightarrow \mathbf{Existence} \text{ of Ellen} \leftarrow \text{Orlok} \\ \text{Hutter} \wedge \text{Existence of Ellen} - \text{Orlok} \wedge \\ \text{Existence of Ellen} \end{array} \right.$$

The third dimension is related to “the thymic transformations [which] affect the junctions between subjects and objects which are considered as ‘reacting’.” Such objects are shareable and accumulative because they can affect two or more subjects, as occurs in *Nosferatu* in relation to Ellen. In this regard, the narrative trajectory of *Nosferatu* shows how Ellen becomes the main object of value for Orlok and Hutter and through it the thymic, pragmatic and cognitive conjunctions and disjunctions are established throughout different narrative programs.

**Thymic dimension:** reacting subjects and objects which are cumulative and participative or shareable in a constant and intensive manner

$$\begin{array}{l} \text{Subject 1} \rightarrow \text{Object 1} \leftarrow \text{Subject 2} \\ S1 \wedge O1 - S2 \wedge O1 \end{array} \quad \left\{ \begin{array}{l} \text{Orlok} \rightarrow \mathbf{Desire} \text{ for Ellen} \leftarrow \text{Hutter} \\ \text{Orlok} \wedge \text{Desire for Ellen} - \text{Hutter} \wedge \\ \text{Desire for Ellen} \end{array} \right.$$

Likewise, narrative dimensions are a structural basis of the junctions which lead to the establishment of narrative programs which, in turn, involve the relation between subjects and objects within a discourse. Thus, the coexistence of narrative dimensions and their identification explain the nature of the junctions. In other words, the identification of pragmatic, cognitive and thymic elements allow us to recognize what drive, makes possible and maintains a junction and what effects a specific junction (conjunction or disjunction) has on subjects and objects of value. Thus, considering the different kinds of junctions (conjunction, disjunction, non-conjunction and non-disjunction), Fontanille proposes different meanings to each narrative dimensions whose structure is posed in Table 3. Capital letters indicate the corresponding narrative dimension.

(P) Joining			(P) Separation
(T) Attraction			(T) Repulsion
(C) Knowledge			(C) Error
	<b>Conjunction</b>	<b>Disjunction</b>	
	<b>Non conjunction</b>	<b>Non disjunction</b>	
(P) Upkeep			(P) Non-Joining
(T) Tolerance			(T) Indifference
(C) Memory (?) Non-error			(C) Ignorance

Table 3: Distribution of the three narrative dimensions according to the kind of junction according to the schema of Fontanille (1994: 177).

Table 3 shows how from a theoretical point of view narrativity, which is constructed through a series of junctions, is triplicated from specific transformations at the pragmatic, cognitive and thymic level. In addition, as we indicated above, Fontanille (1994: 179) distinguishes among different types of disjunctions and conjunctions which, in turn, correspond to the tests of contract and sanction which were proposed by Propp. Thus, any anthropomorphic narrative program supposes three kinds of disjunction:

- a) The pragmatic disjunction (absence of the object of value)
- b) The cognitive disjunction (ignorance or lack of knowledge of the value)
- c) The thymic disjunction (indifference in the face of the value)

If we consider this, the contract would consist in:

- a) A cognitive conjunction: the subject knows that the object is absent (presentation of the lack according to Propp) and
- b) A thymic conjunction: the subject reacts to the lack

The sanction, in turn, would imply the following:

- a) A pragmatic conjunction (presence of the object of value)
- b) A cognitive conjunction (cancelation of the lack)
- c) A thymic conjunction (satisfaction through the cancelation of the lack or fulfillment of the desire)

Also, Fontanille explains that the three narrative dimensions can be founded in an independent or conjunctive manner. This implies an interdependency which forms thematic-narrative combinations. For example, in the sentence “Ana gets a letter” we observe a pragmatic transformation (P). If we add “Ana gets a letter of his father because her Grandmother is dead and she reads it”, we observe a combination of pragmatic and

cognitive transformations (P and C) because she performs an action which leads to get an information. And then, when we add “She cries” we can observe a thymic transformation (T) produced by the information obtained. As Fontanille points out, the construction of these narrative transformations can be based on audiovisual aspects. For example, if this same scene about Ana was filmed, narrative transformations can be also constructed as follow: fixed camera at the same level of Ana taking the letter (pragmatic transformation. A traveling of Ana’s action through a dolly movement of the camera, for instance, could strengthen such a transformation). Then there is a close up of the camera of the letter’s sender and subsequently a close up of Ana’s eyes reading (cognitive transformation). Later, another close up captures some words of the letter which make reference to the death of her Grandmother (death, Grandmother, hospital, accident..., words which indicate a cognitive transformation), immediately a close up of the eyes or only of a teardrop on the Ana’s cheek and a high-angle shot to emphasize his reaction of sadness (thymic transformation).

This combination among the dimensions makes possible that one or some of them are determined or determinant (that is modified or modifier) by or of other dimension(s). Fontanille (1994: 183–184) names this a relation of specification. For example, in the hypothetical filmic scene of Ana described above, a pragmatic transformation leads to a cognitive transformation. In turn, the cognitive transformation leads to a thymic transformation of the subject. In this regard, we can find a series of narrative transformations throughout a discourse. So, as the three narrative dimensions can be specified or specifying, there are different possible relationships (Fontanille 1994: 186) in which a pragmatic, thymic or cognitive transformation leads to a pragmatic, thymic or cognitive transformation. In relation to this, Fontanille constructs a syntagmatic model to represent the combination of narrative dimensions. Thus, he proposes a series of binary combinations in which the first (uppercase) letter represents the determinant dimension followed by the determined dimension represented by a lowercase letter. In the case of Ana’s scene the first combination would be *Pc*. Therefore, another binary combination would correspond to the last narrative combination (*c*) which leads to another narrative transformation (*t*). Thus, in Ana’s scene the result of narrative combinations can be

resumed through binary transformations: *Conjunction Pc-Ct*. According to this model, Fontanille (1994: 187) considers four combinations for each narrative dimension

$$\begin{array}{ll} \text{(Pragmatic)} & P \rightarrow P_c, C_p, P_t, T_p \\ \text{(Thymic)} & T \rightarrow T_p, P_t, T_c, C_t \\ \text{(Cognitive)} & C \rightarrow C_p, P_c, C_t, T_c \end{array}$$

However, from these theoretical remarks of Fontanille and considering the extensive appearance of the three dimensions throughout a discourse, we propose that the analysis of the narrative dimensions depends on the prior establishment of the narrative programs, as we have already analyzed, through which the subject searches for a specific object of value. In this regard, the identification, order and combination of narrative transformations would be constructed around the junction (obtaining or loss) with the object of value. In addition, we will describe how within each narrative program the triplication of the narrativity allows us to see a series of (micro)conjunctions and (micro)disjunctions which compose the obtaining or loss of the object of value. In order to show these narrative transformations, we will describe the series of syntagmatic actions of the subject, its correspondence to a narrative dimension (P, pragmatic; T, thymic and C, cognitive) and its relation with the construction of a conjunctive or disjunctive process. Likewise, beyond these conclusions from the proposal of Greimas and Fontanille, we will search for the identification of filmic features which are not only related to the construction of junctions, but also of the elements of the three narrative dimensions. In so doing, we would understand the motivation which produces actions and how, these narrative transformations have, in turn, specific effects on the subjects and objects represented in a film, as we will now see.

In NP1 in which Count Orlok appears for the first time disguised as a carriage driver, we can observe that there is a conjunction which consists of the meeting of Hutter at the river bridge crossing and then he is transported in the carriage to the castle of Count Orlok. After Hutter is on board the carriage, the camera shows us the triumph and desirous look of the vampire which has finally taken over Hutter, a previous desire which has driven the search for a house in Wisborg and the sending of Hutter to Transylvania (Figures 1a–g). In sum, we can resume the following actions of Orlok.

### Narrative transformations of NP1

Hutter's absence (P). Orlok picks up Hutter (P). The camera shows the triumph and desirous look of the vampire when Hutter is on board the carriage (I). Orlok brings Hutter to the castle (P).

### Disjunction-P → Conjunction-Pt-Tp



Figures 1a–g: Appropriation of Hutter by Count Orlok. Orlok appears disguised as a carriage driver and from above, that is, a visual superior position, orders Hutter to get into the carriage. In the vehicle, Hutter seems trapped when he looks out at the frame of the window. When they reach the castle, Orlok orders him with a movement of the arm in the direction of the entrance. Through these and following images, we can see the quick control of the vampire over Hutter (22:35–22:44).

In NP2a and NP2b the desire of Orlok for new blood makes him want a house in Wisborg (thymic dimension). This narrative program points out the role of the sender Knock who transmits the wish and order of Orlok to Hutter who, in turn, will help Orlok to obtain the house in front of his (Figures 2a–f). From the beginning, Hutter is shown as a weak character who is controlled by Knock, Orlok and, finally, Ellen who respectively ask him to travel to Transylvania to sell a house (Figures 2a and 2b), to enter the castle

(Figures 1c, 1e and 1f), and to search for a doctor (Figures 5r–t). In image 2a, for example, Knock also plays a role as helper of the vampire because he knows what will be the destiny of Hutter sending him to Transylvania to sell the house in exchange for money when he says to him: “However it takes a little effort, a little sweat and maybe a little blood...”, and then he laughs.



Figures 2a–f: Knock appears in a position of power in front of Hutter as his boss who sends him to Transylvania to sign the contract of purchase of the house located opposite Hutter’s house. In the film Knock not only is visually above Hutter, but also covers with his shadow the face of Hutter as premonition of the horrible future in the castle of the vampire (8:05–9:07).

Furthermore, the acquisition or appropriation of an object of value brings a pragmatic conjunction when Hutter shows Orlok the purchase contract and so the vampire discovers that the house is exactly in front of the house of Hutter and Ellen (a cognitive conjunction, that is, a knowledge or information about the place where Ellen, another object of value, inhabits). As a consequence, Orlok signs immediately the contract as a result of the pleasure of the achieved purchase and the desire emerged by Ellen.

### **Narrative transformations of NP2a and NP2b**

Orloks wants new blood (T) and searches for a house in Wisborg (P). Hutter shows Orlok the contract of the house in Wisborg (P). Orlok reads with interest the contract (P). He discovers that the house is exactly in front of the house of Hutter (C). Orlok is excited for the discovery (T). Orlok signs the purchase contract (P).

**Conjunction-T → Disjunction P → Conjunction-Pp-Pc-Ct-Tp**

This pragmatic-cognitive-thymic combination constructed in NP2a and b leads to another cognitive conjunction when Orlok also discovers the existence of Ellen in NP4 which begins when Hutter accidentally shows a portrait of Ellen. This event operates, at the same time, a thymic conjunction and a pragmatic disjunction in relation to Ellen as object of value of the desire of the vampire, which at this moment is absent and remote. In this regard, NP2 and NP4 are related through the desire for Ellen which makes Orlok choose not only the house in Wisborg, but exactly the house in front of Hutter's and Ellen's house, as was suggested by Knock to Hutter (Figures 3a–l).



Figures 3a–l: Coincidence of NP4 (the desire for Ellen) and NP2, the purchase of the house in Wisborg which is in front of Hutter's house to Orlok. When the vampire reviews the contract he knows of the existence of Ellen, which leads him to the desire for her and to sign quickly the contract. The gestures, the body language and the claw-like hands of Orlok when he takes the portrait of Ellen indicate his desire (thymic disjunction) (32:00–32:59).

NP3 a, b, c and d appear as a constant basis throughout the narrative trajectory motivated by the thymic dimension of the subject (Orlok) whose desire and need for blood lead to a constant change of states of disjunction and conjunction due to the fact that he needs blood every night and to obtain such object of value the subject must attract its victim

and then retain it in its castle (Hutter). Then the vampire moves far away to suck the blood of the sailors, of the inhabitants of Wisborg and, finally, of Ellen (Figures 4a–y).

**Narrative transformations of NP3a**

NP3a Orlok’s desire for blood (T). Orlok waits for sucking Hutter’s blood (P). Out of control (T) Orlok takes Hutter’s (P). Orlok follows Hutter to the fireplace (P) with a threatening behavior (T). A fade out indicates the sucking of blood (P).

**Conjunction-T → Disjunction P → Conjunction-Pt-Tp-Pp-Pt-Tp**

**Narrative transformations of NP3b**

Orlok’s desire for blood (T). Orlok waits outside Hutter’s room (P). Orlok enters to Hutter’s room (P) with a threatening behavior (T). Orlok sucks Hutter’s blood (P).

**Conjunction-T → Disjunction P → Conjunction- Pt-Tp**

**Narrative transformations of NP3c**

Orlok’s desire for blood (T). Orlok waits in the ship’s hold (P). Orlok stands up and approaches to a sailor (P) with a threatening behavior (T) to suck his blood (P). Later, Orlok comes out from the ship’s hold and approaches to the captain (P) with a threatening behavior (T) and sucks his blood (P).

**Conjunction-T → Disjunction P → Conjunction- Pt-Tp-Pt-Tp**

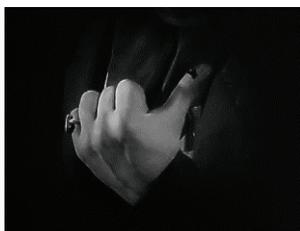
**Narrative transformations of NP3d**

Orlok’s desire for blood (T). Orlok waits for approaching to Ellen (P). Orlok enters to Ellen’s room (P). He presses her heart with his hand’s shadow (P). He sucks her blood (P).

**Conjunction-T → Disjunction P → Conjunction- Pp-Pp**



4a



4b



4c



4d



4e



4f



4g



4h



4i

4j

Figures 4a–j: The first attack of Orlok to suck the blood of Hutter begins when the clock strikes midnight and the vampire cannot resist when he looks at the blood of the wound that Hutter gives himself with a knife. The moment of the attack is only suggested through the movement of the body of Orlok in a superior spatial position and the dark shot to show later the mark of the fangs of the vampire on the neck of Hutter (26:08–28:42).



4k

4l

4m

4n



4o

4p

4q

4r

Figures 4k–r: The second attack of the vampire occurs in the room of Hutter in the castle. The camera only shows the shadow of the vampire taking over Hutter and the moment is intensified through parallel montage to show how Ellen feels that Hutter is in danger. At the end of the attack, the same technique suggests that Orlok can hear the scream of Ellen calling her husband (36:27–37:07).



4s

4t

4u

4v



Figures 4s–y: The appropriation of Orlok of the sailors' blood. In this case, the double exposure is used to show the vampire not only as a monstrous being, but also to suggest that it is an apparition or an invisible being. The body language, as for example the upright position and the claw-like hands, indicates the moment of the attack. Once again the figure of the vampire appears in a visual superior position in relation to the victims. These features and the shadow in the lower left corner of the last frame (Figures 4y) suggest again the attack of the vampire (57:25–57:35, 59:46–1:00:50).

Also, NP4, the desire for Ellen, coincides with NP3d in relation to the sucking of blood, but this variation of the NP3 represents a bigger transgression because Orlok enters not only the home, but also the conjugal room, and in so doing he transgresses or usurps the role of the husband (Hutter). For this reason, this scene becomes a sort of sexual appropriation, as well as a transgression of the moral and social norms if such an act is viewed as an adultery due to Ellen deciding to give herself to the vampire, an act which will also save the community. As well, Orlok takes more than blood because even though the sun's rays disintegrate him before Ellen dies, she remains very weak and dies as a consequence of the vampire's attack. In this regard, Orlok is able to take over the object of value (Ellen) through death. However, Orlok disappears before Ellen dies ignoring her death, which implies a disjunction at the level of the cognitive dimension, but a conjunction of the pragmatic dimension considering that both share death (Figures 5a–ai).

#### Narrative transformation of NP4

Orlok ignores the existence of Ellen (C). Orlok observes and takes the Ellen's portrait (P). He discovers that Ellen is the Hutter's wife (C). He desires her and admires her neck (T) and he has to wait for finding her (P). Orlok's desire for blood (T). Orlok waits for approaching to Ellen (P). Orlok enters to Ellen's room (P). He presses her heart with his hand's shadow (P). He sucks her blood (P).

**Disjunction-C → Conjunction-Pc-Ct → Disjunction-Pt-Tp → Conjunction- Pp-Pp**



4.2 THE ACTANTIAL STRUCTURE OF *NOSFERATU: EINE SYMPHONIE DES GRAUENS*



5e



5f



5g



5h



5i



5j



5k



5l



5m



5n



5o



5p



5q



5r



5s



5t



5u



5v



5w



5x



5y



5z



5aa



5ab



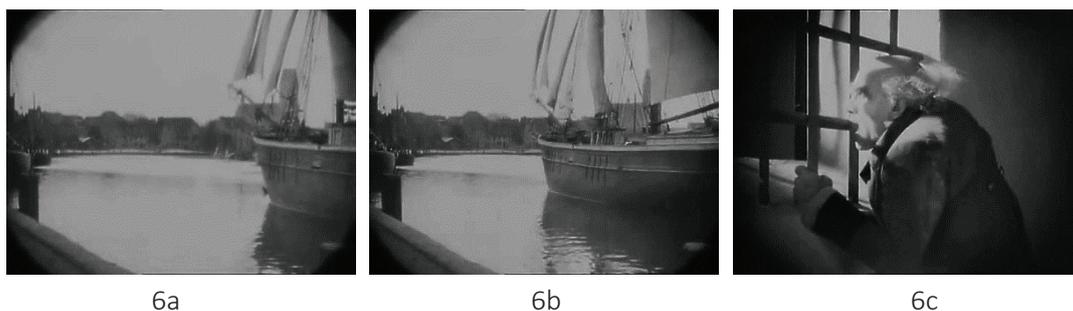
Figures 5a–ai: In the sequence corresponding to the appropriation of Ellen through the use of parallel montage we can see the desire of Orlok for Ellen and how he controls her to welcome him. Once again the beginning of the attack is indicated with the claw-like hands of Orlok when he is behind the window looking at the house of Hutter and Ellen. She asks Hutter for the doctor, he goes out and the shadow of Orlok is visualized going up the stairs to come closer to Ellen and push her heart. Then he sucks her blood (Figures 5ag) and she is very weak after the disappearance of Orlok so that she dies when Hutter returns (1:25:45–1:29:42 and 1:31:59–1:32:20).

Later in NP5a, we see effectively the displacement of Orlok to Wisborg compelled by his desire related to three objects of value: the house in Wisborg, blood and Ellen (Figures 6a–f). In NP5b the arrival at Wisborg (pragmatic conjunction) is later transformed by the desire for blood of Orlok (thymic conjunction), so he brings thousands of rats which represent a plague for the government and population of Wisborg who do not imagine that it is actually the vampire that looks for blood and for killing all the people (Figures 6g–l).

### Narrative transformation of NP5a and NP5b

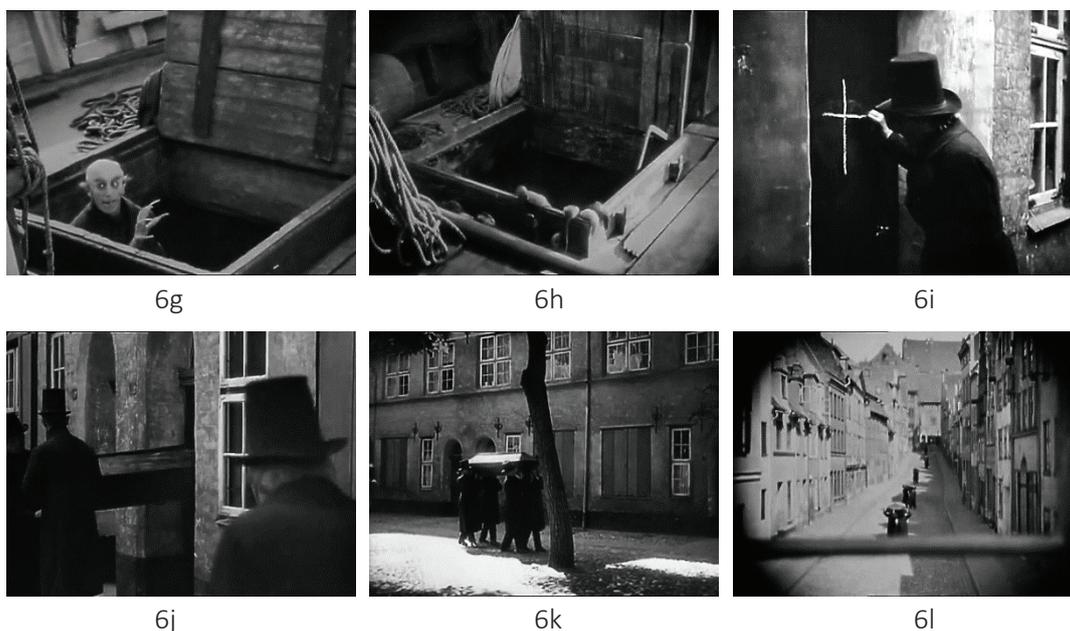
Orlok is far from Wisborg (P). He arrives at Wisborg (P). Orlok sucks inhabitants' blood of Wisborg (P) and kills them (P).

### Disjunction-P → Conjunction-Pp-Pp





Figures 6a–f: The threat or domination that the arrival of the vampire represents is shown through the image of the ship “Empusa” entering the port covering it with its shadow. Then Knock indicates the arrival of Orlok in Wisborg and we see an image of the ship which fills the whole frame as metaphor of the arrival of the vampire (1:04:37–1:06:50).



Figures 6g–l: In NP5b the control or metaphor of the invasion of the vampire is indicated through the claw-like hand of the vampire and the rats that emerge from the hold of the ship, the mark of the chalk cross at the doors of the houses, and the numerous coffins of the victims of the plague which in fact are killed by the vampire (1:05:46–1:07:28, 1:15:48–1:16:39 and 1:21:00).

In NP6, the inhabitation of the house in Wisborg, which is motivated by the desire of Orlok, transforms into a cognitive disjunction because Orlok does not know the direction to his house. The cognitive conjunction is achieved when Orlok sees Hutter on his return home. So Orlok discovers where his own house and the house of Hutter and Ellen are. Finally, when Orlok crosses the river to arrive at his home, he achieves a pragmatic and thymic conjunction with the inhabitation of his new house (Figures 7a–c).

### Narrative transformation of NP6

Orlok walks with his coffin searching for his house (P). He identifies Hutter’s house (C). He smiles (I). He runs (P), crosses a river (P) and enters his house (P).

**Disjunction-P → Conjunction-Ct-Tp-Pp-Pp**



Figures 7a–c: Orlok arrives at his house crossing the river and then goes through the door carrying out his coffin, which is shown with the use of double exposure (1:09:22–1:09:44).

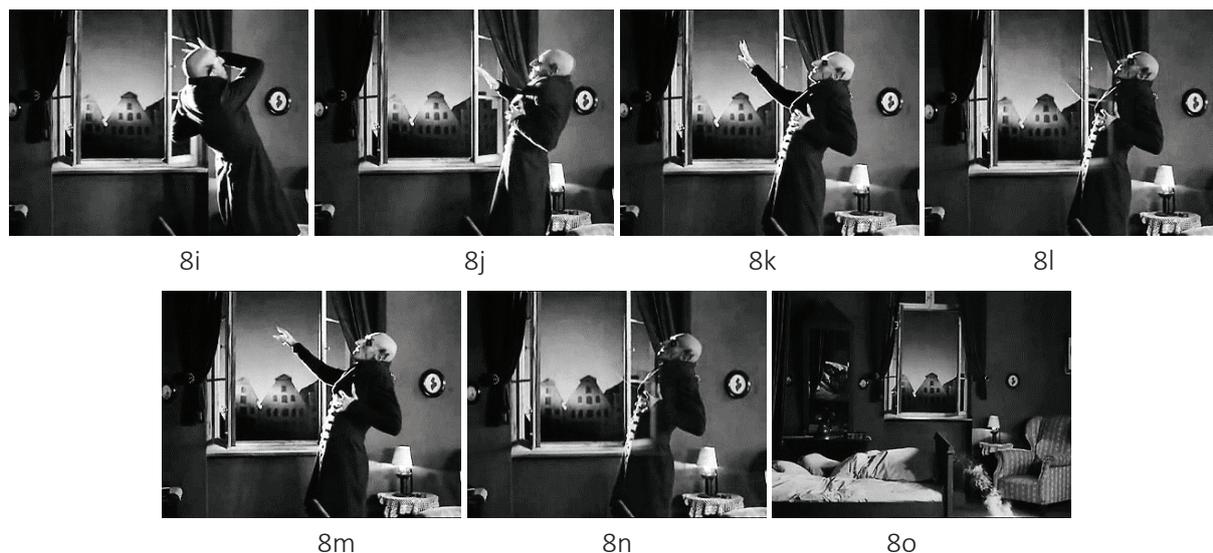
Toward the end of the narrative trajectory in NP7, Orlok, compelled by a thymic conjunction (the desire for Ellen), completes the conjunction with two objects of value: blood and Ellen. After Orlok has sucked the blood of Ellen and has “owned” her, that is, a conjunction at the level of the action (pragmatic dimension) and the fulfillment of the desire (thymic dimension), he experiences a change of state, a pragmatic disjunction, that is, the loss of his existence because he stays until the sunrise; he knows that he cannot escape and is disintegrated by the sun’s rays (Figures 8a–o). As we can see, at the end the thymic dimension, which dominates the vampiric nature—due to the vampire being guided by its desire and passion for Ellen—leads to a pragmatic disjunction of the subject with its existence, which is evidently considered as an object of value for the vampire.

### Narrative transformation of NP7

Orlok is a powerful vampire (P). Orlok hears the cockcrow (C). He is surprised (I) and worried (I). He tries to flee (P). He fails (P) and is disintegrated (P).

**Conjunction-P → Conjunction Ct-Tt-Tp → Disjunction-Pp**





Figures 8a–o: Sequence of the instants before the disintegration of the vampire by the sun’s rays. Orlok discovers that the sunrise has come and he cannot escape the sun’s rays, so that a new cognitive conjunction leads to a pragmatic disjunction: the loss of the vampiric existence. The cock indicates the sunrise and the danger for the vampire (Figure 8a) and at the bottom right corner of the last frame there is a column of smoke to indicate the disappearance of the vampire (1:29:24–1:31:23).

We can see that the main relationship which is established between Orlok and Ellen is motivated by the thymic dimension through a play of disjunctions and conjunctions which are filtered by the sieve of the cognitive dimension, as occurs when Orlok knows that Hutter has arrived in Transylvania, who is the owner of the house which is located opposite in Wisborg, who is Ellen, where is the house of Ellen and Hutter and his own house recently purchased, that Ellen waits for him and that the sun comes out. Only the cancelation of the lack of the main object of value (Ellen) through a pragmatic conjunction (definitely death of Orlok and Ellen) is something ignored by Orlok before his disintegration. Thus, the analysis of the narrative trajectory and the description of how the narrative dimensions are combined serve to understand how the thymic dimension not only is the main source of motivation of the vampire throughout the story, but also the dimension which guides the narrative transformations.

Likewise, in *Nosferatu* the junctions between the subject and the objects are composed in most cases by two or three combinations of narrative dimensions. This reveals the complex process behind the quest and the establishment of the relation among actants before the appropriation of objects. This contribution of Greimas and Fontanille to the analysis of the narrative action to understand how narrativity is constructed in the story allows us to see that the pragmatic dimension—considered as the action visualized on film

(or described in the literature)—is a result of a combination of passions and knowledge which are exposed and accumulated through the story by the subject as well as of conjunctions and disjunctions which are interrelated. For example, the conjunction with the purchase of the house in Wisborg leads to the thymic conjunction with Ellen and then the conjunction with Wisborg, and the inhabitation of the house leads to the conjunction with Ellen which, in turn, brings the disjunction with the vampiric existence of Orlok. In the next section, we will analyze how the actants and the narrative dimensions are organized in *M: Eine Stadt sucht einen Mörder*, by Fritz Lang.

### 4.3 The Actantial Structure of *M: Eine Stadt sucht einen Mörder*

Now we make the analysis of the narrative trajectory surrounding the protagonist, Hans Beckert, of *M – Eine Stadt sucht einen Mörder* by Fritz Lang. As we have noted in chapter 2, the figure of this criminal shares some narrative and filmic features with the figure of the vampire—aspects which also are highlighted here and in chapter 5. Hans Beckert is a compulsive murderer of children who terrorizes the population and puts on alert the police who, in turn, have not been able to identify the criminal. Surrounding this character four narrative programs are established which reveal diverse changes of state of the subject. On the one hand, there are states of disjunction such as the impossibility of the murderer of killing and his arrest. On the other hand, there are states of conjunction such as the murder of the little girl Elsie—which begins the story and establishes the narrative conflict—and the confrontation of the subject with its identity, as we will see below.

#### 4.3.1 Narrative Trajectory Surrounding Hans Beckert in *M*

*NP1a disjunction* → *conjunction*

F {Beckert – [(Beckert ∨ Elsie) – (Beckert ∧ Elsie)]}

Beckert whistles, walks along the streets and searches for a victim. He meets Elsie, who plays with a ball in front of an advertising pillar, and he says to her: “What a pretty ball!” The face of Beckert is not visualized, but only the shadow of his profile on the advertisements which include a posting about the search and reward in exchange for information of the murderer of children. This notice, the shadow and the whistle of the

melody “In the Hall of the Mountain King” of Peer Gynt by Edvard Grieg are established as marks of the presence of the murderer. Beckert buys a balloon for Elsie from a blind man and the camera only shows him from behind. Furthermore, a sequence shows Elsie’s ball rolling around the grass of some place as a sign of the attack of Beckert and the murder of Elsie, which is confirmed through shots of her absence in her house and the search of her mother and the police.

Relation of the actants of NP1a

Sender	Object	Receiver
Beckert	Elsie (little girl 1)	Beckert
Helper	Subject	Opponent
Elsie, balloon, candies, the blind man	Beckert	Police notice, anxiety of Beckert

*NP1b disjunction*

F {Beckert – [(Beckert ∨ Child in front of the storefront)]}

Beckert goes out of his house, buys oranges and looks at a store window in which a mirror reflects a little girl who awakens his desire. He tries to follow her, but her mother comes and they leave together. As a consequence, Beckert needs to repress his intention and goes to a cafe to drink a couple of cognacs.

Relation of the actants of NP1b

Sender	Object	Receiver
Beckert	Little girl (2) in front of the store window	Beckert
Helper	Subject	Opponent
Mirror	Beckert	Child’s mom, anxiety of Beckert

*NP1c disjunction*

F {Beckert – [(Beckert ∨ Unknown little girl)]}

Beckert goes out of the cafe after drinking two cognacs and he whistles in the way he usually does. He walks next to the blind man who sells balloons and this one suddenly recognizes the whistle of Beckert as the whistle of the man who bought a balloon for Elsie before her murder. The blind man thinks that Beckert is the criminal, so that he calls a boy and asks him to follow Beckert. Later, Beckert goes with an unknown little girl to the candy shop and peels an orange with a knife for her. Suddenly, the boy approaches to Beckert and pretends to trip in order to touch his back and to stamp the letter M of “Mörder” (Murderer) on his suit with chalk, so he can be recognized by thieves and beggars who want

to capture him. The boy threatens Beckert to call the police because he throws orange peels away in the street. Beckert and the little girl are scared and when the boy leaves, she picks the knife up that Beckert dropped during the incident and gives it back to him. Both walk on the street and stop in front of a store window while he is secretly pursued by thieves. The little girl says to Beckert that his suit is stained. He looks at himself in the mirror of the store window and sees the “M” on his back. Then he discovers that some men are pursuing him, so that he abandons the little girl in the street, and runs away.

Relation of the actants of NP1c

Sender	Object	Receiver
Beckert	Unknown little girl (3)	Beckert
Helper	Subject	Opponent
Cognacs, candies, orange, knife	Beckert	Alert of the blind man, boy, mark “M”, mirror, fear of Beckert

*NP2 disjunction* → *conjunction*

F {Beckert – [(Beckert ∨ Recognition) – (Beckert ∧ Recognition)]}

Beckert wants to be recognized for his crimes and writes a warning letter to the newspapers. He tries to attract attention to his crimes, to frighten people and to obtain control of the situation as a dangerous being for others. The camera only shows the back of Beckert while he is supported on the windowsill of his apartment and writes with a rouge pencil the following words: “Because the police have not published my first letter. I am writing today directly to the newspapers. Continue your investigations. Everything will happen just as I have told you. But I have not yet finished.” At this moment someone screams on the street: “10 000 Marks reward” for the person who knows who the murderer is. Beckert achieves his objective when later newspapers publish: “Murderer writes to newspapers”.

Relation of the actants of NP2

Sender	Object	Receiver
Beckert, Beckert’s message published in the newspaper	Recognition	Beckert
Helper	Subject	Opponent
Warning letter to the newspapers, police notice, the new of the last murder in the newspaper, people that scream on the street	Beckert	Police

*NP3 conjunction* → *disjunction*

F {Beckert – [(Beckert ∧ Freedom) – (Beckert ∨ Freedom)]}

Thanks to the alert of the blind man and the mark “M” on the suit of Beckert, thieves and beggars identify and prosecute him, so Beckert flees through the dark streets and hides in the basement of a factory in the darkness. The persecutors take control over the security guards of the factory and capture Beckert when he makes a noise with his knife and a nail to open a door and to escape. Meanwhile, the police are also looking for the criminal.

Relation of the actants of NP3

Sender	Object	Receiver
Police, thieves and beggars	Freedom	Beckert
Helper	Subject	Opponent
Beckert, the basement of the Factory, darkness of the street and the factory	Beckert	The blind man, boy, mark “M” on the back of Beckert, thieves, beggars, knife, nail, fear and anxiety of Beckert

*NP4 disjunction* → *conjunction*

F {Beckert – [(Beckert ∨ Acceptation of identity) – (Beckert ∧ Acceptation of identity)]}

Beckert is captured by the thieves and beggars, then he is carried out to the storeroom of the abandoned distillery “Kuntz & Levy”, and there he is judged for his crimes against children. At the beginning, Beckert denies being the murderer, but the blind man shows him a balloon which was bought by Beckert for Elsie and the head of the thieves shows him photographs of various little girls that he killed. The people congregated in the storeroom scream: “Stop him, stop him. Don’t let him get away.” Beckert asks to be released, but the head of the thieves says to him that he has no rights due to his crimes. Despite this, he assigns Beckert a defense attorney. Beckert complains that criminals want to judge and to sentence him to death, and he asks to be handed over to the police. The head of the thieves says that this would not ensure stopping him because he could be considered mentally ill, and some day he could escape or to be released and kill again, so that he must disappear. At that moment, Beckert accepts that he cannot stop killing, that there is “something evil” inside, “something” which pursues and takes him over to attack children, but later he cannot remember anything and even though he does not want to attack, “something” obliges him to do it again. When the discussion between Beckert, the head of the thieves and the attorney finishes all the people want to catch him to kill him, but the police enter and Beckert is captured.

## Relation of the actants of NP4

Sender	Object	Receiver
The head of the thieves, defense attorney	Identity	Beckert
Helper	Subject	Opponent
Beckert, the head of the thieves, defense attorney, criminals, beggars	Beckert	Beckert

Table 4 summarizes the narrative programs of the narrative trajectory surrounding the figure of the criminal Hans Beckert in *M*.

<b>NP1a</b>	F {Beckert – [(Beckert ∨ Elsie) – (Beckert ∧ Elsie)]}
<b>NP1b</b>	F {Beckert – [(Beckert ∨ Little girl in front of the store window)]}
<b>NP1c</b>	F {Beckert – [(Beckert ∨ Unknown little girl)]}
<b>NP2</b>	F {Beckert – [(Beckert ∨ Recognition) – (Beckert ∧ Recognition)]}
<b>NP3</b>	F {Beckert – [(Beckert ∧ Freedom) – (Beckert ∨ Freedom)]}
<b>NP4</b>	F {Beckert – [(Beckert ∨ Acceptation of identity) – (Beckert ∧ Acceptation of identity)]}

Table 4: Narrative programs of *M*

At the beginning of the narrative trajectory of *M*, we can observe that Beckert experiences a conjunction which resumes an action often made in the past: the abuse and murder of children. However, throughout the story there are obstacles which make it impossible to commit new crimes and lead the subject to a state of constant disjunction because of the loss of various objects of value such as other little girls and Beckert's freedom when he is captured by other criminals. Also, in the film there is a greater emphasis on scenes of the prosecution and frustration of the plans of Beckert. The absence of Elsie in the first scenes, the children playing and singing the song “Warte, warte nur ein Weilchen”, the search for the little girl by her mother and the posting about the search of the murderer indicate a generalized state of danger and fear in the face of the disappearance of children (Figures 9a–e).



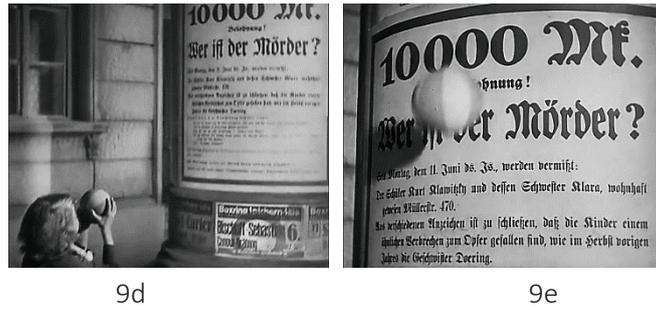
9a



9b



9c

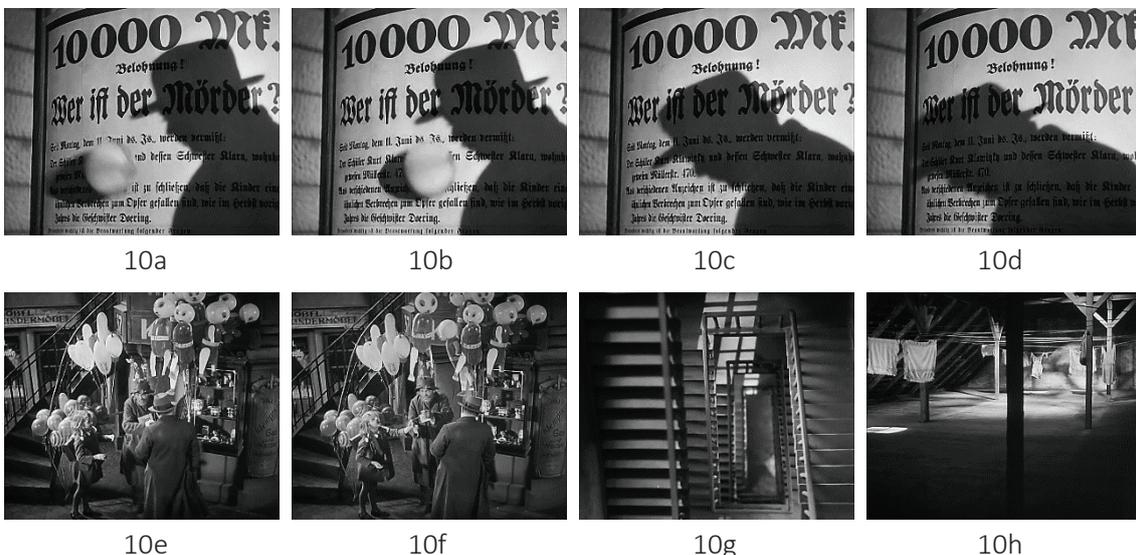


9d

9e

Figures 9a–e: In the first scenes of *M* there are marks which announce the danger in the city: children playing alone, the clock strikes twelve—the hour in which children go out of school—and Elsie crossing the street in danger of getting hit by cars and playing with a ball. When the ball bounces to the advertising pillar it seems to point out the question of the posting: “Who is the murderer?”, which indicates, at the same time, the presence of the criminal who later comes closer to Elsie (1:47–5:25).

In NP1a, there is a reflexive conjunction with the object of value Elsie. The stalking and murder of Elsie, as well as the posting of the search of the criminal reveal that the attack against children is a repetitive act (Figures 10a–s). Furthermore, the quest of the subject of repeating this action with other little girls is hindered by numerous opponents such as criminals and beggars, as well as the police who intensify their search for the murderer. Later, in NP1b and NP1c the frustrated attacks of other little girls reveal the *modus operandi* of Beckert: stalking of children, approach with friendly words, buying sweets and/ or toys, a stroll by the city and attack (Figures 11a–r; 12a–h and 13a–d). Likewise, in these variations of NP1 the fear and personality of Beckert become obstacles which hinder the completion of new attacks, generating the disjunction of the subject with the objects of value, such as the little girl in front of the store window who meets her mother on the street and the unknown little girl who walks with Beckert and goes to the candy store.



10a

10b

10c

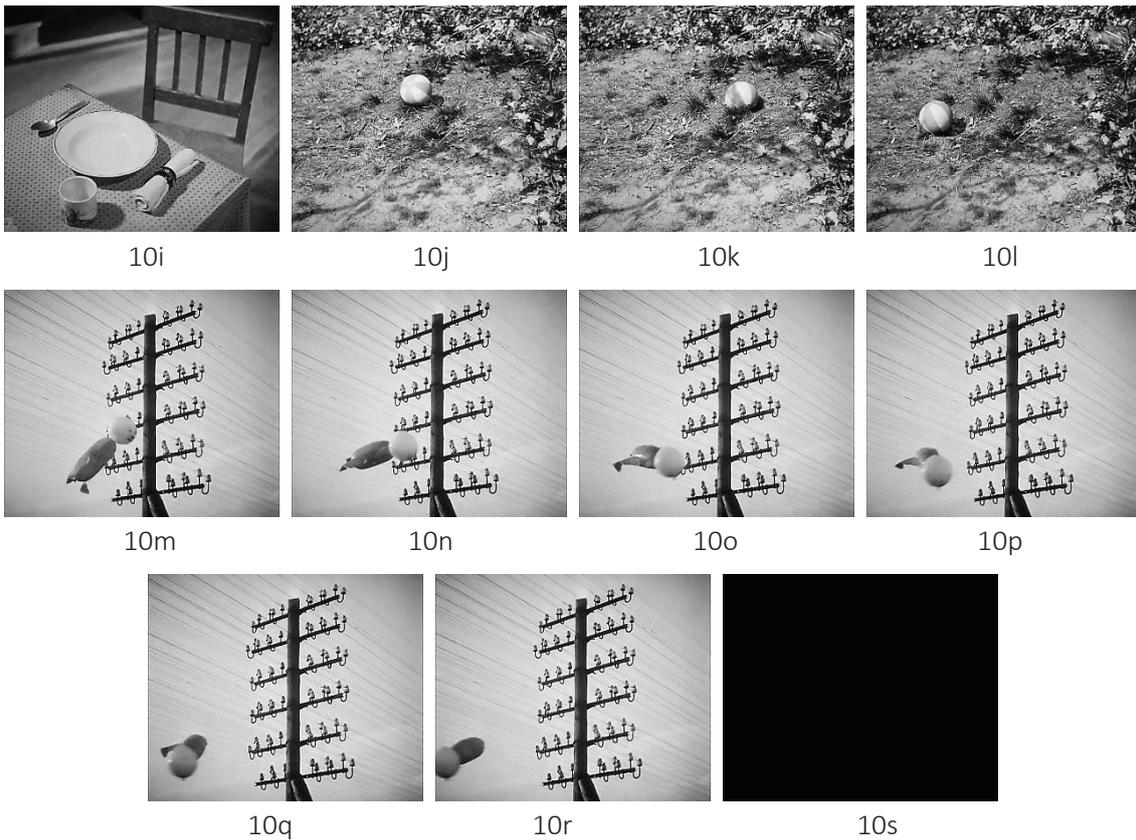
10d

10e

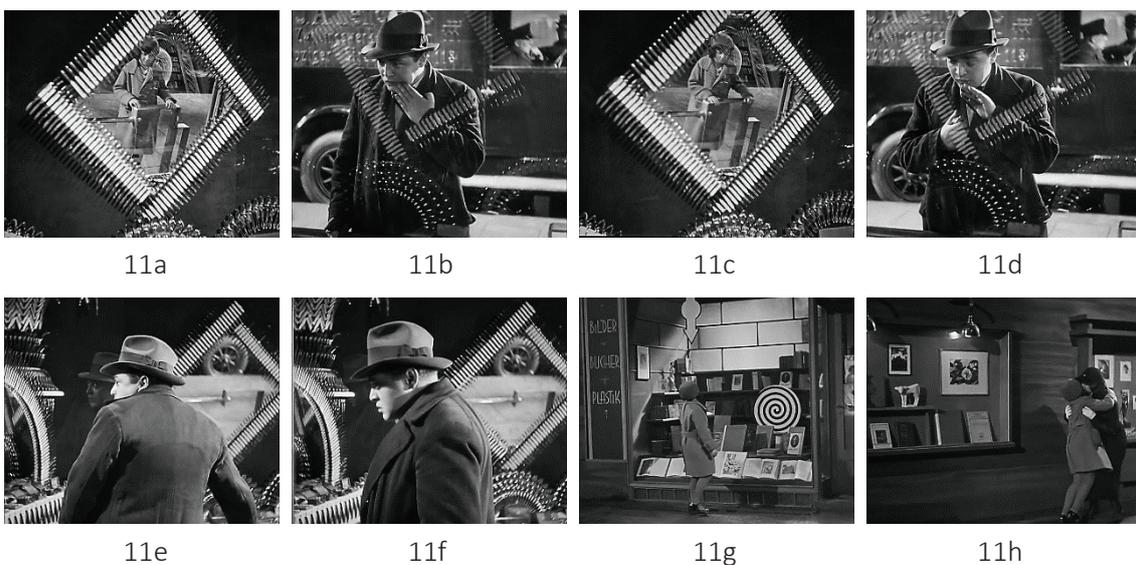
10f

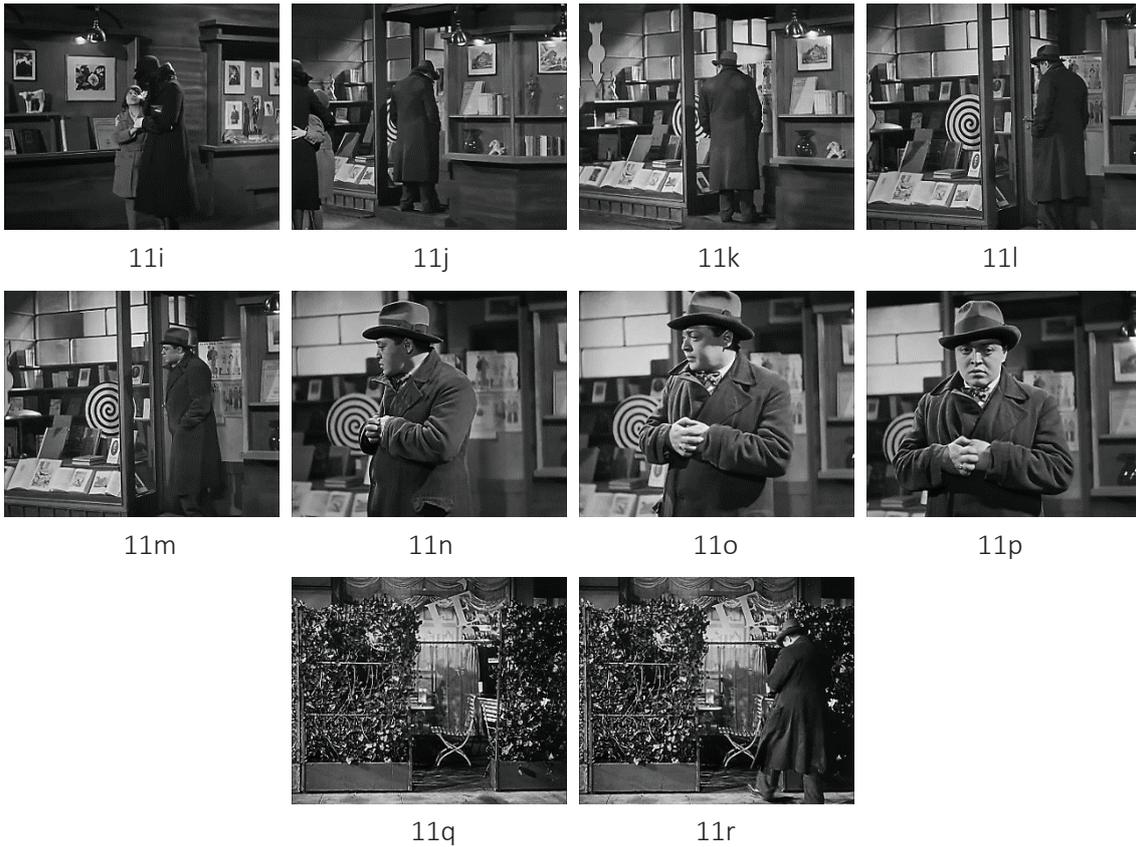
10g

10h

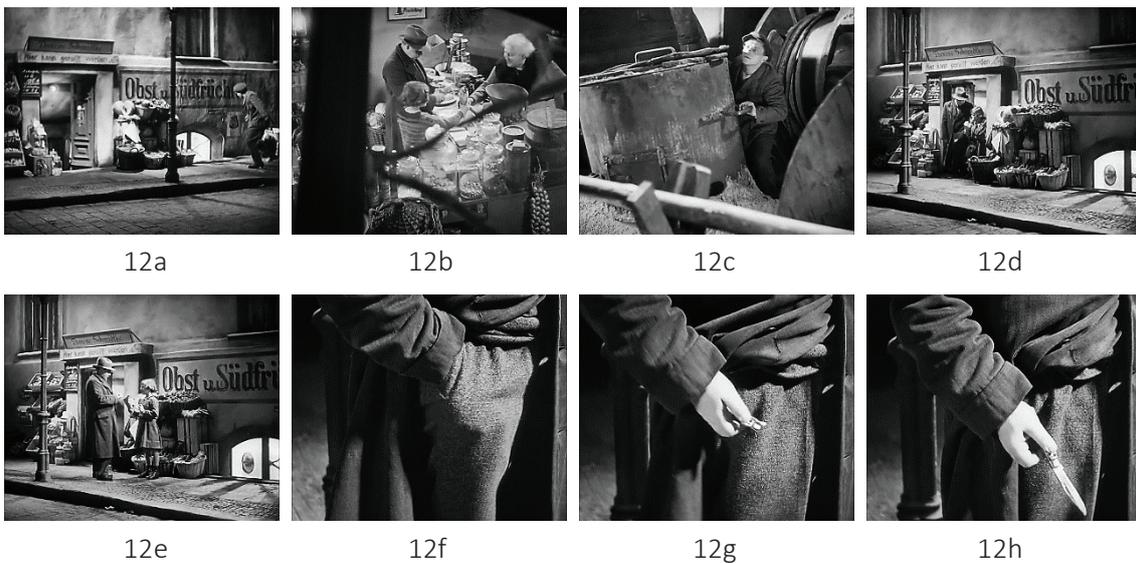


Figures 10a–s: In NP1a, the face of the murderer is not visualized, but only his actions and how he takes over Elsie when his shadow approaches her and then he speaks in a friendly tone her. The shadow slumps forward as it takes over Elsie. Then the camera visualizes how Beckett buys a balloon from a blind man for her and later the shots of a plate, stairs and a courtyard empty indicate the disappearance of the little girl. Finally, her ball rolls through the grass. Consequently, her balloon flies freely and gets stuck on power cables—as exactly Elsie is caught by the criminal—and then stumps forward and disappears on the air—as the life of Elsie vanishes. Finally, there is an obscure shot as mark of the commitment of the attack of the murderer, as metaphor of Elsie’s death (5:27–8:59).





Figures 11a–r: In NP1b, the murderer is shown through the reflection of the glass of the store window as well as his profile, as a partial revelation of his identity. In this case, the camera focuses on the desire that Beckert experiences when he sees the image of a little girl who is reflected in the mirror of the store window. He turns to the left to stalk her and in the store window there is an arrow of paper which goes up and down and seems to point out the next victim and inside the store window there is a disc with circles which turns and seems to hypnotize the little girl leaving her to the mercy of the murderer. Suddenly, her mother appears hindering the attack while Beckert stays quiet and frustrated scratching his hand and to calm his anxiety goes to a cafe to drink a couple of cognacs (52:31–54:33).





12i



12j



12k



12l



12m



12n



12o



12p



12q



12r



12s



12t



12u



12v



12w



12x



12y



12z



12aa



12ab



12ac



12ad



12ae



12af



12ag

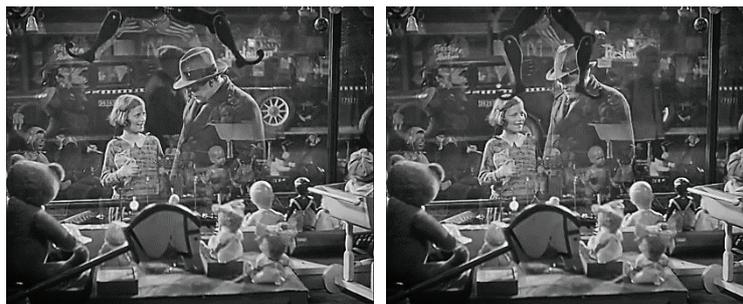
12ah

Figures 12a–ah: In NP1c, we see again the *modus operandi* of Beckert who goes to a candies store with an unknown little girl to buy sweets while he is pursued by a boy sent by the blind man who sells balloons. In this scene Beckert is shown from his back or his left profile and in other shots he is shown from the front, but through mirrors and glasses of store windows, as a representation of his perverse side and a partial view of his identity. The boy, alerted by the knife that Beckert takes out from his pocket, which seems to indicate an attack, approaches him to stamp the mark “M” on his back with chalk. Beckert and the little girl are scared, the boy leaves and she picks up the knife from the floor and gives it him. The camera shows that Beckert not only takes the knife, but also the whole hand of the little girl and he brings it closer to him, as a sign of the appropriation of her. At the same time, he puts the knife behind the orange that covers the hand of the little girl as if he was to cut both and this was an announcement of the attack. This sign of danger is confirmed when the camera focuses on the “M” on the back of Beckert in the following shot before changing the scene (59:12–1:00:53).



13a

13b



13c

13d

Figures 13a–d: Beckert and the unknown little girl walk on the street and look at toys in a store window. The camera shows Beckert through the glass of the store window which constructs his ominous otherness as a stalker and murderer of children and, at the same time, to hide part of his identity. Also, a couple of mechanical legs open and close above the figure of the little girl as if they were pincers which try to capture her, which constructs the danger represented by Beckert (1:03:30–1:03:37).

In relation to the opponents, in each variation of narrative program 1 the subject confronts external obstacles, such as the blind man, the mother of the little girl in front of

the store window, the boy and different objects, as for example the notice of the search for the criminal, the mirror of the store window and the mark “M” on the suit, as well as internal obstacles, such as the anxiety of Beckert which he cannot control—an aspect that also is present in *Nosferatu*.

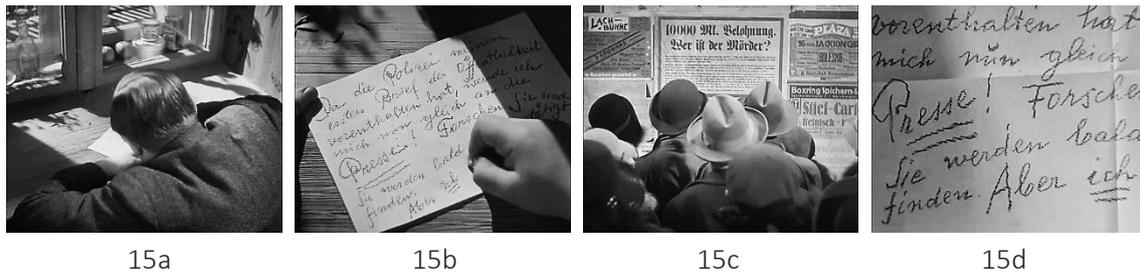
At the same time, the biggest conflict that the character confronts is related to his quest for recognition and the denial of his identity—two aspects which will precisely be resolved through disjunctions produced previously in narrative programs 1b and 1c, as well as 3. Thus, in NP2 the subject experiences a transmitted conjunction because its need of recognition for the committed crimes leads Beckert to write an anonymous letter to the newspapers since the police cannot capture or find clues of the identity of the criminal. Then, when his letter is published in the newspaper he achieves to inspire a bigger fear of the unknown criminal among the population and, as a consequence, to trigger an exhaustive search (Figures 14a–f).



Figures 14a–f: The message of Beckert triggers an intensive search by the police. The police construct a profile of the criminal which coincides with the viewing of shots of Beckert looking at himself in the mirror which can be interpreted as a sign that he is a person who has special or “abnormal” facial features that are described by a voice in off. The identity of Beckert as a murderer is confirmed at the end of the story, but throughout the film he is shown from behind and profile or his face is exposed through mirrors or glasses of store windows to hide or reveal partially his identity. Furthermore, the police find clues, such as the candy wrapping at the crime scene of Elsie, the register of mentally ill persons and the traces of rouge pencil found in the windowsill of the apartment of Beckert which lead to his identification and capture (16:35–16:58, 18:17 and 48:14).

The anxiety of Beckert for stopping his impulses and his crimes eventually causes his capture. He reacts unconsciously and sends anonymous messages to the police and

newspapers, but without imagining that other criminals and beggars will capture him instead of the police. In this case, the anonymous message in the newspaper, among other written texts, will contribute to giving clues and to alerting the police and population (Figures 15a–d). Thus, unlike Count Orlok in *Nosferatu*, who uses his powers and internal and supernatural forces to manipulate people and to take over his victims, in *M* the subject uses diverse objects to achieve its goals. In relation to the opponents, we find a collective figure, the police, and an internal obstacle, the anxiety of Beckert.



Figures 15a–d: Beckert writes a warning letter to the newspaper and he is shown from behind by the camera which coincides with the moment in which people read this notice on the advertising pillar. There, persons are also shown from behind which constructs the idea that anyone can be the murderer because the face or identity of the criminal is still unknown. In turn, a shot of the letter focuses the underlined word: “I”, which points to Beckert as the murderer. This and the shot from behind Beckert reveal partially his identity as criminal in the story (9:44–10:48 and 16:30).

In NP3 there is a significant change of the subject of state which is a consequence of the last narrative program, that is, Beckert’s loss of freedom. On the one hand, as in NP1b the subject cannot appropriate the object of value and it experiences a state of disjunction and so remains for the rest of the story in relation to other new little girls who appear as potential victims. Even though he pursues and tries to convince little girls on the street, other characters such as the mother of the little girl in front of the store window, the boy and the blind salesman of balloons make impossible the appropriation of the object, which increases the tension on the thymic level, as we can see when Beckert decides to drink two cognacs to be calm or to leave the unknown little girl on the street and to run away to avoid being captured. In this sense, the two continuous disjunctions function as an announcement of a greater disjunction: the loss of freedom—which also would represent the impossibility to take over other children. On the other hand, the conjunction achieved in NP2, the achieving of recognition, has consequences in the disjunction of NP3 because the message of Beckert for the newspapers causes raids and puts on alert other sectors of the population, particularly criminals and beggars. As a consequence, criminals and beggars

are clandestinely organized to find the criminal by watching the streets for any man who approaches children, which will effectively lead to Beckert's capture (Figures 16a–i).



16a



16b



16c



16d



16e



16f



16g



16h

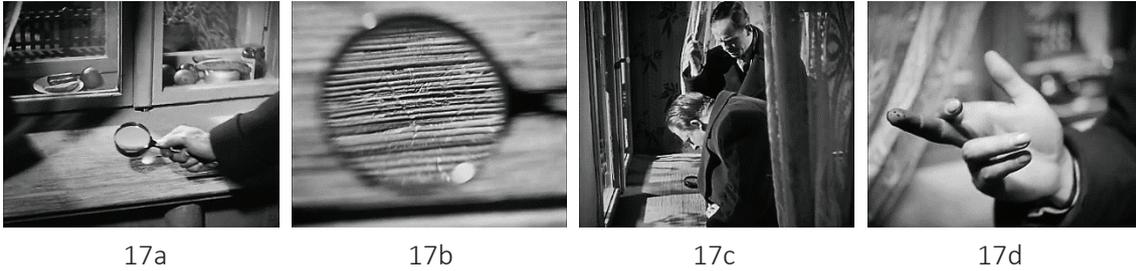


16i

Figures 16a–i: Criminals and beggars search for the murderer. The blind balloon salesman recognizes the whistle of the criminal and asks a boy to follow him. With his hand, the blind man points out to the left side where the whistle seems to come from. On the street, others watch to the left side looking for the murderer. Likewise, children who are watched by street vendors and beggars walk on the street and in a toys store window one can read the word “matador” below, which is an Austrian maker of wooden toys, but also means “killer” in Spanish, as a sign of danger and that the murderer is close to them. This same function is constructed in the arrow and the mechanical legs of the store window which the little girls watch when Beckert approaches them (57:36–58:51, 22:58, 46:38, 47:01, 47:13, 47:38–47:44).

Likewise, the traces that Beckert leaves while he writes the message for the newspapers on the windowsill of his apartment, the rouge pencil and the marks on the wood serve his identification and capture by the police, who also obtain help from one of the criminals that capture Beckert in the factory where he is hidden before being carried to the abandoned distillery (Figures 17a–d; 18a–k and 19a–w). These observations allow us to point out that the actions of the subject lead to the revelation of his identity and later to his capture, in a sort of unconscious handover. Therefore, the anxiety and weaknesses of the

subject, as for example the need of recognition as a dangerous criminal, are actantial opponents of himself.



Figures 17a–d: The police find traces of the red pencil used by Beckert to write the message for the newspapers. Once again, the scenes in which Beckert is involved show him through glasses of store windows which hide the reality and delay the moment of the revelation of his identity (1:01:35–1:01:57).



Figures 18a–k: While Beckert and the unknown little girl look at the store windows, she discovers that Beckert has a stain on his back—the “M”—and tries to remove it with her hand. Beckert sees the stain in the reflection of the mirror and discovers himself as the murderer identified by the letter— as if he recognizes himself as the other self—and is scared. So, this scene indicates again the unfolding of the character: the common man viewed from behind, out of focus or partially visualized, and the criminal viewed from profile or shown in the reflection of a mirror or a crystal. After this revelation, Beckert discovers that some men are following him and he flees not only from his prosecutors, but also from himself, which is indicated through his own shadow which seems to follow him when he runs (1:03:45–1:04:04).



Figures 19a–w: During the persecution, we watch the shadow of Beckert—as if his other self follows him while he is running along the street—and then he hides in the factory’s storeroom. The close shots serve to emphasize the rounding-up of Beckert and how he is trapped behind bars, in the middle of old furniture and in a hallway whose door he cannot open; but when he tries to do it, he alerts his prosecutors because he makes noise with a knife and a nail (1:04:05–1:20:30).

At the end, the last conjunctions and disjunctions of the subject will contribute to the achievement of the conjunction with its identity. This becomes an object of value transmitted by the head of the thieves and the defense attorney helped by the blind salesman of balloons and the testimony of Beckert himself when they judge him in a sort of popular trial in the cellar of the abandoned distillery. Thus, testimonies, arguments of the head of the thieves and the attorney, the balloon shown by the blind man and the photographs of the murdered little girls play a role as actantial helpers which lead Beckert to accept that he is the murderer and, at the same time, a victim of himself because he cannot control his acts. In this sense, the acceptance of the identity implies an emotional liberation and the recognition of the criminal and monstrous—from the social and cultural point of view—which had been refused and hidden for a long time (Figures 20a–s).



20a



20b



20c



20d



20e



20f



20g



20h



20i



20j



20k



20l



20m



20n



20o



20p



Figures 20a–s: When Beckert is captured and brought to the abandoned distillery high-angle shots prevail and Beckert is sitting, kneeling or lying on the floor, that is, at an inferior visual level in comparison to the rest of the characters who look down at him. Another aspect is that the blind man is the person responsible for the capture of Beckert when he recognizes his whistle on the street and then in the distillery he touches Beckert to point out him as the murderer. To demonstrate this, the blind man shows him an identical balloon to that of Elsie which Beckert bought. The balloon is shown through a high-angle shot and is located above the figure of Beckert covering the greater part of the frame and binding forward and covering or “catching” the figure of the criminal. The reaction of Beckert is visualized through his gestures, his body language and the long shots to show him small and isolated and to emphasize the contrast between his anxiety and the threatening behavior of the criminals and beggars. Initially, Beckert smiles and pretends to be innocent. After the scene with the balloon, through a parallel montage we see how Beckert gradually discovers the truth and, at the same time, is horrified by himself when the head of the thieves shows him photographs of the little girls (1:35:39–1:37:49).

As we can see, the narrative trajectory reveals that most of the objects of value to Beckert are abstract ideas, such as recognition and identity which are filtered by the sieve of the thymic dimension—as we will see below—; whereas the appropriation of the little girls and the loss of freedom become connecting threads or catalyzers of the emergence of the ominous otherness and the confrontation with his identity. The loss of physical freedom supplies the loss of the emotional freedom of the subject which is controlled by the ominous otherness from which it cannot escape by itself, but through actantial senders and helpers which reveal its duality: a common man *versus* a monstrous criminal who kills children.

Finally, the most important object of value of the subject in *M* is the acceptance of identity, whose narrative program represents the longest quest in the story, as we can see in Table 5 in relation to the temporal order of the narrative programs.

Minute mark	1:26--	5:26	5:27	8:49	8:50	9:45	14:48	52:23	53:46	57:15	1:04:04	1:04:05	1:21:07	1:37:08	1:44:40
NP1a	Disjunction	Conjunction													
NP1b				Disjunction			Conjunction initiated and not achieved								
NP1c									Conjunction initiated and not achieved						
NP2	Disjunction		Conjunction												
NP3	Conjunction									Disjunction					
NP4	Disjunction												Conjunction		
Disjunction	Disjunction														
Conjunction	Conjunction														
Conjunction initiated and not achieved							Conjunction initiated and not achieved								

Table 5: Timecode order of the narrative programs of *M*

In Table 5 we also observe that the narrative programs of *M* are overlapped and the presupposed states of disjunction and conjunction of each program initiate with the beginning of the film (1:26). This means that unlike *Nosferatu* where we find language, visual or sound marks of the beginning of the presupposed state of the subject in relation to each object of value (see Table 2), in *M* the presupposed state is anterior to the visualization of scenes of the story. However, as Greimas (1983) explains, even though there is no mark of the beginning of a first disjunction or conjunction within the narrative program, there is always a presupposed state which is implicit and revealed through the beginning of the narrative transformation, that is, the second state of the narrative program with the establishment of contracts and tests.

For example, this is also the case in NP1c, whose presupposed disjunction is not visualized in the story, but only the beginning of the conjunction when the blind man hears Beckert's whistle (mark of the beginning of the attack, 57:15) and then he is walking with the unknown little girl. As well, the variations of NP1, the search for a victim and the act of killing, can be seen as a whole narrative program which summarizes a reiterative action and represents the constant disjunction and conjunction of the subject in relation to children as objects of value. In this sense, the NP1 in *M* is similar to the structure of the search for blood of the vampire in *Nosferatu* and *El vampiro*, as we will see in the following chapter. Now we will analyze how the pragmatic, thymic and cognitive dimensions drive the conjunctive and disjunctive transformations throughout the narrative trajectory surrounding Hans Beckert.

### 4.3.2 Narrative Dimensions of the Trajectory of the Subject in *M*

In the variations of NP1 we observe that before Beckert's attack a cognitive and thymic transformation is produced when the criminal finds a little girl which causes an uncontrollable impulse to attack. In these cases, the thymic dimension of the subject, which can be considered as a drive or sexual desire (Figures 21a–o), is a result of the cognitive dimension, that is, the search for and identification of potential victims, in this case little girls which are alone on the street. Thus, a cognitive conjunction is activated, the identification of the victim, which leads to a thymic conjunction (desire for a determined little girl) which motivates, in turn, the action of the subject which searches for a means to attract the victim through friendly and manipulative behavior, as for example when he says to Elsie: "What a beautiful ball" or he gives candies and toys, and he walks with the victims. These means allow him to achieve a pragmatic and thymic conjunction with the object of value.

#### **Narrative transformations of NP1a**

Desire and need for a victim (T). Absence of a victim (P). Beckert finds a little girl on the street (C). Beckert has an uncontrollable impulse to attack her (T). He tries to deceive and attract Elsie (P). Beckert attacks her and Elsie's ball rolls on the grass (P).

#### **Conjunction T → Disjunction P → Conjunction Ct-Tp-Pp**

In the case of the narrative programs 1b and 1c in which the opponents cancel the conjunctive transformation, the subject remains disjoint from its objects of value at a pragmatic level, but conjoint at a thymic level because the subject does not satisfy its lack and its desire of attacking is intensified. In NP1c there is a disjunction at the pragmatic level because Beckert needs to run away, so he decides to leave the unknown little girl on the street and refuses her. This implies a disjunction with the object of value.

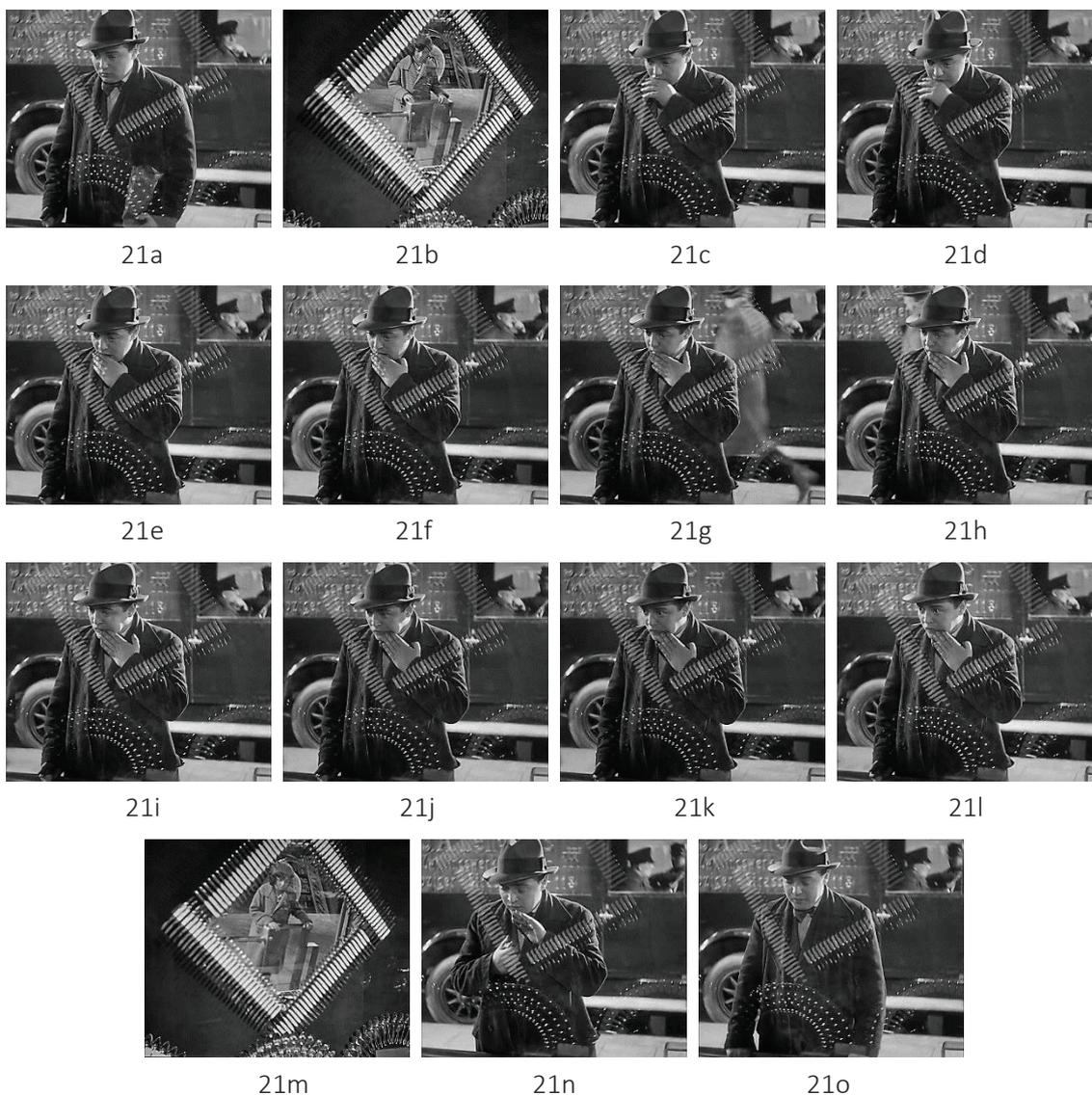
#### **Narrative transformations of NP1b and c**

**NP1b:** Desire and need for a victim (T). Absence of a victim (P). Beckert finds a little girl in front of a store window (C). Beckert has an uncontrollable impulse to attack her (T). The mother of the unknown little girls appears and they leave which prevents Beckert's attack (P). Beckert is frustrated (T).

#### **Conjunction T → Disjunction P → Conjunction Ct → Disjunction P → Conjunction T**

**NP1c:** Desire and need for a victim (T). Disjunction Absence of a victim (P). Beckert deceives and attracts an unknown little girl (P). Beckert discovers that someone pursues him (C). Beckert is scared (T) and he flees (P) and leaves the unknown little girl (P).

Conjunction T → Disjunction P → Conjunction Pc-Ct-Tp → Disjunction P



Figures 21a–o: When Beckert detects the presence of a little girl his facial expression changes immediately and the camera shows the contrast between Beckert and the truck driver and how each one touches and caresses his mouth: in the forefront the murderer does this guided by his desire, and in the foreground the truck driver does this while he talks with another man (52:28–52:52).

In the following narrative programs there are transformations which are more complex due to the abstract nature of the objects of value: recognition, freedom and identity. We explain. According to Fontanille and the triplication of narrativity (1994: 183–184), there is a relation of specification in *M* because the cognitive dimension modifies or determines the transformation of other dimensions. For example, in NP2, the search for

recognition, Beckert finds out through the newspaper and the police notice that the police neither have clues of the criminal nor have paid attention to his anonymous message. This notice represents a cognitive conjunction which leads to the disappointment of Beckert (thymic dimension), so that he writes again another anonymous message (pragmatic dimension), but this time addressed to the newspapers. When this message is published and read by the readers, which is visualized by the camera, Beckert experiences a new cognitive conjunction, as well as a pragmatic conjunction due to his obtaining recognition which, paradoxically, could lead to the capture of the criminal, that is, of himself.

### **Narrative transformations of NP2**

Beckert ignores if his anonymous messages were considered by the police (C). Through a notice Beckert knows that the police had not paid attention to Beckert's anonymous message (C). He is disappointed and feels the impulse (T) to write a letter to the newspapers (P). The message is published (P) and Beckert knows it (C).

### **Disjunction C → Conjunction Ct-Tp-Pp-Pc**

In NP3 a cognitive conjunction, the discovery of the prosecution of the criminals, scares Beckert (thymic dimension) and he runs away and hides (pragmatic dimension) to avoid being captured and losing his freedom. Later, criminals and beggars find him in the storeroom of a factory and capture him, so the subject experiences a pragmatic disjunction and thymic conjunction in the face of the loss of freedom and maybe life.

### **Narrative transformations of NP3**

Beckert discovers that someone pursues him (C). He is scared (T), flees (P) and hides (P). Beckert is founded by criminals and beggars (P). He is scared (T) and is captured (P).

### **Conjunction Ct-Tp-Pp-Pp-Pt → Disjunction P**

Finally, in NP4 the subject experiences conjunctions and disjunctions at the three narrative levels in relation to its identity due to its dual nature. On the one hand, Beckert does not assume himself to be a criminal, but as a victim of “something” strange which takes him over and obligates him to attack. Also, he wants to be stopped, but when he sees children, the “other self” emerges and dominates his thoughts, emotions and acts. This otherness or division is shown through shots of Beckert’s shadows which hide his identity, mirrors or store windows which reflect and reveal partially Beckert’s identity—his monstrous part—, the whistle of a melody which indicates the presence of the criminal who is not visualized by the camera, and finally Beckert’s discourse—during the trial in the

storeroom of the distillery which reveals the ignorance or denial of his monstrous or criminal personality which he cannot accept and control (see dialog below) (Figures 10a–d; 14a–d; 18c and 22j–n).

*Discourse of Hans Beckert in the storeroom of the distillery:*

Head of the thieves: [...] We must make you powerless. You must disappear.

Beckert: I can't help what I do. I can't help it, I can't... [...] What do you know about it? [...] I can help myself! I have no control over this..., this evil thing inside me, the fire, the voices, the torment!

Head of the thieves: You mean to say that you have to murder?

Beckert: It's there all the time, driving me out to wander the streets..., following me, silently, but I can feel it there. It's me, pursuing myself. I want to escape from myself! But it's impossible. I can't escape. I have to obey it. I have to run..., endless streets. I want to escape to get away. And I'm pursued by ghosts. Ghosts of mothers. And of those children. They never leave me. They are there, always there. Always, except when I do it. When I... Then I can't remember anything. And afterward I see there posters and read what I've done. Did I do that? But I can't remember anything about it. But who will believe me? Who knows what it's like to be me? How I'm forced to act. How I must..., must... Don't want to. Must! Don't want to, but must! And then a voice screams. I can't bear to hear it.

Thus, the subject is permanently disjoint at a cognitive level with its identity which is dominated by the ominous otherness during the scenes of stalking and attack. Finally, during the trial, the subject experiences a cognitive transformation because it goes from the denial of itself to the revelation and acceptance of its identity. When Beckert becomes conscious that he is a criminal who kills children, he reacts (thymic dimension) with horror of himself and his acts to accept finally that inside there is “something” uncontrollable and this is a part of him (pragmatic dimension).

At the end, the conjunction of the subject with its identity is completed at the three narrative levels (Figures 22a–t). This is confirmed when in combination with his body language (Figures 22h, 22j and 22k) Beckert says in a first moment “*I can't help what I do*”—a modalized sentence<sup>3</sup> by the use of *to cannot* and *what*, both discursive strategies which indicate the distance of the character from his actions—and then he adds “*I can't help myself*”, “*this evil thing inside me*”, “*It's me pursuing myself. I want to escape from myself*”—sentences in which the use of *I*, *me*, *myself* indicate the revelation and acceptance of the

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<sup>3</sup> We will discuss the modalization of the discourse in chapter 5.

identity of the murderer, as this was another person or a monstrous being (*this evil thing*), as a part of the character.<sup>4</sup>

### Narrative transformations of NP4

Beckert does not assume his identity (C). He feels like a victim of "something" strange (T). He thinks there is something evil inside him (C). He feels obligated to attack (T). He wants to be stopped (T). He cannot stop to attack (P). He cannot believe what he did (C). He does not want to attack (T), but he must (C) attack (P).

Disjunction C → Conjunction Tc-Ct-Tt-Tp → Disjunction Ct → Conjunction Cp



22a



22b



22c



22d



22e



22f



22g



22h



22i



22j



22k



22l



22m



22n



22o



22p

<sup>4</sup> Our italics.



Figures 22a–t: During the trial made by criminals and beggars Beckert is kneeling or lying on the floor while the head of the thieves and the defense attorney appear in a higher angle in relation to the murderer and they point at him with fingers of the left hand. Likewise, the gestures and the body language of Beckert go from supplication to desperation when he accepts to be the murderer and a victim of his impulses which causes that people want to kill him, but suddenly the police appear and capture Beckert (1:38:30–1:49:12).

In the next section, we will analyze the organization of the actants and the narrative dimensions in *El vampiro* by Fernando Méndez.

#### 4.4 The Actantial Structure of *El vampiro*

In the following section, we will describe how the actants are constructed surrounding the figure of the vampire in *El vampiro* by Fernando Méndez. The story begins in the forties in a Mexican hacienda in the country where old traditions and beliefs prevail. Martha González returns to Sierra Negra, to the hacienda “Los Sicomoros”, the property of her two aunts, Eloísa and Teresa, and her uncle Emilio because her aunt Teresa is sick. In the train in which Martha arrives there is also a shipment of soil from Bakonia, Hungary, for Mr. Duval. While Martha waits to be picked up she meets Dr. Enrique, who persuades the driver of the carriage picking up the soil to drive them to the hacienda. They arrive at the hacienda and meet Emilio and Eloísa, but Teresa has already died and been buried. Despite Eloísa being approximately 65 years old, she looks like a younger woman and tries to convince Martha, heir of Teresa’s property, to sell the hacienda to Mr. Duval, who actually is a vampire, who wants to raise its brother (the vampire Count Karol de Lavud). Mr. Duval’s brother is buried in a crypt and was destroyed a century before (on 19 January 1840) when he was the owner of “Los Sicomoros”.

Eloísa and Emilio say that Teresa was crazy and believed in vampires, but María and Anselmo, the servants, claim that there are vampires in Sierra Negra. Later, the servants unearth Teresa when they discover that she is still alive and was buried while she was asleep

after being poisoned by Eloísa. Teresa hides in the tunnels of the hacienda and puts a cross on the pillow of the bed of Martha to protect her against vampires. Mr. Duval stalks Martha in her bedroom and when her hand accidentally moves the cross he has the opportunity of sucking her blood. With the help of Eloísa, Mr. Duval wants to transform Martha into a vampire to take over both her and the hacienda “Los Sicomoros”. To do this he has to suck her blood twice, so that Eloísa poisons Martha and she falls asleep. Apparently, she dies and the family prepares her vigil, but Anselmo sees that she moves her finger and Dr. Enrique gives her a medicine to try to awaken her. Later, Mr. Duval kidnaps Martha and the family search for her in the tunnels of the hacienda. There the family finds Teresa and discovers that Mr. Duval is a relative of Count Karol de Lavud and both are vampires. Meanwhile, Eloísa sucks the blood of Emilio and kills him, then Teresa and Eloísa fight and Eloísa remains unconscious. Mr. Duval tries to suck the blood of Martha, but Dr. Enrique appears and fights against him. When the sun rises Mr. Duval flees and goes to sleep in his coffin while Dr. Enrique fights against the servants of the vampire. The basement in which Martha sleeps catches on fire and Dr. Enrique saves her. Finally, Teresa drives a stake through the chest of Mr. Duval to destroy him and so Eloísa is also destroyed.

#### 4.4.1 Narrative Trajectory Surrounding Mr. Duval in *El vampiro*

In *El vampiro*, the first scenes make reference to the obtaining of blood as object of value. The search of the vampire for blood of different characters, as in *Nosferatu*, can be considered as a whole and continuous action that the subject achieves through variations of a narrative pattern. Thus, each variation of NP1 (a, b and c) makes reference to the conjunction with the blood as object of value of the subject Mr. Duval and how the subject assumes different actantial roles as sender, receiver and helper of itself through its supernatural abilities and means (the transformation into a bat, sucking of blood, cape and fangs) to take over the object of value. In addition, the obtaining of blood and other objects of value (soil of Bakonia, hacienda “Los Sicomoros” and the raise of Count Karol de Lavud to life) are revealed as elements of depending narrative programs in order to dominate Sierra Negra (NP4), a contrastive feature in comparison with *Nosferatu*.

*NP1a disjunction* → *conjunction*

F {Mr. Duval – [(Mr. Duval ∨ Blood of Aunt Eloísa) – (Mr. Duval ∧ Blood of Aunt Eloísa)]}

The story begins with the vampire stalking Aunt Eloísa when she is young. Mr. Duval, the vampire, waits in the courtyard for the moment to transform into a bat, flies to the window of Eloísa's bedroom and attacks her. When she looks at him, she cries, falls unconscious and the vampire sucks her blood.

Relation of the actants of NP1

Sender	Object	Receiver
Mr. Duval	Blood of Aunt Eloísa	Mr. Duval
Helper	Subject	Opponent
Mr. Duval's vampiric nature (transformation into a bat, cape and fangs)	Mr. Duval	---

*NP1b disjunction* → *conjunction*

F {Mr. Duval – [(Mr. Duval ∨ Blood of a child) – (Mr. Duval ∧ Blood of a child)]}

Mr. Duval travels in a carriage to the hacienda, but he stops to search for blood when a woman and her son cross the way to the hacienda. Mr. Duval gets out of the carriage, transforms into a bat and attacks the child who is scared and screams when seeing that the bat transforms into a man with a cape who approaches him to suck his blood.

Relation of the actants of NP1b

Sender	Object	Receiver
Mr. Duval	Blood of a child	Mr. Duval
Helper	Subject	Opponent
Carriage driver, Mr. Duval's vampiric nature (transformation into a bat, fangs and cape)	Mr. Duval	---

*NP1c disjunction* → *conjunction*

F {Mr. Duval – [(Mr. Duval ∨ Blood of Martha) – (Mr. Duval ∧ Blood of Martha)]}

After Martha learns of the death of her aunt Teresa, she goes to rest. María brings her to the bedroom that before was Eloísa's. Later, Eloísa talks with Martha to try to convince her to meet Mr. Duval and to sell the hacienda, but she is sad and tired and wants to sleep. Eloísa welcomes Mr. Duval and he learns that Martha has arrived at the hacienda, then he leaves and when all are sleep he stalks the bedroom of Martha from the courtyard waiting to suck her blood—exactly as he did years before with Eloísa. He transforms into a bat and

flies to the window of Martha's bedroom, but when he comes close to her there is a cross on the pillow next to Martha, he is scared and backs away covering his face with his cape. She turns and accidentally pushes aside the cross with her hand, so that Mr. Duval gets closer and sucks her blood while he hugs her with his cape.

Relation of the actants of NP1c

Sender	Object	Receiver
Aunt Eloísa	Blood of Martha	Mr. Duval
Helper	Subject	Opponent
Aunt Eloísa, Mr. Duval's vampiric nature (transformation into a bat, cape and fangs)	Mr. Duval	Aunt Teresa, cross of straw, book about Count Karol de Lavud

*NP2 disjunction* → *conjunction*

F {Mr. Duval – [(Mr. Duval ∨ Soil of Bakonia) – (Mr. Duval ∧ Soil of Bakonia)]}

Mr. Duval imports soil from Bakonia in Hungary inside a coffin. The soil arrives at Sierra Negra in the same train as Martha and Dr. Enrique. The import of soil is considered by the administrator of the train station and Dr. Enrique as something strange and the whim of a rich man, Mr. Duval. Then, the carriage driver of Mr. Duval picks up the soil and carries it out to the hacienda. There the servants of Mr. Duval give him the soil, he takes a handful of it and reveals that with it he will raise his brother Count Karol de Lavud, who was destroyed a century before.

Relation of the actants of NP2

Sender	Object	Receiver
Unknown people from Hungary	Soil of Bakonia	Mr. Duval
Helper	Subject	Opponent
Train, loaders of the train station, carriage driver and assistants of Mr. Lavud	Mr. Duval	---

*NP3 disjunction*

F {Mr. Duval – [(Mr. Duval ∨ To bring Count Karol de Lavud back to life)]}

At the beginning, the main objective of Mr. Duval is to raise his brother Count Karol de Lavud. To do this, he needs soil of the cemeteries of Bakonia and to purchase the hacienda “Los Sicomoros” to dominate Sierra Negra again together with his brother.

Relation of the actants of NP3

Sender	Object	Receiver
Mr. Duval	To bring Count Karol de Lavud back to life	Mr. Duval
Helper	Subject	Opponent
Soil from Bakonia, Aunt Eloísa, knowledge of Mr. Duval	Mr. Duval	Aunt Teresa, book about Count Karol de Lavud

*NP4 disjunction*

F {Mr. Duval – [(Mr. Duval ∨ Domination of Sierra Negra)]}

Mr. Duval wants to raise his brother Count Karol de Lavud to purchase the hacienda “Los Sicomoros” and to create new vampires as he made with Eloisa to achieve the domination of Sierra Negra.

Relation of the actants of NP4

Sender	Object	Receiver
Mr. Duval	Domination over Sierra Negra	Mr. Duval
Helper	Subject	Opponent
Aunt Eloísa	Mr. Duval	Aunt Teresa, book about Count Karol de Lavud

*NP5 disjunction*

F {Mr. Duval – [(Mr. Duval ∨ Hacienda “Los Sicomoros”)]}

Mr. Duval wants to take back possession of the hacienda “Los Sicomoros”, which was the property of his family when his brother dominated Sierra Negra before he was destroyed by the population because he was a vampire. Mr. Duval tries to purchase the hacienda with the help of Eloísa, who tries to convince Emilio and Martha, the heir of the third part of the hacienda owned by Teresa, to sell it considering that no one wants to work the fields and the house is in ruins; but Martha is not able to take a decision after the death of her aunt Teresa.

Relation of the actants of NP5

Sender	Object	Receiver
Mr. Duval	Hacienda “Los Sicomoros”	Mr. Duval
Helper	Subject	Opponent
Aunt Eloísa	Mr. Duval	Aunt Teresa, Uncle Emilio, Martha

*NP6 conjunction → disjunction*

F {Mr. Duval – [(Mr. Duval ∧ Martha) – (Mr. Duval ∨ Martha)]}

Mr. Duval goes to the hacienda “Los Sicomoros” to talk about its purchase and knows of the arrival of Martha thanks to Eloísa. She communicates telepathically with him to give him details of the presence of Dr. Enrique and to prevent anyone discovering that he is a vampire. The intention of Mr. Duval and Eloísa is to transform Martha into a vampire, so that he has to suck her blood twice. He achieves this once, then Eloísa poisons Martha to simulate her death and to make it possible that the vampire sucks her blood once again to transform her into a vampire. Mr. Duval kidnaps Martha when she is sleeping and brings her to a basement of the hacienda. Then, María and Anselmo drive Dr. Enrique and Uncle Emilio through the tunnels where Teresa is hidden to find Martha. Later, Dr. Enrique fights against Mr. Duval, but Duval flees when the sun rises without being able to suck Martha’s blood.

Relation of the actants of NP6

Sender	Object	Receiver
Aunt Eloísa	Martha	Mr. Duval
Helper	Subject	Opponent
Aunt Eloísa, poison, Mr. Duval’s vampiric nature (fangs)	Mr. Duval	Aunt Teresa, Dr. Enrique, María, Anselmo, sunrise

*NP7 conjunction* → *disjunction*

F {Mr. Duval – [(Mr. Duval ∧ Existence) – (Mr. Duval ∨ Existence)]}

Mr. Duval and Dr. Enrique fight. The sun rises and the cock crows, so that Mr. Duval flees and goes inside his coffin. Later, Aunt Teresa finds the coffin, opens it and drives a stake through the chest of the vampire to destroy it.

Relation of the actants of NP7

Sender	Object	Receiver
Mr. Duval	Existence	Mr. Duval
Helper	Subject	Opponent
Aunt Eloísa	Mr. Duval	Aunt Teresa

Table 6 shows a resume of the narrative programs which compose the narrative trajectory of *El vampiro* surrounding the vampiric figure of Mr. Duval.

<b>NP1a</b>	F {Mr. Duval – [(Mr. Duval ∨ Blood of Aunt Eloísa) – (Mr. Duval ^ Blood of Aunt Eloísa)]}
<b>NP1b</b>	F {Mr. Duval – [(Mr. Duval ∨ Blood of a child) – (Mr. Duval ^ Blood of a child)]}
<b>NP1c</b>	F {Mr. Duval – [(Mr. Duval ∨ Blood of Martha) – (Mr. Duval ^ Blood of Martha)]}
<b>NP2</b>	F {Mr. Duval – [(Mr. Duval ∨ Soil of Bakonia) – (Mr. Duval ^ Soil of Bakonia)]}
<b>NP3</b>	F {Mr. Duval – [(Mr. Duval ∨ To bring Count Karol de Lavud back to life)]}
<b>NP4</b>	F {Mr. Duval – [(Mr. Duval ∨ Domination of Sierra Negra)]}
<b>NP5</b>	F {Mr. Duval – [(Mr. Duval ∨ Hacienda “Los Sicomoros”)]}
<b>NP6</b>	F {Mr. Duval – [(Mr. Duval ∨ Martha)]}
<b>NP7</b>	F {Mr. Duval – [(Mr. Duval ^ Existence) – (Mr. Duval ∨ Existence)]}

Table 6: Narrative programs surrounding Mr. Duval in *El vampiro*

The story takes place in two time periods: a moment located in the twenties or thirties exposed as the past of the story and a larger moment located in the forties identified as the present of the story. The first scene shows Mr. Duval in the courtyard of the hacienda “Los Sicomoros” stalking Eloísa and looking at her window. Various shots reveal Eloísa when she was young wearing a long dress and a coiffure in line with the nineteenth century. The camera focuses on the back of Mr. Duval, who is covering his face with his cape and his left hand. The courtyard is full of leafy plants on the fountain and trees surrounding the columns of the courtyard (Figures 23a–e). When Mr. Duval begins his attack, he transforms into a bat and flies to the window of Eloísa and approaches her to suck her blood. This initial sequence in which the credits of the film are shown corresponds to NP1a. Later, there is a jump forward in time and the camera shows the train station of Sierra Negra in the forties. This jump forward in time indicates that NP1a is actually the past of the hacienda “Los Sicomoros” and serves to explain the transformation of Eloísa into a vampire.

In turn, the actions developed from the arrival of Martha at Sierra Negra becomes the present of the story in which Mr. Duval tries to suck her blood. As a consequence, this event will become a variation of the first narrative program (NP1c) whose development is similar to NP1a, but with differences in the spatial construction of the stage. In this case, Martha goes to sleep in the bedroom which was Eloísa’s in the past; Mr. Duval stays in the courtyard of the hacienda looking at the window of the bedroom, but the plants are dried, there are no trees surrounding it, only dead branches and empty and broken pots (Figures 23f–j).



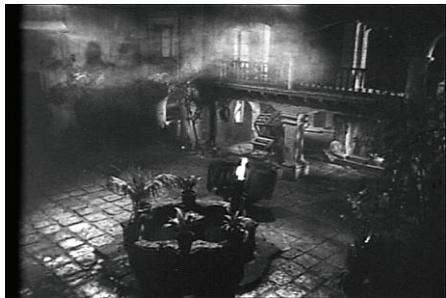
23 a



23b



23c



23d



23e

Figures 23a–e: Shots corresponding to the past of the story: the stalking and sucking of Martha's blood (0:08–1:17).



23f



23g



23h



23i



23j

Figures 23f–j: Shots corresponding to the present of the story: the stalking and sucking of Martha's blood (50:22–50:37).

The spatial marks (leafy plants *vs.* dried plants, leafy trees *vs.* dead branches, pots with plants *vs.* empty and broken pots) reveal the overlap of shots corresponding to NP1a (the past) and NP1c (the present) in both narrative programs (see Table 7). As a consequence, the intercalation of shots of the past of the story in the present and *vice versa* serves to show the *modus operandi* of the vampire and to produce the following effects. On the one hand, the scene of the past (the attack to Eloísa) predicts the same event of the vampire's attack in the future (the attack to Martha in the present of the story). This produces a sort of *prolepsis*, in terms of Genette (1972: 105)—a preview of a posterior moment of the chronological sequence of the events—which is shown through the insertion of shots of the present in the past (NP1a). This insertion generates suspense and helps to explain the transformation of Eloísa into a vampire, as well as the vampire's powers: the transformation into a bat, sucking of blood and creation of more vampires. On the other hand, in the present (NP1c) the insertion of some shots of the past, which are shown one after another, makes reference to an anterior event occurred in the hacienda. As a result, this event suggests a reiterative action: the sucking of blood. This explains the abandoning of Sierra Negra and the lack of workers at the hacienda which, in turn, leads to its sale—something that Mr. Duval needs in order to control Sierra Negra again. In this case, the inclusion of shots of the past can be considered as a flashback or an *analepsis*—which indicates the return to a determinate point in the past of the story (Genette 1972: 90).

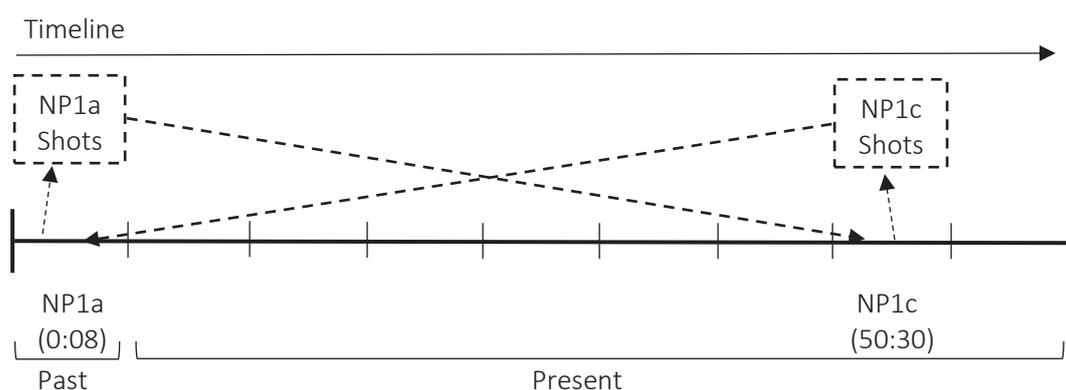


Table 7: Insertion of some shots of the past in the present and vice versa to show how the vampire attacks Eloísa and, later, Martha

In addition, the appropriation of the blood of Eloísa and of the child that Mr. Duval finds on the way to the hacienda are reflexive conjunctions. In the case of the blood of Martha, Eloísa plays roles as helper of the vampire and sender which transmits the object

of value to the subject. In turn, through obtaining Martha's blood, the subject will be able to obtain other objects: the purchase of the hacienda "Los Sicomoros" and Martha, who has to be transformed into a vampire in narrative programs 5 and 6, respectively. A particularity of NP1c, the blood of Martha, is that it is posed as an anterior condition to the appropriation of Martha in NP6 because the vampire needs to suck the blood of its victims twice without killing them in order to transform them into a vampire. Considering this, NP1c implies the appropriation of Martha's blood and also the partial appropriation of Martha, which has to be completed in NP6.

Thus, unlike *Nosferatu* in which the appropriation of Ellen and her blood coincide and are completed at the end of the story, in *El vampiro* these actions are separated. This generates a play of conjunctions and disjunctions with the object of value blood, which has to be repeated in other narrative programs, while the disjunction with the object of value Martha is intensified because the subject takes over the object only partially throughout the story. In this regard, the increasing state of disjunction that the subject experiences shows more similarities between the vampiric figure of *El vampiro* and the criminal Hans Beckert of *M* (see Table 8).

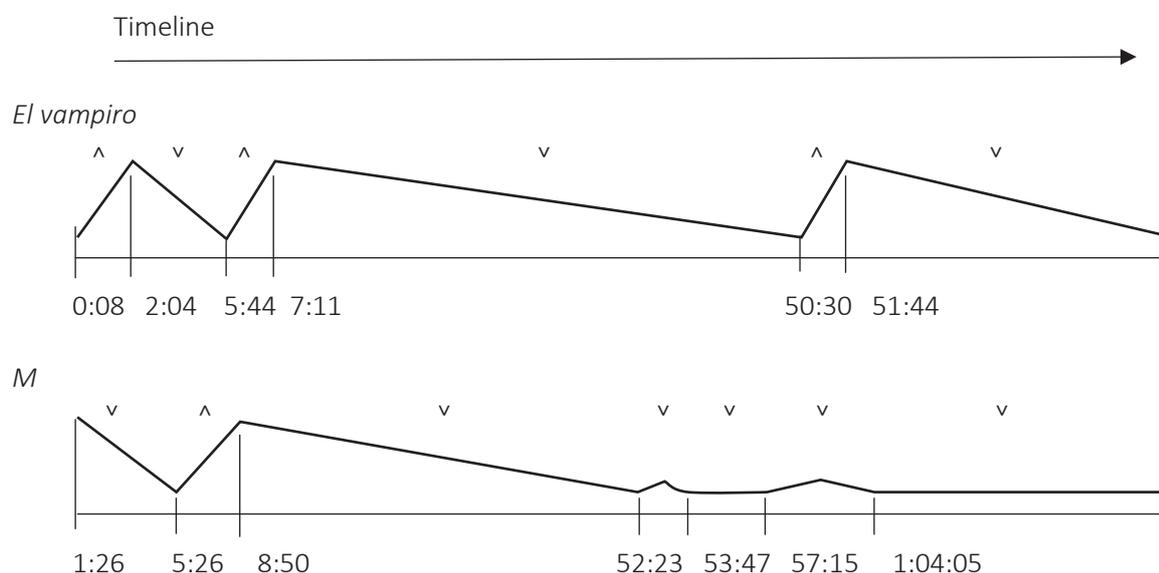


Table 8: Conjunctions and disjunctions produced in *El vampiro* and *M* in narrative programs related to the obtaining of blood and attacks to little girls respectively. The blue line indicates the intervals corresponding to conjunctions ( $\wedge$ ) and disjunctions ( $\vee$ ). Mr. Duval and Beckert achieve short conjunctions at the beginning of the story, but then they experience long states of disjunction of their objects of value and both characters are incapable of fulfilling their lack of blood and little girls at the end of the story.

In addition, the overlap of shots of the past and present related to the sucking of blood of Eloísa and Martha suggests that the process of transformation into a vampire requires two moments. This is later confirmed when Dr. Enrique reads in a book about Count Karol de Lavud that vampires need to suck blood at the neck of their victims twice to transform them into vampires. This also allows us to infer that the sucking of Eloísa's blood, which is visualized at the beginning of the story by the camera, implies the existence of a second time in which the vampire had to suck Eloísa's blood to transform her into a vampire. Under this perspective, we can consider an implicit NP1ab which represents the second moment of sucking of Eloísa's blood and, at the same time, her transformation into a vampire (see Table 9).

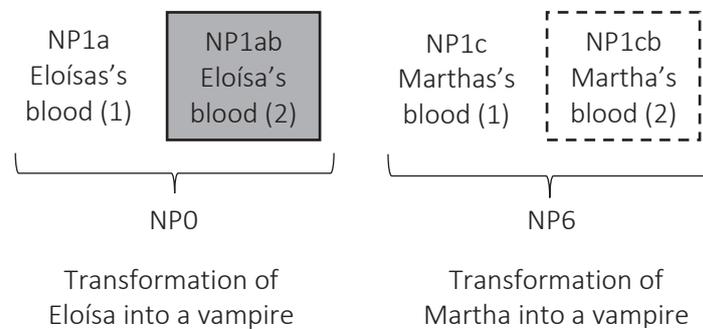


Table 9: Schemas of the transformation of Eloísa into a vampire and the potential transformation of Martha. From the supposed NP0 the camera visualizes the first sucking of Eloísa's blood while the second sucking is inferred from the story (gray square). The first sucking of Martha's blood is also visualized, but the second time is not achieved by the vampire (dotted line square)

Another aspect revealed through NP1a is the concatenation with other narrative programs. This means that the appropriation of the Eloísa's blood and her transformation into a vampire are two necessary elements or conditions for the transformation of Martha into an object of value in NP1c and NP6 because it is Eloísa who offers Martha as a victim to the vampire and also tries to convince Martha to sell the hacienda to Mr. Duval in NP5.

In relation to the appropriation and domination of the vampire, they are pointed out through its cape which covers its victims during the sucking of blood and also covers the complete frame of the shot at the beginning of the story in NP1a, creating a dark frame in which the title of the film—*El vampiro*—is projected. This indicates, in turn, a control of the visual and narrative space as metaphor of the invasion of the vampire of the filmic images as well as the internal world of the story. Likewise, other marks of the control of the vampire are the following:

- Vampire’s shadow approaching Eloísa to suck her blood
- Projection of the vampire’s shadow on the wall during the attack to Martha
- Visualization of the vampire’s fangs at the moment of the attack on each victim
- Vampire’s cape embracing its victim
- A dark shot at the end of the vampire’s attack (NP1a and NP1c)
- Focus of the camera on the sucking of blood from the neck of Eloísa and Martha and on the body of a child lying on the floor with his hut on the side during and after the attack

The last feature is a similar mark to that of the ball which rolls in *M* as a sign of the attack of Beckert on the little girl Elsie (Figures 24a–r). In the shots overlapped in NP1a and NP1c at the beginning of the story, the identity of the vampire is also hidden by the cape which covers the body and face of Mr. Duval or for the shots of his back. As well, the attack on Eloísa is hidden by the credits of the film. At the end of the attack, a fade to black indicates passing to the present at the train station of Sierra Negra (Figure 24f).



Figures 24a–e: The cape, the shadow, the hug with the cape and the focusing on the marks of the fangs in the neck indicate the appropriation of Eloísa by the vampire (1:20–2:03).





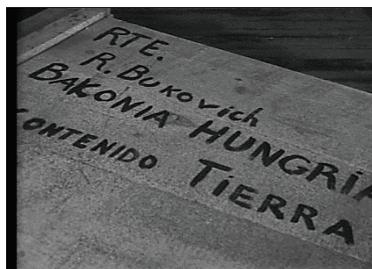
Figures 24g–n: The cape covering the space of the shot, the shadow projected on the wall behind the vampire, the fangs, the hug with the cape, a fade to black and the focusing on the marks of the fangs are features of Martha's appropriation of in NP1c (50:38–51:44).



Figures 24o–r: The fangs, the hug with the cape and the hat of the child at the side of his dead body are marks of the appropriation of the boy in NP1b (28:43–29:06).

In NP2, the subject experiences a reflexive conjunction because it imports soil from Bakonia, which will give it the power to raise Count Karol de Lavud. The conjunction with this object of value leads to various revelations about the identity of Mr. Duval by the administrator of the train station, who emphasizes the eccentricity of the clothes and traditions of rich people: “Don’t you think it odd to bring soil from Hungary? [...] Rich

people whims. It is for a Mr. Duval, who's lived around here for about ten years. He's a little crazy if you ask me. He's a very weird guy, who is seen only at night and he wears a black cape like the guy over there." After saying this, the administrator points out the carriage driver who picks up the soil for Mr. Duval and Martha looks at him and describes him as "an ugly person". In this regard, the elements of horror are indicated through the ugliness, the old fashioned and dark clothes and capes of Mr. Duval and the carriage driver, the carriage and the dark horses, as well as the eccentricity reflected by the import of soil from Hungary, something that, moreover, only a rich person such as Mr. Duval can afford (Figures 25a–f). This same occurs with the clothes of Eloísa: a long dark dress which not only indicates her mourning the death of Teresa, but also contrasts with the clothes of Martha, Dr. Enrique and Uncle Emilio, which are simple, modern and, in the case of Martha and Dr. Enrique of a light color as a conventionalized symbol of good in contrast with evil represented in the old-fashioned and dark clothes of the vampires (Figures 25g–h). Thus, ugliness, oldness and wastage of money are used as elements of terror which complement the first horror images of the vampire when it transforms into a bat and sucks blood.



25a



25b



25c



25d



25e



25f



Figures 25a–f: The arrival of the soil from Bakonia in Mexico as a sign of eccentricity and strangeness in Sierra Negra. The carriage and the old-fashioned and dark clothes of the carriage driver, Mr. Duval and Eloísa as a feature of evil and horror in contrast with the modern and light clothes of Martha and Dr. Enrique as a feature of good (2:38–5:23, 32:44, 1:01:48 and 1:02:05).

In addition, the presence of the driver who picks up the soil from Bakonia makes possible the transfer of Martha and Dr. Enrique to the hacienda “Los Sicomoros”, an aspect which indicates the concatenation between NP2 and the initial accomplishment of the NP1c and NP6 linked to the approach of Martha as object of value to the subject Mr. Duval. The actantial role as helper played by the carriage driver is evident when he refuses to transport Dr. Enrique and Martha in his carriage, but then he accepts when he learns that she is going to the hacienda “Los Sicomoros” where his master, the vampire, lives and waits for victims.

NP2 is completed when the carriage driver and other assistants carry out the soil of Bakonia to Mr. Duval and, at the same time, this action aims at the revelation that the soil comes from a cemetery and will serve to raise the brother of Mr. Duval if it is put on the tomb of Count Karol de Lavud at the moment when he is 100 years dead, which, in turn, will make possible the control of Mr. Duval over Sierra Negra. This means that the revelation leads to the beginning of NP3, the raising of the brother, and NP4, the search for power and control over Sierra Negra. Both narrative programs are reflexive, but they are not completed and the subject remains disjoint with these objects of value because the accomplishment of NP6, the appropriation of Martha, interferes with the quest for the objects of NP3 and NP4.

As a result, the appearance of the object of value Martha postpones or puts in second place these narrative programs. Thus, the desire for Martha diverts the quest of the subject and produces two disjunctions of other objects of value, such as the raising of the brother and the control over Sierra Negra. Initially, these two objects of value are revealed as the

main goals of the subject when Dr. Enrique reads a book about Count Karol de Lavud and a legend which said that if the Count did not rest alone where he had been killed, later another vampire of the same family had to come to take revenge and to get rid of the company of the buried one.

Therefore, the revenge and resurrection of the brother lead the subject to try to purchase the hacienda and search for allies to regain power and control over Sierra Negra. In this regard, Martha is first a secondary resource, that is, a necessary element for the appropriation of the hacienda (NP5) and the regaining of power (NP4), but later she becomes an object of value which displaces and, consequently, cancels the conjunction with the objects of NP3 and NP4.

Moreover, the revelation of Mr. Duval about the soil leads not only to NP3, but also to NP1b, concerning the blood of the child, and NP5, concerning the purchase of the hacienda “Los Sicomoros”. Mr. Duval asks the driver to prepare the carriage and goes out from his hiding place to search for blood and to visit the hacienda. On the way to the hacienda a reflexive conjunction is operated through his attack on a child, who is walking with his mother. Mr. Duval transforms into a bat, flies and covers the child with his cape, then sucks his blood and abandons his corpse along the way.

Later, Mr. Duval arrives at the hacienda to purchase it. In this narrative program (5), Eloísa plays a role as a sender and helper because she tries to convince Martha to sell the hacienda and conspires to help Mr. Duval to transform Martha into a vampire. Emilio refuses the sale of the hacienda and so becomes an opponent of Mr. Duval. Eloísa is in favor of selling the property, but Martha has doubts, and for this reason it is necessary to transform her into a vampire (NP6) to convince her easily of the sale, which would lead to the fulfillment of NP5. However, the disjunction produced in NP6 prevents that the subject appropriates the hacienda, that is, the disjunction of NP6 produces the disjunction of NP5. In turn, the disjunction of NP5 makes impossible the conjunction of the subject with its object of value in NP3, the control over Sierra Negra because the appropriation of the hacienda, which in the past belonged to the family of Lavud, is a necessary element for the achievement of the domination of the region. These interrelationships are shown graphically in Table 10.

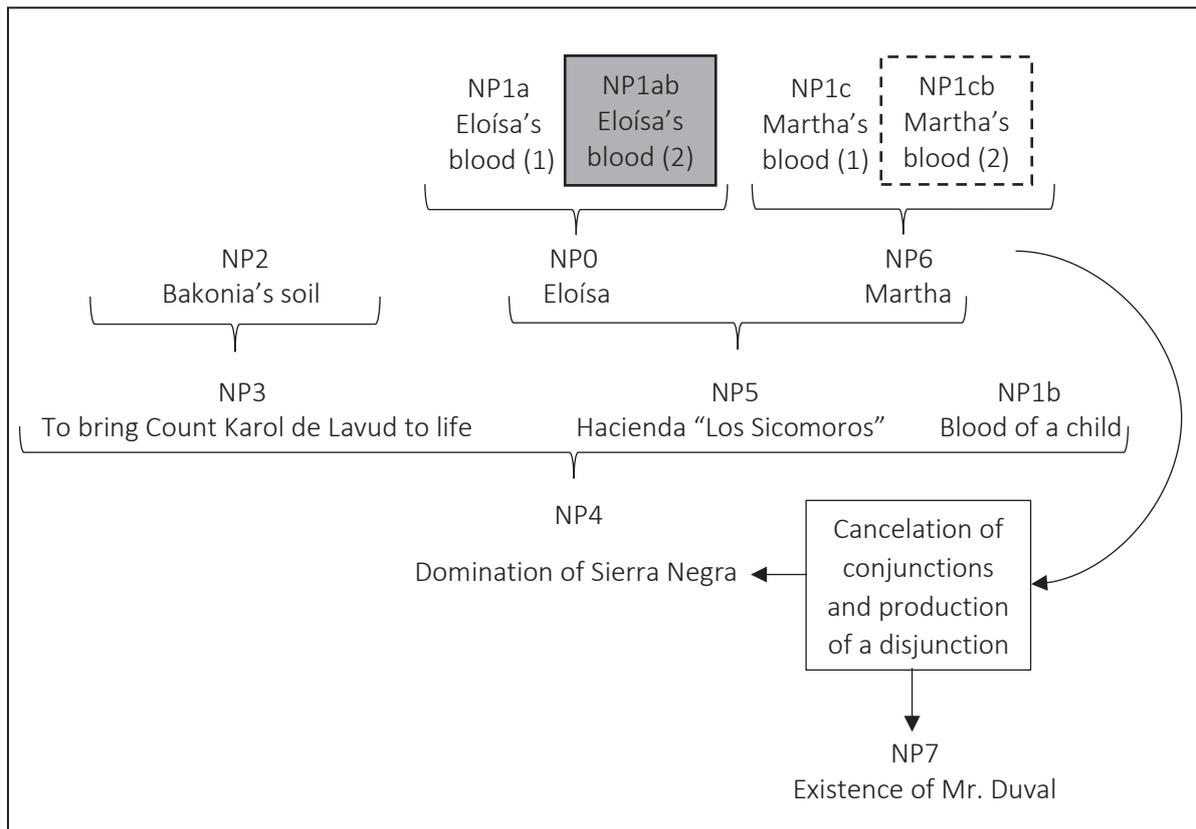


Table 10: Interdependencies of the narrative programs surrounding Mr. Duval in *El vampiro*

Note: NP1ab in a gray square represents an implicit narrative program not visualized in the story related to the second moment of sucking of blood and the transformation into a vampire. NP1cb in a dotted line square represents the prefigured second sucking of blood and the expected transformation of Martha into a vampire which is not achieved.

Another element linked to the disjunction developed in NP5 is the book about Count Karol de Lavud, which Dr. Enrique reads. This reveals that the Count was the founder of the hacienda and came from the Kingdom of Bakonia. From this and other data revealed in the book, Dr. Enrique and Uncle Emilio deduce that the oldest tomb in the crypt corresponds to that of Count Karol de Lavud. Therefore, the book, which appears to move and falls out on its own to attract Dr. Enrique's attention, functions as opponent to the vampire because it alerts other characters who, in turn, will be opponents of the subject in different narrative programs (Figures 26a–d). This revelation coincides with the beginning of NP6, the desire for Martha when Mr. Duval learns of her arrival at the hacienda. In addition, NP6 can be considered as a continuation of the sucking of blood initiated in NP1c because the appropriation of Martha only can be achieved by sucking her blood a second time and transforming her into a vampire. In this regard, NP6 would require the fulfillment of a continuation of NP1c, a sort of NP1cb—which is suspended (cf. Tables

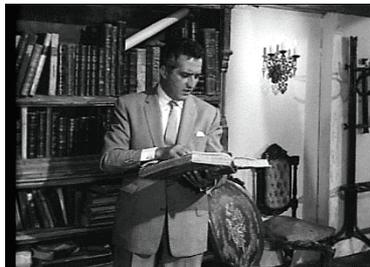
10 and 11)—to represent the second moment of the sucking of Martha’s blood and, consequently, her transformation into a vampire, in a sort of total appropriation and not only partial as in NP1c. However, in NP6 the subject does not achieve its goal and remains disjoint with the object of value when Dr. Enrique interrupts Mr. Duval trying to suck Martha’s blood and fights with him. Later, the sun rises, which becomes another opponent of the subject because Duval has to flee and go back to his coffin (Figures 26e–i).



26a



26b



26c



26d

Figures 26a–d: The book about Count Karol de Lavud as object-opponent of Mr. Duval, which reveals information about vampires in Sierra Negra and, at the same time, serves as object-helper of Dr. Enrique (32:15–33:58).



26e



26f



26g



26h



26i

Figures 26e–i: Mr. Duval kidnaps Martha to suck her blood a second time, but Dr. Enrique interrupts him. They fight—Dr. Enrique with a burning torch and Mr. Duval with a sword—, the fire pulls Mr. Duval back and he flees to his coffin when the sun rises (1:16:30–1:19:59).

Finally, in NP7, as also occurs in *Nosferatu*, there is a disjunction of the subject with its existence considered as object of value. In this case, the desire of the subject for Martha not only diverts the subject's way, but also aims at the loss of its existence when different characters follow it and discover its hiding place in one of the basements of the hacienda. In this regard, the desire is an opponent of the subject because Mr. Duval cannot stop his impulse and puts other objectives in second place. Thus, two aspects are highlighted in *El vampiro*. On the one hand, the subject has various assistants who know its vampiric nature; among them there is a female vampire, Eloísa. On the other hand, the presence of numerous opponents with a specific task to destroy the vampire becomes evident again in the story, as occurs in *Nosferatu* and *M*. For example, María and Anselmo drive the family to the tunnels of the hacienda where Teresa and the vampire are hidden; the book and a mirror, which reflects the name upside-down of Count Karol de Lavud (Duval), reveal the relation of Mr. Duval with the vampiric Count buried in the crypt; Dr. Enrique fights with the vampire and saves Martha; the sunrise forces Mr. Duval to flee and to go to his coffin and the main task corresponds to a secondary character, Aunt Teresa, who drives a stake through the chest of the vampire. In turn, this leads to the destruction of Eloísa who, moments before, fought with Teresa and fainted. Thus, the stake, the vampire's scream and the instant fire of the coffin become marks of the destruction of the vampire and the disjunction of the subject with its existence (Figures 27a–h).



27a



27b



27c



27d



27e



27f



27g

27h

Figures 27a–h: Teresa as the main opponent who destroys the vampire with a stake. This produces the destruction of Eloísa who becomes a skeleton and the camera focuses on the coat of arms of the Lavud family on the coffin of the vampire (1:20:00–1:22:10).

In sum, we can see that throughout the narrative trajectory surrounding the figure of the vampire there are different disjunctions which are linked among them to the disjunction of the object of value of NP6, Martha. As we have seen in Table 11, most of the narrative programs, except for NP1b, are interdependent on the achievement of NP4, but the deviation produced by the quest for the object of value Martha in NP6 cancels the conjunction with other objects of value. Finally, the quest for Martha in NP6 generates another narrative program (7) and the disjunction of the subject with its existence.

Table 11 shows the chronological order of the narrative programs and their duration. As in *Nosferatu*, in *El vampiro* the narrative programs linked to the obtaining of power and domination are developed in parallel. Likewise, the search for victims to have blood is posed as a series of variations of a narrative program (NP1 a, b and c). These variations are developed in different moments throughout the story and in parallel with other narrative programs. These programs lead to the appropriation of the main objects of value, first the domination of Sierra Negra and, then, the possession of Martha. From the appearance of Martha as object of value the importance of completing narrative programs 3, 4 and 5 is displaced, that is, these narrative programs are virtualized or suspended because they wait for completion, but in second place while the quest for Martha tries to be completed by the subject. For this, such a virtualization is represented in Table 11 in burgundy color while the subject dedicates its attention to the achievement of NP6.

In addition, Table 11 exposes the beginning and the end of each program from the presupposed state of the subject to its change of state. In some cases (narrative programs 3, 4 and 5), only the initial state of the subject without change is shown due to the cancelation of the narrative transformation.

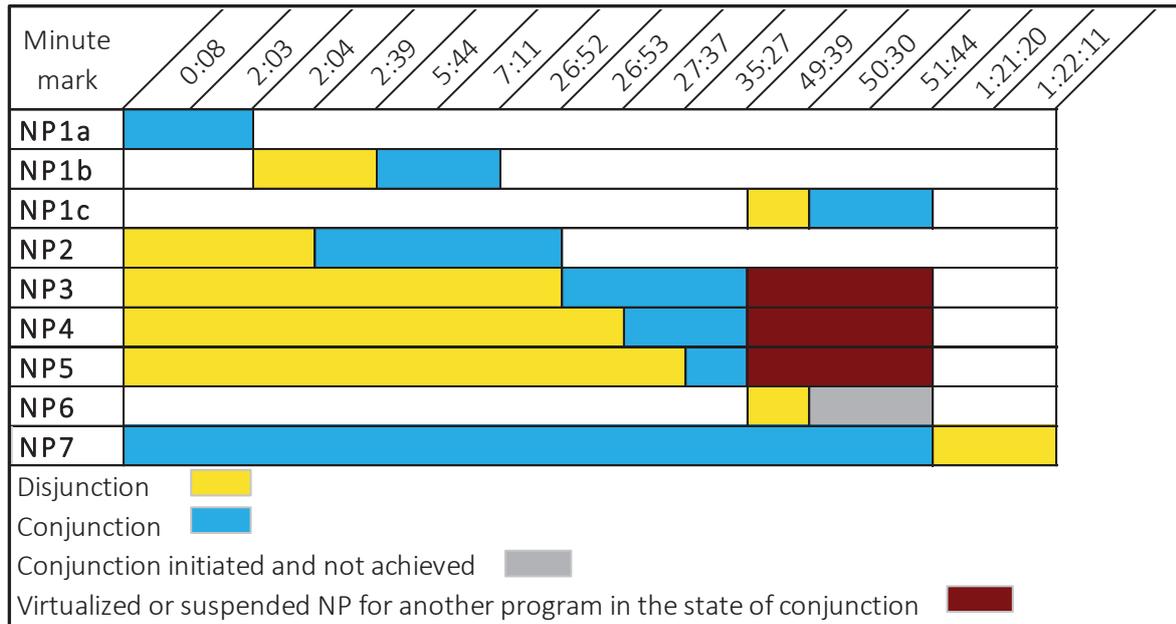


Table 11: Timecode order and overlapped narrative programs in *El vampiro*

Now we will explain how the pragmatic, thymic and cognitive dimensions operate within the conjunctions and disjunctions of the seven narrative programs described above.

#### 4.4.2 Narrative Dimensions of the Trajectory of the Subject in *El vampiro*

Regarding to the development of the filmic techniques in the fifties, we observe how in various scenes of *El vampiro* and *El ataúd del vampiro*, in which we can identify the different junctions experienced by the subject, there is also different textual features (dialogues, movements and angles of camera, lighting and alternate montage, among others) which help to construct a confluence of the three narrative dimensions with special focus on the thymic dimension, as we will see in chapter 5. Considering this, the first scenes of the story corresponding to NP1a show the vampire stalking Eloísa. The focus on the eyes of the vampire while it covers half of its face with its cape to hide its fangs and the alternation of shots of its look and Eloísa, who, nervous, is preparing to go to sleep, construct the thymic conjunction of the subject and his pragmatic disjunction.

In turn, the waiting of the vampire in the courtyard and the entry of Eloísa to her bedroom reveal the pragmatic disjunction and cognitive conjunction of the subject, which immediately experiences a pragmatic conjunction when it transforms into a bat, flies to the window of the bedroom and sucks Eloísa's blood (cf. Figures 23a–e and 24a–d).

**Narrative transformation of NP1a**

Mr. Duval desires Eloísa's blood (T). He stalks her (P) and waits to fly to her (P). He sees Eloísa enters her room (C). He transforms into a bat (P) and flies to Eloísa's room (P). He sucks her blood (P) and stands up (P) satisfied (T).

**Conjunction Tp → Disjunction P → Conjunction Cp-Pp-Pp-Pp-Pt**

In NP1b, due to the lack of blood the subject Mr. Duval goes from a pragmatic disjunction and a thymic conjunction (the continuous desire for blood) to a cognitive conjunction when he identifies a child on the way to the hacienda and then experiences a pragmatic and thymic conjunction when he sucks the child's blood.

**Narrative transformation of NP1b**

Mr. Duval desires blood (T). He needs a victim (P). He finds a child on the way to the hacienda (C). He descends from the carriage (P), transforms into a bat (P) and flies to the child (P). He sucks the child's blood (P) and stands up (P) satisfied (T).

**Conjunction T → Disjunction P → Conjunction Cp-Pp-Pp-Pp-Pt**

In the case of NP1c, the same narrative transformation is developed because this corresponds to the repetition of the sequence of the beginning of the story in which there are shots of the past and the present. The difference is the initial state of cognitive disjunction of the subject in the present of the story because Mr. Duval ignores that Martha has already arrived and later, when he visits the hacienda, Eloísa informs him of the presence of Martha and Dr. Enrique, which produces a cognitive and thymic conjunction (desire for Martha) and a pragmatic disjunction (Martha is absent). Then, the subject experiences another conjunction on the three levels through the sucking of Martha's blood.

**Narrative transformation of NP1c**

Mr. Duval ignores the presence of Martha (C). Mr. Duval knows the arrival of Martha (C). He desires Martha's blood (T). He stalks her (P) and waits to fly to her (P). He transforms into a bat (P) and flies to Martha's room (P). He looks at a cross (P) and he is scared (T). He covers his face (P) and approaches to her when the cross is moved by Martha's hand (P). He sucks her blood (P) and stands up (P) satisfied (T).

**Disjunction C → Conjunction Ct-Tp → Disjunction P → Conjunction Pp-Pp-Pt-Tp-Pp-Pp-Pp-Pt**

In NP2, the subject waits for an import of soil from Bakonia (a pragmatic disjunction) and then the carriage driver picks up and carries the soil to the basement of

the hacienda where the vampire hides, which produces a pragmatic conjunction of the subject. When the vampire touches the soil and explains its plan of revenge and regaining power a thymic conjunction of the subject is constructed (Figures 28a–d).

### Narrative transformation of NP2

Mr. Duval waits for soil of Bakonia (P). He receives a coffin (P) and caresses the coat of arms on it (P). He touches the soil (P) and is satisfied (T)

### Disjunction P → Conjunction Pp-Pp-Pt



28a



28b



28c



28d

Figures 28a–d: Mr. Duval receives a coffin with soil from Bakonia, which will help to raise his brother Count Karol de Lavud. The caress of Mr. Duval of the coat-arms of his family and the touch of the soil indicate the thymic dimension of the conjunction of the subject, which, in turn, leads to the explanation of the revenge of the vampire (26:18–27:01).

Unlike the preceding narrative programs, from NP3 the subject remains in a state of pragmatic disjunction because it cannot appropriate diverse objects of value which are interdependent, as for example the raising of Count Karol de Lavud, the domination of Sierra Negra (NP4) and the purchase of the hacienda (NP5).

### Narrative transformation of NP3

Mr. Duval wants to bring his vampire brother back to life (T). He needs soil of Bakonia (P). He obtains soil (P). He must wait for the moment when his brother is 100 years dead (P).

### Conjunction T → Disjunction P → Conjunction P → Disjunction P

**Narrative transformation of NP4**

Mr. Duval wants to dominate Sierra Negra (T). He needs to purchase the hacienda (P). He needs the help of Eloísa (P). He obtains her Eloísa (P), but he also needs the help of Martha (P). He needs to bring his brother back to life (P). He needs to create vampire allies (P).

**Conjunction T → Disjunction Pp → Conjunction P → Disjunction-Pp-Pp**

**Narrative transformation of NP5**

Mr. Duval wants to purchase the hacienda “Los Sicomoros” (T). He needs the help of Eloísa (P). He obtains the help of Eloísa (P). He needs the acceptance of Martha (P)

**Conjunction T → Disjunction P → Conjunction P → Disjunction P**

In NP6, the subject is initially disjoint on the three levels because it does not know Martha, but later it is informed of her arrival at the hacienda, which leads to a cognitive and thymic conjunction through the emergence of desire for Martha. Subsequently, the development of NP1c can be interpreted as a partial conjunction on the pragmatic and thymic level during the sucking of Martha’s blood. Consequently, the subject experiences again a pragmatic disjunction and a thymic conjunction while it is separated from her and waits for sucking her blood a second time and for appropriating her completely—actions that finally are not achieved because the subject experiences a pragmatic disjunction of its existence when it is destroyed with a stake in NP7.

**Narrative transformation of NP6**

Mr. Duval ignores the presence of Martha (C). Mr. Duval knows the arrival of Martha (C). He desires Martha’s blood (T). He stalks her (P) and waits to fly to her (P). He transforms into a bat (P) and flies to Martha’s room (P). He looks at a cross (P) and he is scared (T). He covers his face (P) and approaches to her when the cross is moved by Martha’s hand (P). He sucks her blood (P) and stands up (P) satisfied (T). Mr. Duval meets Martha (P). He wants to transform Martha into a vampire (T). Mr. Duval wants (T) and needs to suck Martha’s blood a second time (P). Mr. Duval kidnaps Martha (P). He fights against Dr. Enrique (P). The sun rises and Mr. Duval has to escape (P).

**Disjunction C → Conjunction Ct-Tp → Disjunction P → Conjunction Pp-Pp-Pt-Tp-Pp-Pp-Pp-Pt-Tp-Pt-Tt → Disjunction P → Conjunction P → Disjunction Pp**

**Narrative transformation of NP7**

Mr. Duval is a powerful vampire who remains hidden in the basement of the hacienda over years (P). He must be hidden in his coffin in the face of danger (P). He cannot defend himself (P) and is destroyed (P).

**Conjunction Pp → Disjunction Pp**

The analysis of how the narrative dimensions operate within each program also reveals that the thymic level (desires, reactions, passions and internal weaknesses) and the inability to achieve pragmatic conjunctions lead to the destruction of the subject in *El vampiro*, as also occurs in *Nosferatu* and *M*. Moreover, the object of desire itself—Ellen in *Nosferatu*—and the secondary characters (beggars and criminals in *M*, Aunt Teresa in *El vampiro*) become the main opponents which destroy the subject. Finally, the thymic and pragmatic dimensions produce in *El vampiro*—as in *Nosferatu* and *M*—a series of disjunctions.

#### 4.5 The Actantial Structure of *El ataúd del vampiro*

In this section, we will analyze how the actants surrounding the figure of the vampire in *El ataúd del vampiro* are organized. This film, also directed by Fernando Méndez, was made as the second part of *El vampiro* due to the prior film's large success among audiences. In this sequel the main characters appear again, but this time the action occurs in Mexico City. Despite being portrayed as a sequel, at the beginning there is a scene which explains the return of the vampire, but then the story has its own narrative structure and new elements appear which allow us to conceive it as an independent film instead of only a complement of *El vampiro*. Effectively, the development of the story and its actantial organization confirm the independent structure of *El ataúd del vampiro*, as we will now demonstrate.

The story begins in the cemetery of Sierra Negra. A man, Barraza, and Dr. Mendoza enter the crypt where the vampire—Mr. Duval from *El vampiro*, but now recognized as Count Lazlo de Lavud (sic)—is buried to steal its corpse and make scientific experiments. Aunt Teresa cares for the crypt and tries to prevent the theft, but she is struck by Barraza. Later, in the Hospital “Louis Pasteur” Dr. Mendoza pays Barraza for his help, but he wants to know whether there is more than a corpse in the coffin, so that Dr. Mendoza opens it and Barraza sees the medallion of the vampire and thinks that it could be worth a fortune. Dr. Mendoza gives him more money for his silence and Barraza leaves. Dr. Mendoza looks for Dr. Enrique, who told him about the vampire and is caring for Martha due to the traumatic experience she had with the vampire in Sierra Negra, to involve him in his experiments. Meanwhile, Barraza returns and enters through the window of the ward in

which the coffin is located and takes out the stake from the chest of the vampire to steal its medallion. As a consequence, the vampire rises and hypnotizes Barraza, who becomes its servant.

Later, Barraza brings the coffin of the vampire to the basement of a wax museum. The vampire sucks the blood of a little girl and also discovers the presence of Martha. Meanwhile, Aunt Teresa arrives at the hospital to warn Dr. Enrique of the danger of the vampire and goes with Dr. Mendoza to the wax museum to search for Barraza and the vampire. There, the vampire and Barraza kill them. The next day, Martha leaves the hospital and returns to the theater where she is a dancer. Subsequently, the vampire searches for blood on the streets of the city and goes to the theater to hypnotize Martha and to take her over, putting its medallion on her neck. Finally, after a performance Martha is kidnapped by Barraza and the vampire. Count Lavud brings her to the basement of the wax museum to transform her into a vampire while Barraza fights with Dr. Enrique in the theater. Later, Barraza flees to the wax museum followed by Dr. Enrique and there they fight again. Then, Martha tries to flee, the vampire follows her and fights with Dr. Enrique transforming into a bat and using invisibility. Finally, Dr. Enrique nails a lance through its body, the vampire is destroyed, the police come and Dr. Enrique and Martha leave.

#### 4.5.1 Narrative Trajectory Surrounding Count Lavud in *El ataúd del vampiro*

*NP1a disjunction* → *conjunction*

F {Count Lavud– [(Count Lavud ∨ Existence) – (Count Lavud ∧ Existence)]}

Dr. Mendoza knows the story about the vampire of Sierra Negra through Dr. Enrique and wants to perform experiments to demonstrate that there is a scientific explanation for the supposed vampirism, so that he pays a man, Barraza, to steal the coffin of Count Lavud and to carry him to the hospital “Louis Pasteur”. There, the ambitious Barraza takes out the stake from the chest of the vampire to steal its medallion, which leads to the resurrection of Lavud. Barraza shoots him, but the bullets cannot destroy him.

Relation of the actants of NP1a

Sender	Object	Receiver
Dr. Mendoza, Barraza	Existence	Count Lavud
Helper	Subject	Opponent
Barraza, Dr. Mendoza	Count Lavud	Aunt Teresa

*NP1b conjunction* → *disjunction*

F {Count Lavud – [(Count Lavud ∧ Existence) – (Count Lavud ∨ Existence)]}

Count Lavud pursues Martha through the corridors of the wax museum and finds Dr. Enrique. Count Lavud fights against the doctor to revenge for the burial in Sierra Negra in the past. He uses his invisibility and transformation into a bat. Finally, Dr. Enrique takes a lance and nails Lavud's body to the wall when he is transformed into a bat. After that, the body of Lavud, suspended on the wall, transforms again into a man, but he is already destroyed.

Relation of the actants of NP1b

Sender	Object	Receiver
Count Lavud	Existence	Count Lavud
Helper	Subject	Opponent
Vampiric nature of Count Lavud (transformation into a bat, invisibility, hypnotism, cape and fangs)	Count Lavud	Desire of Count Lavud for Martha, desire for revenge, Dr. Enrique, a lance, vampiric nature of Count Lavud (transformation into a bat)

*NP2 disjunction* → *conjunction*

F {Count Lavud – [(Count Lavud ∨ Servant) – (Count Lavud ∧ Servant)]}

When Barraza shoots Count Lavud and Lavud does not die, Barraza is scared and pleads for his life. Count Lavud spares his life and instead of killing him, he hypnotizes him with his medallion and makes him his servant in a sort of sinister pact and as a token of gratitude for his (involuntary) help in raising him.

Relation of the actants of NP2

Sender	Object	Receiver
Barraza, raising of Count Lavud	Servant	Count Lavud
Helper	Subject	Opponent
Medallion, Count Lavud's vampiric nature (hypnotic power)	Count Lavud	Gun

*NP3a disjunction* → *conjunction*

F {Count Lavud – [(Count Lavud ∨ Revenge against Aunt Teresa) – (Count Lavud ∧ Revenge against Aunt Teresa)]}

Count Lavud hypnotizes and explains to Barraza his plans of revenge against those who buried him in the crypt of Sierra Negra: Aunt Teresa, Dr. Enrique and Martha.

## Relation of the actants of NP3a

Sender	Object	Receiver
Count Lavud	Revenge against Aunt Teresa	Count Lavud
Helper	Subject	Opponent
Barraza, medallion, Count Lavud's vampiric nature (transformation into a bat, invisibility and hypnotism)	Count Lavud	Desire of Count Lavud for Martha, Dr. Enrique, Martha

*NP3b disjunction*

F {Count Lavud – [(Count Lavud ∨ Revenge against Dr. Enrique)]}

Count Lavud tries to suck the blood of Martha while she is sleeping, but she awakens, screams and flees. Count Lavud pursues her and Dr. Enrique appears to confront the vampire. Count Lavud laughs and fights with him using his supernatural powers in order to exact revenge against Dr. Enrique.

## Relation of the actants of NP3b

Sender	Object	Receiver
Count Lavud	Revenge against Dr. Enrique	Count Lavud
Helper	Subject	Opponent
Count Lavud's vampiric nature (transformation into a bat and invisibility)	Count Lavud	Dr. Enrique, Count Lavud's vampiric nature (transformation into a bat)

*NP4a disjunction → conjunction*

F {Count Lavud – [(Count Lavud ∨ Blood of a little girl) – (Count Lavud ∧ Blood of a little girl)]}

After establishing his pact with Barraza, Count Lavud searches for a victim in the hospital “Louis Pasteur”, finds a little girl and sucks her blood. She screams and he has to flee before Dr. Enrique and Martha, who is in the next room, comes to her aid.

## Relation of the actants of NP4a

Sender	Object	Receiver
Count Lavud	Blood of a little girl	Count Lavud
Helper	Subject	Opponent
Count Lavud's vampiric nature (to go through walls, invisibility, cape and fangs)	Count Lavud	Scream of the little girl

*NP4b disjunction → conjunction*

F {Count Lavud – [(Count Lavud ∨ Blood of the girl in the café) – (Count Lavud ∧ Blood of the girl in the café)]}

Count Lavud goes to the theater in which Martha performs and watches a poster with photographs of her. Suddenly, he turns and sees a young girl in the café opposite. He stalks her from the window and she observes him. Then, she speaks with the waiter, looks at a mirror searching for the image of Lavud without finding him—as a vampire he cannot be reflected in the mirror of the café—and leaves the café. Outside Count Lavud is waiting for her, she looks at him, smiles and walks. He follows her with a threatening behavior, she is scared and runs. Lavud transforms into a bat to reach her and then he sucks her blood. Later, some actors of the theater find her corpse on the street and call Dr. Enrique, who identifies the marks of the fangs of the vampire in her neck.

Relation of the actants of NP4b

Sender	Object	Receiver
Count Lavud	Blood of the girl of the café	Count Lavud
Helper	Subject	Opponent
Flirting of the girl, Count Lavud's vampiric nature (transformation into a bat, cape and fangs)	Count Lavud	Mirror of the café, fear generated by Count Lavud

*NP4c disjunction*

F {Count Lavud – [(Count Lavud ∨ Blood of Martha)]}

One of the first objectives of Count Lavud is to seek revenge on those who buried him in Sierra Negra, but his desire for Martha again leads him to put revenge in second place and rather aims to suck her blood and, then, transform her into a vampire.

Relation of the actants of NP4c

Sender	Object	Receiver
Count Lavud	Blood of Martha	Count Lavud
Helper	Subject	Opponent
Barraza, medallion, Count Lavud's vampiric nature (invisibility, hypnotism, cape, fangs) and the hold of the wax museum	Count Lavud	Martha, Dr. Enrique

*NP5 disjunction*

F {Count Lavud – [(Count Lavud ∨ Martha)]}

Throughout the story, Count Lavud aims at hypnotizing Martha and putting his medallion on her neck to control and transform her into a vampire. Considering that he has already sucked her blood once—in *El vampiro*—, he needs to make this only happen again once.

## Relation of the actants of NP5

Sender	Object	Receiver
Count Lavud	Martha	Count Lavud
Helper	Subject	Opponent
Barraza, medallion, Count Lavud's vampiric nature (transformation into a bat, invisibility, hypnotism) and the hold of the wax museum	Count Lavud	Desire for revenge, Martha, Dr. Enrique

Table 12 shows a resume of the narrative programs which compose the narrative trajectory of *El ataúd del vampiro* surrounding the vampiric figure of Count Lavud.

<b>NP1a</b>	F {Count Lavud – [(Count Lavud ∨ Existence) – (Count Lavud ∧ Existence)]}
<b>NP1b</b>	F {Count Lavud – [(Count Lavud ∧ Existence) – (Count Lavud ∨ Existence)]}
<b>NP2</b>	F {Count Lavud – [(Count Lavud ∨ Servant) – (Count Lavud ∧ Servant)]}
<b>NP3a</b>	F {Count Lavud – [(Count Lavud ∨ Revenge against Aunt Teresa) – (Count Lavud ∧ Revenge against Aunt Teresa)]}
<b>NP3b</b>	F {Count Lavud – [(Count Lavud ∨ Revenge against Dr. Enrique)]}
<b>NP4a</b>	F {Count Lavud – [(Count Lavud ∨ Blood of a little girl) – (Count Lavud ∧ Blood of a little girl)]}
<b>NP4b</b>	F {Count Lavud – [(Count Lavud ∨ Blood of the girl in the café) – (Count Lavud ∧ Blood of the girl in the café)]}
<b>NP4c</b>	F {Count Lavud – [(Count Lavud ∨ Blood of Martha)]}
<b>NP5</b>	F {Count Lavud – [(Count Lavud ∨ Martha)]}

Table 12: Narrative programs surrounding Count Lavud in *El ataúd del vampiro*

*El ataúd del vampiro* is posed as a second part of *El vampiro*, but with a certain independence. The narrative action begins and ends with the raising of the vampire, which becomes a necessary element for the development of the story and the quest for different objects of value. As a result, the first narrative program is formed of two variants which are constructed surrounding the existence of the vampire as object of value which, in turn, is obtained involuntarily and casually and, at the end, is lost because of the desire of the vampire for revenge and the use of vampiric power: the transformation into a bat.

Although narrative programs 1a and 1b have the same object of value and NP1b could be conceived as a part of NP1a, the variation (NP1b) is formed of another combination of actants. In NP1a, Dr. Mendoza and Barraza are senders and helpers at the same time which make possible the raising of the vampire and the opponent is, as in *El vampiro*, Aunt Teresa. Conversely, in NP1b the vampiric nature of Count Lavud becomes a helper which allows the vampire to fight against Dr. Enrique and an opponent which precipitates the vampire's destruction. Likewise, a notable difference is how the existence as object of value is obtained. In NP1a, the achievement of the object of value is

unconscious and fortuitous due to the vampire not only ignoring that it will be resurrected, but also its helpers of the past are dead or have disappeared (Aunt Eloísa, the servants who transported the soil from Bakonia). As well, Dr. Mendoza does not believe in vampires, so that he does not take care about unearthing the corpse of Count Lavud, while Barraza ignores all about vampires and his ambition leads him to take out the stake from the chest of the vampire and to change his own destiny. So, ignorance and ambition of Dr. Mendoza (scientific experiments) and Barraza (the medallion of the vampire) lead to a transmitted conjunction with the existence and return of the vampire, which produces the narrative action.

In addition, as we have noted in the analysis of the narrative trajectories of *Nosferatu*, *M* and *El vampiro*, junctions can also be identified through the montage of the scenes involved in each narrative program. Thus, the conjunction of Count Lavud with his existence is constructed through the taking of the stake, the macabre hand of the vampire which moves and is focused by the camera and the moment in which the vampire gets out of its coffin (Figures 29a–f). In this case, Dr. Mendoza and Barraza, who search for achieving their own goals, play two roles in the narrative trajectory of Count Lavud: sender and helper. Involuntarily, the quest for other objects such as the scientific or medical process behind vampirism of Dr. Mendoza and the search for money of Barraza make them responsible for the transmission of existence back to the vampire, its return, and, consequently, the return of the characters of *El vampiro*: Aunt Teresa, who plays as opponent to prevent the theft of the coffin of the vampire and the vampire's revenge, and Dr. Enrique and Martha, who confront the vampire (Figures 30a–c).



29a



29b



29c



29d



29e



29f

Figures 29a–f: In *El ataúd...* mirrors reveal the identity of the fantastic figures, as occurs in *El vampiro* and *Nosferatu*. In this case, the state of disjunction of the subject is shown through a mirror which reveals that Count Lavud is an undead when Dr. Mendoza explains to Dr. Enrique the existence of a cellular change which makes possible the living appearance of the vampire in contrast with the image on the mirror (Figures 29a and 29b). Later, Barraza takes out the stake from Count Lavud who moves his hand and gets up (16:30, 18:45–19:41).



30a



30b



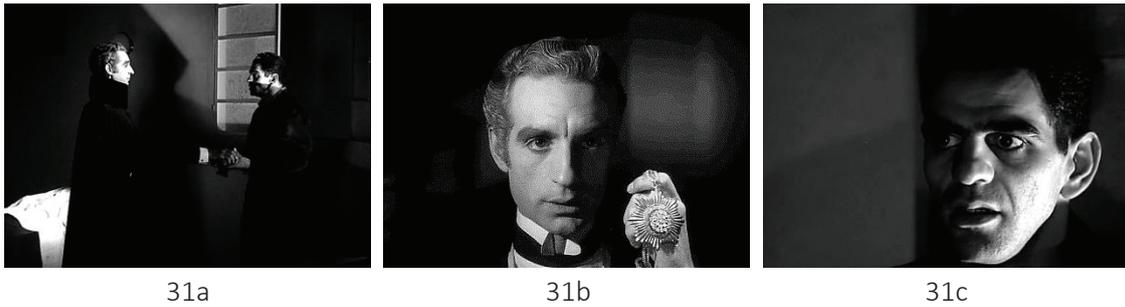
30c

Figures 30a–c: Dr. Mendoza and Barraza go to the cemetery of Sierra Negra to unearth Count Lavud. There, Aunt Teresa confronts the thieves to prevent the theft of the coffin, but Barraza fights with her and hits her (3:14–4:28).

In the case of NP1b, there is a transmitted disjunction when Dr. Enrique, who plays the role of the opponent, nails a lance through the body of the vampire when it is transformed into a bat, which also becomes an obstacle that produces the destruction of Count Lavud. Besides this, the desire for revenge on the part of Lavud represents an element which makes possible the loss of existence because the subject puts in second place the search for Martha to fight against Dr. Enrique. This contributes to the destruction of the vampire. As in *El vampiro*, we find the quest for an object which diverts the subject. In the first film, Martha diverts the quest and the same occurs in *El ataúd* due to the main goal of Count Lavud being revenge, but when he finds Martha in the hospital his objective changes and he tries to attract her and to suck her blood in order to transform her into a vampire. At the end, this change and the search for accomplishing his first goal leads to his destruction.

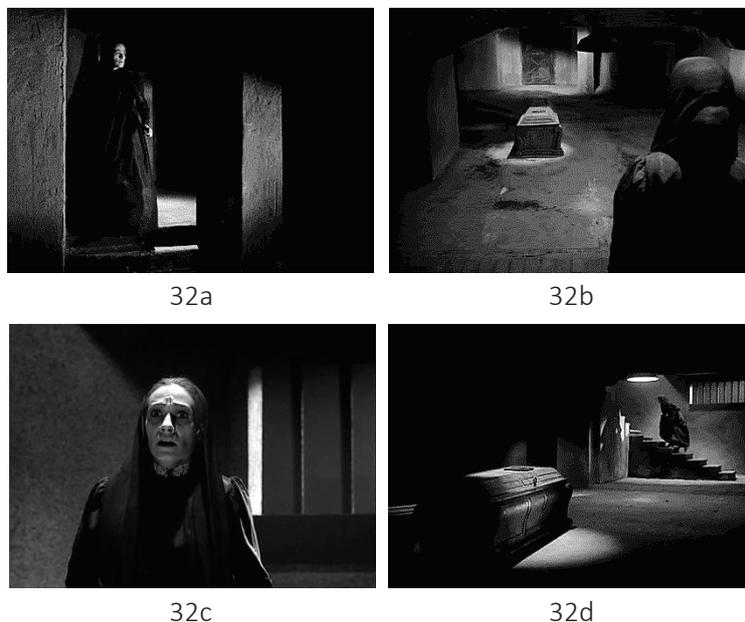
In NP2, there is a reflexive conjunction: the creation of a servant, someone who can help the vampire to achieve different objectives, as for example the search for a place to hide its coffin, the revenge against its enemies, and the kidnapping of Martha to take her over. The conjunction is shown through the speech of the vampire, which says to Barraza that he will not be killed because he returned the vampire to life, and the moment in which the vampire and Barraza shake hands (Figures 31a–c). One can observe that instead of a female servant who also was a vampire, as occurred in *El vampiro* (Aunt Eloísa), in *El ataúd* the vampire has a male helper, who is hypnotized with the medallion of Count Lavud in order to be controlled by the vampire, but does not have his blood sucked to be transformed into a vampire. At the time, the end of the fifties, to suck the blood of a man could be interpreted for the audience as a sign of homosexuality, which was a social taboo in a strongly macho society. This is also evident in both films considering that most of the victims of the vampire are women or children—the indigenous child of *El vampiro* and the little girl in *El ataúd*. This feature is similar in *Nosferatu* and *M*. In Murnau's film the sucking of blood of men is only suggested through shadows and fade to black shots in contrast with the visualization of the sucking of Ellen's blood. In *M* the cartel and news announce that the criminal attacks boys and girls, but the victims which are shown throughout the story are girls, which is confirmed in the photographs which the head of thieves shows in the warehouse of the distillery.

However, from a visual and narrative point of view, we can also interpret that the presence of another male vampire in the story can weaken the image of the main vampire, the protagonist of the four films, which acquires more power in the face of fragile characters, as women and children used to be represented considering the time of these movies which, as many other films, showed female characters in a disadvantageous position. This remark can also explain why the figure of Dr. Enrique as opponent or heroic figure is weakened and he appears as a character who does not assume his role as savior and instead makes jokes and does not believe in vampires, which leads to the introduction of other opponents to confront the powerful figure of the vampire.



Figures 31a–c: Count Lavud spares Barraza his life, recovers the medallion, shakes hands with him and hypnotizes him to transform him into a servant (21:10–21:50).

Immediately after the transformation of Barraza into the servant of Count Lavud, Lavud explains his plan of revenge against his enemies and this produces NP3a and NP3b. In NP3a, Teresa and Dr. Mendoza go to the wax museum to look for the vampire and to destroy it. There, Teresa finds the vampire's coffin in the basement of the museum, which reveals its presence (Figures 32a–d). Dr. Mendoza is hanged by Count Lavud and Teresa is killed by Barraza when she is hidden in the medieval torture device known as “The Virgin of Nuremberg” and Barraza closes it with Teresa inside nailing her with the metal pins of the interior of the device; the camera focuses on the blood dripping from the torture device (Figures 33a–k). In this case, the revenge against Teresa is an action delegated to the helper which produces a transmitted conjunction.



Figures 32a–d: Aunt Teresa searches for the vampire in the wax museum and finds its coffin in the basement. As in *Nosferatu*, *El vampiro* and *M*, in *El ataúd* there are corridors and underground spaces which are inhabited by the vampire or marginal characters—in this case Barraza and the guide of the wax museum, as well as criminals represented in some wax figures. Likewise, the coffin hidden in the basement is a reiterative element in *Nosferatu* and *Dracula* (by Tod Browning as well as the Spanish version by George Melford) which is also used by Méndez (42:51–43:02).



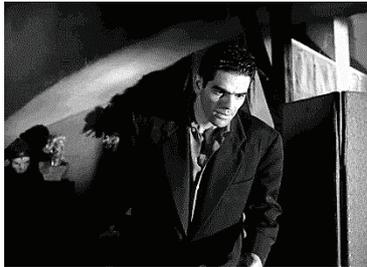
33a



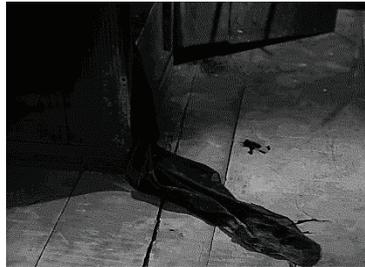
33b



33c



33d



33e



33f



33g



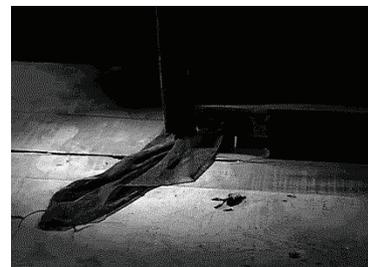
33h



33i



33j



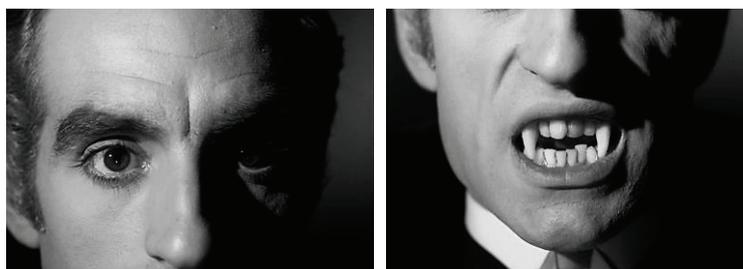
33k

Figures 33a–l: Count Lavud hangs Dr. Mendoza and Aunt Teresa hides in the torture device “The Virgin of Nuremberg”, but Barraza discovers her dress, so that he closes the sarcophagus nailing her with its metal pins and, later, he shows Count Lavud the blood dripping from the device. Ironically, Teresa is killed in the same form that Lavud had been destroyed by her in *El vampiro* (43:20– 45:23).

From the appearance of Martha and his desire for her, Count Lavud suspends the quest of NP3b, revenge against Dr. Enrique, and is dedicated to pursuing Martha, but when she runs away and he follows her, he finds Dr. Enrique. The moment in which Count Lavud says to Dr. Enrique: “Now you will know what it means to fight with a vampire” and makes himself invisible, the quest of NP3b initiates again and the quest of NP5, Martha, is suspended. At the end, the achievement of revenge is canceled by the loss of existence

during the fight with the doctor; as a consequence there is a disjunction with the object of value and the main objective of the subject is only partially completed because Teresa is killed, but it does not kill Dr. Enrique. However, these two narrative programs show other vampiric powers which became helpers of the subject: transformation into a bat, which was used as a preview step to the sucking of blood in *El vampiro* but now serves as a means not only to move or to travel, but also to fight; hypnotism, which in *El vampiro* depended in some cases on the look of the vampire, but now also on the medallion to control Barraza and Martha; and invisibility, which was not used in *El vampiro*, but now is a frequent resource to confuse Dr. Enrique during the fight or to stalk Martha in other narrative programs.

After explaining the plan of revenge, the vampire says to Barraza that it needs to sleep in its coffin during the day and to suck blood at night. At this moment, the camera focuses on the mouth and fangs of the vampire with a close up and a macabre music sounds in the background (Figures 34a and 34b). Therefore, NP4 resumes in some variants the sucking of blood as object of value of the subject. NP4a shows the appropriation of the blood of a little girl, the first victim of Count Lavud after his resurrection when his shadow is projected on the wall of her room and he goes through the door while a macabre music sounds (Figures 35a–m). This is similar to the attack of Hans Beckert in *M* on little girls and the attack of Mr. Duval on the indigenous child in *El vampiro*. Another similarity with *Nosferatu*, *M* and *El vampiro* is the reflexive conjunction which is constructed through the search for blood, an action generally completed by the vampire with the help of objects or its own powers, but without the help of other characters, who only in some cases approach the vampire as its victims. In NP4a, for example, Count Lavud uses invisibility and goes through walls to find his victim, and then uses his cape and fangs to suck blood.



34a

34b

Figures 34a and 34b: Close up of the look, mouth and fangs of Count Lavud to show his desire for blood (21:30 and 22:18).



35a



35b



35c



35d



35e



35f



35g



35h

Figures 35a–h: Count Lavud search for blood and goes through the wall of a room—similarly to Count Orlok in *Nosferatu*—where he finds a little girl. Unlike *El vampiro*, in this sequel the vampire uses this and other abilities, as for example hypnotism, invisibility and transformation into a bat (24:56–25:12).



35i



35j



35k



35l



35m

Figures 35i–m: Marks of the appropriation of the blood of the little girl: shadow and fangs of the vampire (25:13–25:36).

In NP4b, Count Lavud follows a young girl and the shadows of his cape are reflected on the walls of the streets. Later, he uses his fangs and the transformation into a bat in order to attack his victim. In this case, the object of value, the young girl, helps involuntary Count Lavud when she flirts with him and smiles. Later she goes out of the café, walks and turns to flirt with Count Lavud, but he walks quickly to pursue her and extends his cape projecting a big and threatening shadow on the walls which frightens her (Figures 36a–x). Thus, the conjunction with the object of value begins to be constructed. Likewise, the appropriation is constructed through the hug of the vampire with its cape, the fangs and the face of the girl expressing horror, as well as her scream, which coincides with the sound of a trumpet which, in turn, is shown in the following shot (Figures 36y–ad). Finally, the camera focuses on her neck with the marks of the fangs of the vampire (Figure 36ae).



36a



36b



36c



36d



36e



36f



36g



36h



36i



36j



36k



36l



36m



36n



36o



36p



36q



36r



36s



36t



36u



36v



36w



36x

Figures 36a–x: The appropriation of the young girl is shown through the shadow of the cape of the vampire which grows and covers the wall creating a dark shot—an effect also used in *El vampiro*—as a sign of the dominance of the vampire of the whole space and the girl whose figure becomes smaller and is captured by the shadow (Figures 36d–l). Also, in this scene—as in the scene of the revenge against Teresa and Dr. Mendoza—the parallel montage with shots of the girl running and the vampire pursuing her is used to create suspense and to point out the contrast between the shadow of the erotic figure of the girl (36r) and the cape of the vampire or her scared face and the transformation of Count Lavud into a bat (36v and 36w) (56:42–57:49).



36y



36z



36aa



36ab



36ac



36ad



36ae

Figures 36y–ae: Attack of the vampire and achievement of the appropriation of the object of value through a hug with the cape and the focus on the fangs of the vampire. The scream of the young girl coincides with the sound of a trumpet of the musicians of the theater—where Martha performs—, as a warning signal of the presence of the vampire, which is confirmed later with a shot which focuses on the mark of the fangs on the neck of the young girl (57:51–57:57 and 59:13).

From a cultural perspective, the scene of the attack of a young girl can be interpreted as an alert aimed at female audiences in order to warn women of wandering alone at night and flirting with unknown men in the streets of Mexico City. A review of the stalking and persecution of the vampire in this scene confirms this interpretation. When Count Lavud is watching the photographs of Martha in a poster and turns looking for a victim, in front of the café a woman walks and crosses with a man with a hat. This man tries to flirt with her, but she continues her way and he stays looking lasciviously at her behind and then leaves. This same action is repeated when Count Lavud waits outside of the café, the young girl leaves the place and passes in front of him, but unlike the first woman, the young girl turns to look at the vampire and flirts with him (Figures 37a–o). In this regard, the vampire represents another kind of danger in comparison with *El vampiro* (the rich owner of land

who sucks the life of peasants), that is, the murderer or rapist who stalks in urban slums or solitary and dark streets to attack alone and naïve women, which is represented by the set of the film: a café in front of a cabaret-theater and a wax museum next to poor houses. In addition, this scene also transmits the message that women who are not honorable—a frequent idea associated with actresses, dancers and singers of the time—and flirt with unknown men are punished. For example, the first woman does not look at the man with hat and she is not pursued or in danger. Conversely, the young girl, who is an actress and dancer, flirts with Count Lavud and, as a result, is pursued and killed by him.

Likewise, there is a similarity between *El ataúd* and *M* because in both there are urban places where the criminal Beckert and the vampire Count Lavud search for victims mainly at night and solitary and dark streets too. Finally, in NP4c, the quest for Martha's blood—which coincides with NP5, the appropriation of Martha—the subject experiences a disjunction because Martha, the object of value of the NP5, flees—so that she plays a more active role—the opponent Dr. Enrique appears and the accomplishment of the NP3b, the search for revenge, suspends the achievement of the narrative program 4c.



Figures 37a–f: While Count Lavud is searching for a victim observes how a woman passes in front of a man who stays on the sidewalk and watches her lasciviously (54:32–54:35).



37g



37h



37i



37j



37k



37l



37m



37n



37o

Figures 37g–o: After watching the scene of the unknown woman and men on the sidewalk, Count Lavud stays outside the café stalking the young girl, who, suddenly, observes him through the window, but later she is disappointed because she does not see him anymore through the reflection of the mirror (37j). Later, she goes out and finds Count Lavud and unlike the unknown woman the young girl smiles and flirts with Count Lavud (37m and 37o), who watches her behind in the same way that the unknown man with hat looked at the unknown woman a moment before (37n) (55:04–56:34).

Finally, NP5, the quest for Martha, diverts the subject which searches for revenge. As of Count Lavud finds Martha at the beginning of the story in the hospital, he is dedicated to taking her over through hypnotism, kidnapping, and sucking blood in the middle of a ritual in the basement of the wax museum. In this case, the subject uses most of its resources: supernatural powers and the help of Barraza. In turn, the opponents are the desire for revenge of the subject and the object of value Martha, who runs away and obligates the subject to go out of the basement. In so doing, the subject finds another opponent, Dr. Enrique and a fight is initiated—the event which leads to NP3b, the loss of existence. As a result, the disjunction constructed in NP5 leads to another disjunction in NP3b.

Throughout the narrative trajectory of the subject Count Lavud, we observe the tension between two narrative programs, each of whose realization implies the suspension of the other: NP3b, the revenge against Dr. Enrique, and NP5, Martha. Table 13 shows the duration of each narrative program from the state of disjunction to conjunction or *vice versa*, as well as the virtualization or suspension of some narrative programs.

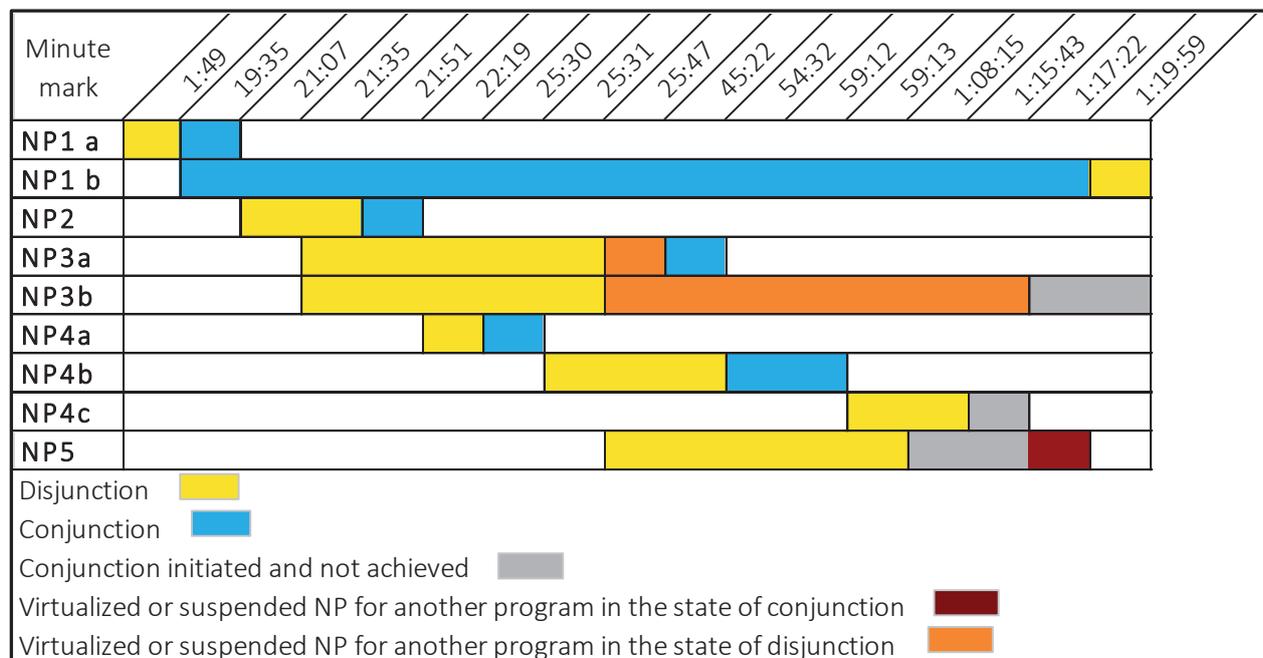


Table 13: Time order of the narrative programs in *El ataúd del vampiro*

The story is involved by the return of the vampire and the engagement of secondary characters which play roles as helpers and opponents in order to give existence back to Count Lavud or to take it. Within this process the most important goal of Count Lavud is revenge, but his quest is interrupted by the appearance of another object of value, Martha. In the case of *El vampiro*, the subject tries to achieve the appropriation of different objects of value, but in *El ataúd* the subject forgets, and so cancels, the quest for its main object. Table 14 exposes how the raising of the vampire (NP1a, 19:35) is linked to the search for a servant in NP2 (21:07, 21:51) and to the revenge against Aunt Teresa and Dr. Enrique (21:35). The only programs which are developed in parallel to these narrative programs are those related to the sucking of blood of different characters.

However, from the appearance of Martha in NP5 (25:47), NP3a and NP3b are virtualized because the subject is dedicated to the quest for her in different moments of the story when it wants to stalk, hypnotize and put its medallion on her neck. In NP3a, for

example, the interest of the subject is Martha, but Dr. Enrique interrupts this intention, so that Count Lavud has to hide in the wax museum instead of searching for Dr. Mendoza and Aunt Teresa. Furthermore, Dr. Mendoza and Aunt Teresa go to the museum to search for and to confront the vampire. Count Lavud kills Dr. Mendoza, who indirectly helped him to rise, and Barraza kills Aunt Teresa, who really was the main enemy of the vampire. After this, the subject continues the search for Martha and the presence of Dr. Enrique in the museum during the escape of Martha (NP5, 1:17:22) leads again to the quest for revenge of NP3b, which virtualizes or suspends the quest of NP5. This tension between the achievement of one object or another produces disjunctions in the narrative programs 3b, 4c and 5, which, in turn, lead to another disjunction, the loss of existence in NP1b (1:19:59).

Now we will explain how the pragmatic, thymic and cognitive dimensions operate within the conjunctions and disjunctions of the five narrative programs described above.

#### 4.5.2 Narrative Dimensions of the Trajectory of the Subject in *El ataúd del vampiro*

The coffin of Count Lavud is brought to the hospital “Louis Pasteur” and there Barraza raises him involuntarily. This delivery by the sender-helper Barraza produces a passing from a pragmatic disjunction to a pragmatic conjunction with the existence as object of value, which, in turn, produces a cognitive conjunction when the subject learns how he could return to life. As a consequence, the subject reacts with satisfaction and a sensation of triumph in the face of the possibility of sucking blood and exacting revenge on its enemies.

##### **Narrative transformation in NP1a**

Count Lavud is buried in his coffin (P). Barraza takes out the stake from the chest of Count Lavud and the vampire rises again (P). Mr. Lavud is satisfied (T)

##### **Disjunction P → Conjunction Pt**

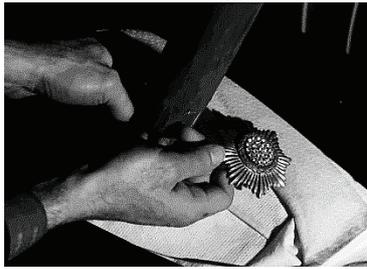
This first conjunction achieved in NP1a leads to the identification of the presence of Barraza (cognitive conjunction) in NP2. Likewise, Count Lavud discovers that Barraza has taken out the stake and that he is an ambitious and criminal man (cognitive conjunction), which is evident when Barraza sees the recently stolen medallion and tries to kill Count Lavud with a gun. Barraza cannot kill him and is scared, so that Lavud recovers the medallion, hypnotizes Barraza and makes him his servant, which represents a pragmatic

conjunction due to the appropriation of Barraza as his first possession of a human after the return to the world of the living (Figures 38a–i).

### Narrative transformation in NP2

Count Lavud discovers the presence of Barraza (C) and knows that he has taken out the stake (C) guided by his ambition (C). Count Lavud confronts Barraza (P) recovers his medallion (P) and hypnotizes Barraza (P). Count Lavud makes Barraza his servant (P).

### Conjunction Cc-Cc-Cp-Pp-Pp-Pp



38a



38b



38c



38d



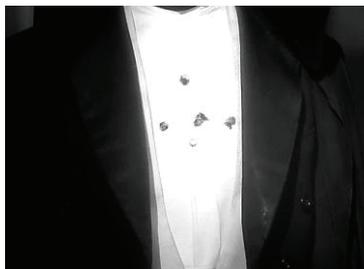
38e



38f



38g



38h



38i

Figures 38a–i: Barraza takes out the stake from the chest of the vampire to steal its medallion. Count Lavud is resurrected and Barraza shoots him, but bullets cannot destroy the vampire, who then spares the life of the thief and makes him its servant (18:57–20:59).

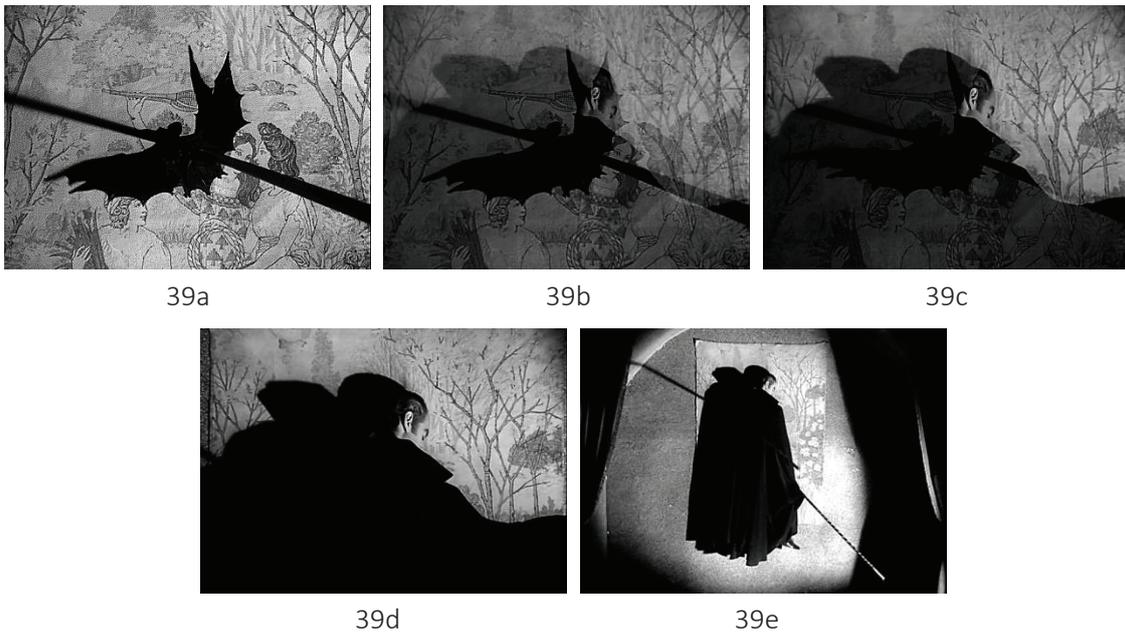
In NP1b, at the end of the story, the subject goes from a state of conjunction achieved in NP1a to a pragmatic disjunction because Count Lavud loses his existence when Dr. Enrique nails him to the wall. There there is a tapestry with the image of three women, which can be seen to represent the young women who the vampire continuously search for and needs to obtain blood. At the end, the lack of control of Count Lavud for appropriating

young women represents a threat to his existence because he risks everything. Finally, the loss of objects of value linked to the desire of the vampire in *El vampiro* and *El ataúd* (Eloísa, Martha and the young girl) produces the pragmatic disjunction of the subject (Figures 39a–e).

### Narrative transformation in NP1b

Count Lavud rises again (P). He fights against Dr. Enrique (P). He does not achieve to escape of a lance and is nailed to the wall (P).

### Conjunction Pp → Disjunction P



Figures 39a–e: Count Lavud is nailed with a lance to the wall and his body transforms again from a bat into a man—this visual effect is shown through the use of double exposure. On the wall there is a tapestry with the image of three women which may serve as a symbol of the desire for beautiful young girls (for example, Eloísa, Martha and the young girl of the café), who diverted the search of the vampire for revenge, power and dominance and led it to its destruction (1:20:01–1:20:11).

In NP3a and NP3b the subject experiences a pragmatic disjunction because Count Lavud has to wait for the achievement of his revenge and then he explains to his helper that it is necessary to find the enemies who destroyed him in the past. This produces the negative reaction of the vampire—a revelation which leads to a thymic conjunction. Later, when Teresa appears in the wax museum there is a pragmatic conjunction experienced by Count Lavud as a result of her being killed. Subsequently, there is a cognitive and thymic conjunction when Barraza informs Count Lavud of her death and receives the approval of his master, the vampire. In the case of NP3b, we find a cognitive, thymic and pragmatic conjunction of the subject when Count Lavud discovers that Dr. Enrique is in the wax

museum; Lavud reacts violently because he remembers that Dr. Enrique was also responsible for his destruction in Sierra Negra, but when Dr. Enrique destroys the vampire, Lavud experiences a pragmatic disjunction because he loses his existence and the possibility of revenge and continuing his plans.

### **Narrative transformation in NP3a**

Count Lavud wants revenge against Aunt Teresa (T). He needs to wait for finding her (P). He gets angry (T) and orders Barraza to kill Teresa (P). Count Lavud is informed of Teresa's death (C) and is satisfied (T).

**Conjunction T → Disjunction P → Conjunction Tp-Pc-Ct**

### **Narrative transformation in NP3b**

Count Lavud wants revenge against Dr. Enrique (T). He has to wait to find and confront Dr. Enrique (P). He discovers Dr. Enrique is in the wax museum (C). Count Lavud gets angry and laughs at Dr. Enrique (T) and fights against him (P), but Count Lavud fails (P)

**Conjunction T → Disjunction P → Conjunction Ct-Tp → Disjunction P**

In NP4a, Count Lavud needs blood and searches for it in the hospital (pragmatic disjunction and a thymic conjunction). Later, the subject finds a victim, a little girl (cognitive conjunction) and sucks her blood (pragmatic and thymic conjunction).

### **Narrative transformation in NP4a**

Count Lavud wants blood (T). He needs (P) and searches for a victim (P). He finds a little girl in the hospital (C) and sucks her blood (P) to satisfy his desire (T)

**Conjunction T → Disjunction P → Conjunction Pc-Cp-Pt**

In NP4b, there is a cognitive conjunction and a pragmatic disjunction with the object of value blood. Subsequently, Count Lavud goes to the street to search for more blood; he finds a young girl in a café (cognitive conjunction) and stalks her. Later, he follows her in the streets and sucks her blood (pragmatic conjunction).

### **Narrative transformation in NP4b**

Count Lavud desires blood (T). He searches for a victim (P). He identifies a young girl in a café (C). He waits for (P) and stalks her (P). He observes (P) and pursues her (P). He transforms into a bat (P). He catches her (P) and sucks her blood (P).

**Conjunction T → Disjunction P → Conjunction C → Disjunction P → Conjunction Pp-Pp-Pp-Pp-Pp**

In NP4c, we find the coincidence of the thymic conjunction and pragmatic disjunction of the subject with the object of NP5, Martha, because both narrative programs are overlapped. Thus, in NP5, the subject experiences a cognitive disjunction because Count Lavud ignores the existence and presence of Martha in the hospital. Later, when he has already sucked the blood of the little girl, he flees and goes inside a room where he finds by chance Martha (cognitive conjunction). There Lavud reacts with surprise and desire for her and her blood (thymic conjunction). Furthermore, the subject tries various times to appropriate Martha by hypnotizing her and putting on her neck the vampire's medallion without success (pragmatic disjunction), which extends the thymic conjunction with two objects of value: Martha and her blood. Finally, Lavud kidnaps Martha (pragmatic conjunction) and brings her to the basement of the wax museum. However, Martha awakes and flees from Count Lavud, which produces a pragmatic disjunction and a thymic conjunction.

#### **Narrative transformation in NP4c and NP5**

Count Lavud ignores the presence of Martha (C). He finds Martha in a room (C). He is surprised and desires her and her blood (T). He wants to hypnotize her (T), but he has to flee (P). He stalks her (P) and tries to put his medallion on Martha's neck (P), but he fails (P). Count Lavud kidnaps Martha (P) and brings her to the wax museum (P). Martha flees (P). Count Lavud pursues her (P), but he cannot capture again (P).

**Disjunction C → Conjunction Ct-Tt → Disjunction P → Conjunction Pp → Disjunction P → Conjunction Pp → Disjunction P → Conjunction P → Disjunction P**

Finally, the analysis of the narrative dimensions which are involved in the narrative programs surrounding the figure of the vampire in *El Atúd del vampiro* reveals how the conjunction at a simple narrative level (cognitive dimension in NP2 and NP5; pragmatic dimension in most of the NP's) operates a series of conjunctions and disjunctions at the pragmatic level. In the case of the search for blood in NP4a, NP4b and NP4c blood is a need of the vampire—as occurs in the other three films here analyzed—which obligates the search and identification of a victim (cognitive and pragmatic dimension). This, in turn, leads to the achievement of a thymic conjunction, the erotic and emotional element linked to the obtaining of blood within vampirism.

In addition, the review of the narrative transformations shows that the search for blood becomes a reiterative action which is present in the four films of this study. This

repetition is composed of three moments which function as qualifying, decisive and glorifying test of the vampire. In *Nosferatu*, the subject achieves these three tests (Hutter, Sailors, and Ellen), but in *M*, the subject ensures only the first test (Elsie), and in *El vampiro* and *El ataúd*, the subject only accomplishes the first and second tests (Eloísa and child; little girl, young girl). Likewise, the thymic dimension drives the quest for most of the objects of value in each narrative program, which is constructed in those combinations of different narrative levels (Pc, Ct, Pp, Cp, Pt, etc.), in which the last conjunction or disjunction to be achieved is a thymic transformation of the subject whose construction we will explain in chapter 5. Hereby the question is to know how the components of the thymic dimension are combined to construct the motivation and competence of the subject to achieve different objects of value and how these components are identifiable through filmic features.

In the following chapter, we will see how the thymic dimension is constructed through different elements which operate in the subject before the realization of the narrative action. Thus, we can observe the deep structure of the narrativity, in terms of Greimas, in order to understand the construction of the figure of the vampire.



## Chapter 5

### The Thymic Dimension of the Vampiric Figure

#### 5.1 Theoretical Annotations: The Construction of the Thymic Dimension

From a semiotics of action, Greimas and Fontanille deduced the existence of narrative transformations which produce (changes of) “states”. However, they also distinguished among states that are a result of the action of the subject (states of affairs) and states of mind (or feelings) of the subject which form its competence to perform an action. The presence of two kinds of states reveals the relation between subject and world. In this regard, these authors differentiate between the state of the subject and the state of things and search for the entity which mediates between the internal space of the subject (the interoceptive) and the external space of the world of things (the exteroceptive). They propose the emergence of a proprioceptive instance or “perceptive body” which mediates between the internal and external world in order to construct a homogenous “*semiotic dimension of existence*” (Greimas & Fontanille 1994: 15). As a consequence, the analysis of the perceiving body depends on the study of passions or the thymic dimension of the subject in different kinds of discourses.

Greimas and Fontanille study the the thymic aspect as a semiotic dispositive which emerges as a ‘perfume’ which, in turn, emanates from passions and is difficult to perceive. According to these authors, such perfume comes from the discursive organization of the modal structures, whose analysis guides the study of the thymic dimension. In this regard, passions are not an exclusive property of subjects, but a property of a whole discourse. Thus, passions emerge from discursive structures as a result of a “semiotic style” which is projected on the subject which search for an object of value, the object of value or the junction established between subjects and objects of value (Greimas & Fontanille 1994: 21). To study passions, these authors integrate the analysis of modalization and elements of tensive semiotics (Fontanille & Zilberberg 2005). We consider that these theoretical elements and the actions of the subject already analyzed in chapter 4 serve to lead us closer

to the study of the figure in film, specifically the vampire, looking also for those filmic elements which denote the level of the action and the passion.

Thus, in chapter 4 we have already seen that the narrative actions of the vampire in the four films of our analysis are motivated and driven by the thymic dimension. We have also seen that the thymic dimension is a part of the construction of the narrativity in combination with the cognitive and pragmatic dimensions. Initially, Greimas (1983) studied the modal aspect of action (*wanting to*, *having to*, *being able to* and *knowing to*) as the structure of the thymic dimension in order to construct his theory of passions. Later, Fontanille (2001) extended this theory and determined that modalities corresponded only to one among several elements which form part of the thymic dimension.

In the final part of this explorative study, we apply some elements of the theory of passions with special focus on the construction of the thymic dimension which is related not only to the motivation of the subject which performs an action (subject of doing), but also to the configuration of the subject of being, that is, the subject as the projection of an anthropomorphic being with emotions, sensations, desires and sentiments and in general all manifestations of the affective area of the psychic state of a subject. In this regard, the analysis of the elements of the thymic dimension will allow us to understand how the figure of the vampire is constructed in film. In order to achieve this goal, we will explain the concept of modalization from the point of view of Greimas as the starting point of the construction of the affectivity of the subject. Thus, we will introduce the elements that Fontanille considers necessary to the study of the thymic dimension. In relation to the application of some of these theoretical concepts, we will integrate some remarks of Desiderio Blanco, who applies various concepts of Greimas and Fontanille to film.

Initially, the analysis of the cognitive dimension of narrativity dominated within traditional semiotics related to the study of modal logic (Lyons 1977), modality (Bally 1944) and cognitive linguistics (Talmy 1988). In turn, Greimas and Courtés (1976) were occupied with the study of the pragmatic dimension. Subsequently, Greimas (1983) and Fontanille (1994) proposed the analysis of a passion component of discourse, thereby confronting the subject of doing, which searches for an object, and the subject of being, which searches for its identity. Thus, the semiotics of passions is focused on the study of the being and the states of mind (*états d'âme*) of the subject. These states are considered as modes of existence

which are rooted in each culture (Filinich 2012: 82). Consequently, Fontanille articulated in *Semiotics of discourse* (2001) some of the elements which reveal the presence of passion effects and which help to analyze the thymic dimension, such as modalization, modulation (aspect and rhythm), perspective, somatic expressions and typical scenes. These elements will guide our analysis for film also.

Greimas and Fontanille focused their analysis on some particular passions, such as *greed* and *jealousy*, among others, and their construction through specific modalities. In their studies, both authors considered examples from literature, painting and hypothetical situations. Fillinich (2003, 2012) offers a theoretical application of narratology and Greimasian semiotics to Latin-American literature. In its turn, *Semiótica del texto fílmico* (2003) by Desiderio Blanco is one of the few examples of Greimasian semiotics applied to film—a study which includes the analysis of several different films. However, as Greimas and Fontanille have insisted, it is still necessary to develop numerous analysis of different texts to observe the scopes and limits of the semiotic theory and to continue its structuration.

In order to analyze the elements considered by Fontanille for the study of the thymic dimension in relation to the figure of the vampire, we make some theoretical annotations concerning the construction and relation of modalities and competence from the Greimasian perspective and the contributions of other semioticians.

The first and most important element which indicates the presence of a passion is modalization. It is conceived in linguistics as a predicate which modifies another predicate (Greimas 1983: 67) and is related to the following verbal constructions: *wanting-to*, *being-able-to* and *having to* and *knowing-how-to*<sup>1</sup> which modify the meaning of a sentence when they are combined with other verbs. For example, the sentence “The child plays” indicates the realization of the action, but in the sentence “The child wants to play”, the introduction of the *wanting to* is a sort of suspension of the realization of the action or a moment prior to its realization. Likewise, in the sentence “The child must not play” the realization of the action seems canceled or conditioned. Thus, the main feature of modalization is the suspension of the action, the establishment of a narrative distance and the opening of a

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<sup>1</sup> Greimas makes reference to *knowing-to*, but Hébert (2011) and Serrano (2012) make the distinction between *knowing-to* and *knowing-how-to* because only the second *knowing-to* indicates a modal competence, that is, a procedural knowledge that the subject acquires during the narrative program or it already has before the beginning of the narrative program.

space where subjectivity emerges because the action depends on the desire, obligation or capacity of the subject and the value that the subject places on the object (Greimas 1983: 100–101; Fontanille 1994: 25). As a consequence, the realization of the action remains in second place and modalization is revealed as a condition for the emergence of the thymic dimension and specific passions (Fontanille 1994b; Parret 1995; Bertrand 2000; Rallo 2005 and Filinich 2003; 2012).

However, the appearance of a modality is not enough to consider the emergence of the thymic dimension. The combination of two modalities is necessary to produce a tension of forces which, in turn, is denominated as a passion. For example, *inhibition* would be a combination of *wanting to do* + *not being able to do*, as could occur if a person wants to be a rockstar, but he or she cannot sing or play an instrument, so that he or she is inhibited in doing or achieving his/her desire. In this case, as in any passion, the subject experiences a conflict due to the opposition of two forces represented by two actions that are modalized by *wanting* and *not being able*. In addition, the emergence of a passion depends not only on the appearance of a combination of modalities, but also on how they affect the subject. This effect can be explained in terms of intensity and extension and their variations (Fontanille 2001)—aspects that influence the subject of *being* and form part of a second element, modulation, which we will see further.

According to Greimas (1983), Courtés (1976) and Fontanille (1994a), the passing from the focus on the subject of doing to the subject of being—that is, from the action to the identity of the subject—is based on the presence of modalities (*wanting-to-do*, *having-to-do*, *being able-to-do* and *knowing-how-to-do*) as the necessary process for developing the competence of the subject—which, in turn, is the precondition of the realization of the action—and the establishment of a space in which the motivation of the action of the subject is prefigured. In its turn, a competence can be an ability or a knowledge which makes the subject capable of performing an action. After the acquisition of the competence, the subject is able to realize the action which corresponds to the performance. Greimas (1983) classified the modalities according to their role in the development of the action of the subject. Thus, *having-to-do* and *wanting-to-do* are related to the mode of virtualization—the state of the subject in which desire and intention are prefigured and suspended. The

modalities *being-able-to-do* and *knowing-how-to-do* correspond to the mode of actualization—a state which qualifies and determines the ulterior action of the subject (Greimas 1983: 81).

Thus, these four modalities lead to the obtaining of the competence that the subject needs to realize actions which lead to the achievement of its goal or its object and, as a result, its identity, that is, the performance (see Table 1). However, Serrano (2012) and Fontanille (2001) consider that the modalities *wanting-to-do* and *having-to-do* correspond to motivation and the modalities *knowing-how-to-do* and *being-able-to-do* correspond to competence. Also, Greimas (1983: 71) adds that competence and performance are modal structures because each one modifies the subject of doing and being throughout the narrative program.

Competence		Performance
Mode of virtualization	Mode of actualization	Mode of realization
Having-to-do Wanting-to-do	Being-able-to-do Knowing-how-to-do	Doing-in order to-be

Table 1: Schema of Greimas to represent the modalities related to the competence which is necessary for the performance and the realization of the junction and the change of state of the subject (Greimas, 1983: 81)

In relation to some of these modalities, Greimas and Fontanille (1994) make some remarks. The *wanting-to-do* raises an opening or an acceleration because it reveals the direction or the objective of the subject. The *knowing-how-to-do* implies a closure or pause of the performance and serves to measure or evaluate the subject. The *being-able-to-do* maintains the course of the performance. Thus, these three modalities construct an *initial*, *concluding* and *durative* moment, respectively. Conversely, the *having-to-do* is a postponement of the performance because it poses a cohesion and a containment of the forces of the subject. The *having-to-do* is considered as an obligation which conditions another modality, that is, the *having-to-do* cancels or pauses the possibility of opening, closure or course. Depending on the kind of passion involved in a specific situation the coexistence of modalities can lead to a confrontation among them, but this or other possible behaviors of modalities depends on future textual analyses which consider the study of visual, auditive and written elements.<sup>2</sup> Another contrast among the modalities is that the *wanting-to-do* and the *knowing-how-to-do* are

<sup>2</sup> In this regard there are some semiotic studies which also apply elements of semiotics of passions to advertising (Bianchi 2011), literature, film, painting and photography (Floch 1994).

modalities produced by internal factors of the subject. Conversely, the *having-to-do* is a modality produced by external factors or the petition of other actants. In turn, the *being-able-to-do* can be produced by internal and external factors (Greimas & Fontanille 1994: 40).

Finally, the review made in chapter 4 concerning the narrative action revealed the presence of a subject of doing which makes possible the narrative transformation (performance) and a subject of being which is related to the object of value through a disjunction or conjunction. Therefore, the study of modalities involved in narrativity allows us to see the presence of a modal subject and passions through which the identity of the subject is constructed and modified throughout the narrative program (Greimas & Fontanille 1994: 49). In this regard, the performance resulting from motivation and competence revealed through the modalized action of the subject leads to the construction of the identity of the subject and the implicit presence of modalities of being: *wanting-to-be*, *having-to-be*, *being-able-to-be* and *knowing-to-be* (Greimas 1983). To understand this, if we consider again the sentences “The child wants to play” or “The child must not play”, the child (subject) has to be able to do the necessary actions (subject of doing and modal subject), to be someone who is capable of playing or who is capable of avoiding to play (identity of the subject), and thereby being the subject which through the achievement or rejection of the object of value constructs its identity.

Summarizing, modalities of doing are the preconditions for the realization of an action and modalities of being are the preconditions for the construction of the subject and both are interrelated. Thus, modalities of being make possible the modal combinations which lead to the emergence of passions. In turn, a passion is formed by a combination of modalities and not only of one of them and a surplus within the modalization of being, that is, the subject searches for *being* the one who is capable of *doing* something (Fontanille 2001). In this regard, Fontanille (2001: 145) explains that modalities are part of a *logic of forces* when they are a condition for the performance, but when the number and intensity of the modalities determine the realization of the action, they depend on the *logic of positions* or *places*. A larger number of modalities generates a longer narrative distance between the subject and the achievement of the object. In turn, intensity is a result of the waiting for the accomplishment of the action.

Considering these aspects and how modalities are combined, Fontanille (2001: 148) emphasizes that modalities are based on the logic of forces and the logic of positions. Within the logic of forces, a modality can modify the relation between the subject and the object or the subject and a third actant. Within the logic of positions, the combinations of modalities generate a distance between the subject and the object which allow identifying the four modes of existence: mode of potentialization (*believing*), mode of virtualization (*wanting* and *having to*), mode of actualization (*knowing-how-to* and *being-able-to*) and mode of realization (*doing* and *being*, which, according to Fontanille, actually are not modalities because they do not imply a modal distance). Throughout a series of modalities, as we have observed, not only the action of the subject is constructed, but also the identity of the subject. In this regard, modalities allow the subject to obtain different abilities (competence) in order to perform an action. Thus, the subject is also a modal subject constructing or modifying its identity while it tries to appropriate objects of value. This modal identity can be defined by the *number of modalities* and the *nature of their combinations*. These two aspects also allow us to observe another feature of the construction of a passion: modulation.

Modulation is conceived by Greimas and Fontanille as the form in which modalities are combined (1994: 33) and is composed of aspect and rhythm. These features are variations which modify the continuity of the modalities. These variations are related to acceleration or decrease of movement, repetition, inchoativity, durability, etc. Fontanille (2001) explains, for example, how types of *fear* can be recognized through aspectual variations, thus *apprehension* would be characterized by a previous event; *dread* by inchoativity and *terror* by durability.

In turn, the tensive semiotics constructed by Claude Zilberberg and Fontanille considers that modulation is formed by features of aspectualization and tension. Within linguistics, aspectualization implies the temporal, spatial and actorial coordinates established by the utterance which reveal the presence of an observer or point of observation (Martin and Ringham 2000: 27). Tension is “the imaginary place in which intensity, that is, the states of mind, sensitivity, and extension, that is the states of affairs, the intelligible, are an ensemble” (Zilberberg 2006: 55). Intensity can be measured through the major or lower grade of the presence of a modality and extension through the longer or shorter temporal and spatial distance between the subject (center of reference) and the

object in the field of presence of the subject, as well as quantity (rhythm, frequency, etc), that is, the number of times that a modality appears and its duration.

Considering these elements, modulation reveals the existence of a distance or suspension between the development of the modalities and the realization of the action which makes possible the emergence of the thymic dimension of the subject. According to the definition of Zilberberg (2006), this implies the establishment of an imaginary space which also reveals a conflict of the being and its orientation towards the performing of the action which depends on the construction of modalities. However, this construction does not guarantee the performance because, even though the subject can obtain the necessary competence the action of another actant or a mistake can be an obstacle for the realization of the action.

Based on the theoretical concepts of Fontanille and Zilberberg, Desiderio Blanco (2003) explains that in film there are accents and modulations which represent intensity and extension, respectively. Extension corresponds to “quantity, variety, and the spatial or temporal range of phenomena.” (Hébert 2011). In turn, intensity is a scale of value which is applied to the extension. Considering knowledge as an example, Hébert applies Fontanille’s and Zilberberg’s concepts. Thus, intensity would correspond to the depth of knowledge and extension to the scope of the field of knowledge. Likewise, he applies two values: high and low. Thus, he finds four combinations of intensity and extension (Hébert 2011):

- a) High intensity and low extension (a lot of knowledge about a few things)
- b) Low intensity and high extension (a little knowledge about many things)
- c) Low intensity and extension (a little knowledge about a few things)
- d) High intensity and extension (a lot of knowledge about many things)

In the film analysis, Blanco focuses on the level of intensity and considers that the different components of the *mise en scène* destined to highlight a specific element correspond precisely to accents or points of intensity. By contrast, modulation can be shown through the alternation of shot distances (the full shot, three-quarter shot, mid-shot, etc.), its duration, movements of the camera (tracking, zooming, traveling, etc.) and the modulation of lighting and color (Blanco 2003: 54–55), aspects linked to extension. However, it is still necessary to consider the diversity of passions, narrative possibilities and filmic resources involved in specific forthcoming cases of study in order to relate the different filmic

elements to intensity and extension according to the intention of the film, and thereby analyzing the possible combinations, as for example a) + intensity with - extension, b) - intensity with + extension, c) - intensity with - extension and d) + intensity with + extension.

According to Zilberberg (2006: 77) these combinations can be included in two groups: a converse or direct correlation (intensity and extension function under a relation of proportional equality) and an inverse correlation (intensity and extension are inversely proportional to one another).<sup>3</sup> Blanco (2003: 55) uses Zilberberg's schema (2006: 77) of the inverse correlation and integrates the different shot distances as examples of grades of intensity and extension which can be identified through some filmic resources and that we reproduce in a simplified form in Figure 1.

Near shots

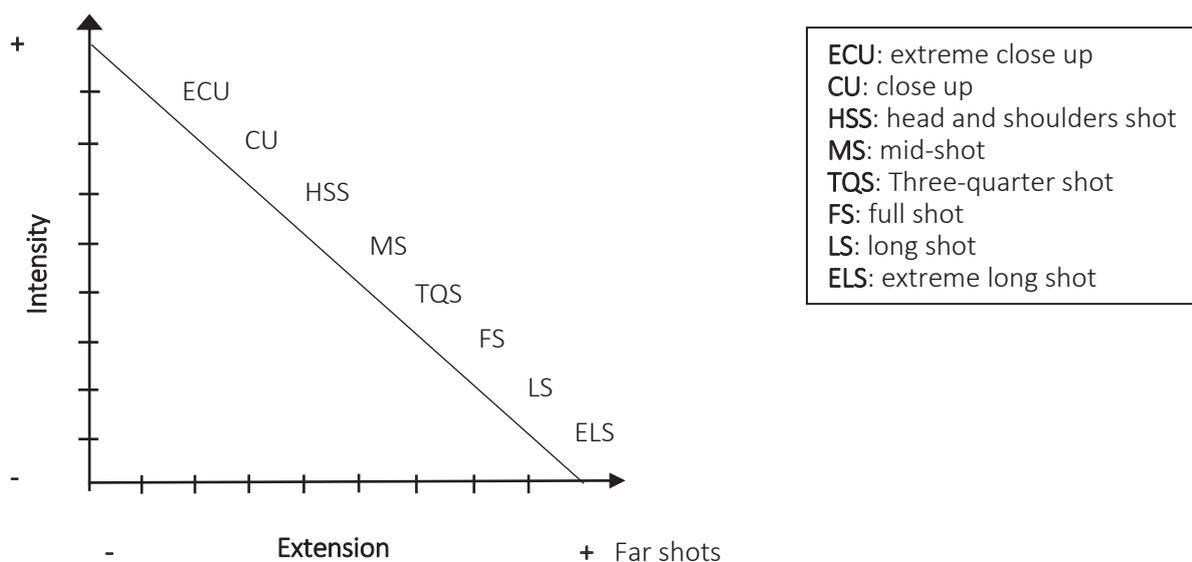


Figure 1: Schema of the inverse correlation between intensity and extension and the shot distances according to Blanco and the tensive semiotics of Zilberberg

Blanco's proposal to apply tensive semiotics helps to understand how filmic resources point out narrative aspects, in this case, modulations related to the construction of a passion. The tensive schema also serves to observe the combination or interaction of different filmic elements associated with rhythm, *tempo*, duration, and point of view, among others, but, as we have remarked, its functionality depends on forthcoming analysis. In our

<sup>3</sup> The terms used by Fontanille and Zilberberg and other theoreticians as Louis Hébert, for example, to identify and explain the relations of proportionality between intensity and extension come from a logical and/ or functional point of view, but not from a mathematical perspective.

study, we consider the analysis of some elements of modulation and perspective, as for example the modal frequency, duration of the narrative programs and how their corresponding junctions are related to specific shots according to Blanco's proposal (see section 5.2.1).

The third element of the thymic dimension is perspective. This is the perception of the subject in relation to an object or another subject in terms of distance and approach. These elements can be considered as a form of loss or appropriation, respectively, and they influence the state of mind of the subject creating the emergence of a passion (*desire, anger, avarice*, etc.). Through perspective, an action is transformed into a passion. The point of view reveals the center of reference (the subject) from which the process of perception is displayed (the proprioceptive experience) and the system of values which is projected on the object (Fontanille 2001).

The fourth element corresponds to the somatic expressions which are defined as the manifestation of affective transformations. In this case, there is a large series of verbal and non-verbal signs: facial expressions, body language, a laugh, a glance, etc., which reveal affectivity and give way to "strategies of production and interpretation of signification, such as hiding, concealing, revealing on the part of the subject which expresses; and guessing, calculating, inferring on the part of who observes." (Filinich 2003: 95).

The fifth element corresponds to typical scenes. These are related to culture and show how a passion is developed in a more or less regular and recognizable form. Most of the time, only some features of such scenes are enough to reveal affectivity and can be established as prototypical scenes. In this case, the sensations that the body experiences in the natural world are often shown or depicted, so that the presence of a forest, the sea, a sound, a color, etc., serves as a receptacle of values linked to a passion as effect of a cultural tradition and discursive marks which indicate such a presence.

The ensemble of these five elements forms an imaginary within the space of presence of the perceptive activity of the subject, that is, the thymic dimension of the subject (Fontanille 2001) (see Table 2).

<b>Elements of the thymic dimension</b>	
•	Modalization → <i>wanting to, being able to, having to, knowing to</i>
•	Modulation → aspectualization and tension
•	Perspective → relation between subject and object in terms of distance and approach
•	Somatic expressions → verbal and non-verbal signs: body language, gestures, facial expressions, etc.
•	Typical scenes → presence of a passion in a recognizable form within a culture

Table 2: Components of the thymic dimension according to Greimas and Fontanille

Some analyses integrate the theory of passions or the thymic dimension and make theoretical remarks related to literature or they study some passions based on hypothetical cases, as occurs with some examples of Greimas (1983) and Fontanille (Greimas & Fontanille 1994) for the understanding of *anger* and *jealousy*, among other emotions. However, it is necessary for film analysis to focus reflection on the filmic elements which reveal the presence of the thymic dimension guided by the theoretical concepts of Greimas and Fontanille and some of their applications according to Blanco. In this regard, we add some remarks for this analysis. In the case of the first element of the thymic dimension, modalization, it is possible to establish the series of modalities which are combined in order to explain how the competence of the subject is constructed to realize the narrative performance, as has been developed in literary studies. However, in the case of the second element of the thymic dimension, modulation, it would be useful to include a counting of shots or scenes related to the appearance of the modalities of the subject, which also implies identifying the beginning and the end of the modality and measuring the durability of such shots or scenes as well as the tension relations according to Blanco's proposal.

The third element of the construction of a passion, perspective, can be analyzed through film resources such as camera angles, tracking and zooming shots—among other movements of the camera—, axes of focus of the camera, and shots which reveal a relation of distance between the subject and the object of desire, which also has to be linked to the presence of the thymic dimension. The fourth and fifth elements of the thymic dimension, somatic expressions and typical scenes, can be described through the ensemble of shots which show the movements and facial expressions of the subject, as well as the subject's inclusion in a scene which reveals the presence of a passion related to a certain cultural model. However, in the case of our analysis, we decide only to include four aspects: modalization, modulation, somatic expressions and typical scenes. The reason of this is that

the study of perspective requires two elements: *intent* and *apprehension*. Both aspects imply the taking of a position in relation to the narration and its spatial, temporal and actorial elements. For such an analysis it would also be necessary to discuss the presence of a narrative instance at the level of the *enunciation* and the *enounced*, as well as to integrate a theoretical balance in relation to the phenomenon of the narration and perspective in the film. These remarks would mean the development of another analysis regarding further aspects which would exceed the scope of this study. Thus, regarding these aspects, we will analyze the construction of the thymic dimension of the subject in *Nosferatu*, *M*, *El vampiro* and *El ataúd del vampiro*.

## 5.2 Construction of the Thymic Dimension of the Figure of the Vampire

### 5.2.1 The Thymic Dimension of Count Orlok

The narrative trajectory analyzed in chapter 4 shows the different junctions experienced by the vampire and the development of the narrative action. This approach revealed the existence of a subject of doing and a subject of being. However, in each narrative program the subject goes from a virtual mode to a realized mode produced by the motivation and the acquisition of competences. This gives place to a modal subject and the configuration of a passion. As a consequence, the syntagmatic relation established among the narrative programs serves as the source which gives sense to a passion through a concatenation of modalities. We explain. Narrative trajectory is formed by narrative programs which, in turn, are established by the search of the subject for objects of value. Each narrative program is composed of three modes of the subject (virtualization, actualization and realization) which reveal the beginning, process and accomplishment of the junction (conjunction or disjunction) through the motivation and acquisition of competences. However, within the narrative program the subject also performs a series of actions (subsequences or micro-actions) corresponding to the motivation and the acquisition of competences which are related to modalities. Initially, the review of narrative subsequences gives us an overview or a map of the modalities involved in the narrative program and its frequency through the narrative trajectory. Later, it is necessary to consider how some of these modalities are combined forming a confluence of forces which give rise to passions.

In this regard, passion appears as a micro-sequence which is included in a macro sequence, that is, a syntagmatic succession of modal structures, a combination. Thus, the organization of modalities can be considered as a subprogram because it represents the presupposed condition for the realization of the action (Fontanille 2001: 172). In order to identify the modalities involved in the narrative trajectory of Orlok and, then, identify which of them produce thymic effects or passions, we organize in a schema the narrative subsequences and their pertinence to the mode of virtualization or actualization of the subject from the narrative programs revealed in chapter 4 (see Table 3). Later, this will confirm that a passion emerges from a modal state, that is, the result of the junction between the subject and the modal object, which can be formed by various modalities at the same time (Blanco 2003: 169).

*Modalities of the narrative trajectory of Count Orlok*

List of symbols	
NP:	narrative program
M:	modality (w: <i>wanting to</i> , h: <i>having to</i> , a: <i>being able to</i> , k: <i>knowing how to</i> and b: <i>believing</i> )
V:	mode of virtualization
A:	mode of actualization
→:	negation

NP	Actant subject	M	Proposition	V	A
1	Orlok	w	to bring Hutter to Transylvania's castle (1)	x	
		h	search for the help of Knock (2)	x	
		a	to send a letter to Knock (3)		x
		a	to convince Knock (4)		x
		a	disguises as a driver to pick up Hutter (5)		x

NP	Actant subject	M	Proposition	V	A
2a	Orlok	w / h	to obtain new blood (1)	x	
		h	to purchase a house in Wisborg (2)	x	
		h / a	to obtain Knock's and Hutter's help (3)	x	x

NP	Actant subject	M	Proposition	V	A
2b	Orlok	w / h	to read the contract (1)	x	
		h / a	to sign the contract (2)	x	x
		k	where the house is (3)		
		w / a	to sign the contract (4)	x	x

NP	Actant subject	M	Proposition	V	A
3a	Orlok	w / h	to suck Hutter's blood (1)	x	
		h	to bring Hutter to the castle (2)	x	
		h	to wait that Hutter is tired or sleeps (3)	x	
		a	to attack Hutter (4)		x

NP	Actant subject	M	Proposition	V	A
3b	Orlok	w / h	to suck Hutter's suck again (1)	x	
		a	to enter Hutter's room (2)		x
		h / a	to dominate Hutter (3)	x	x
		a	to attack Hutter (4)		x

NP	Actant subject	M	Proposition	V	A
3c	Orlok	w / h	to suck Sailors' blood (1)	x	
		h	to be hidden in his coffin (2)	x	
		h	to wait the night when sailors sleep or are alone (3)	x	
		h / a	to hypnotize/ to dominate his victims (4)	x	x
		a	to attack sailors (5)		x

NP	Actant subject	M	Proposition	V	A
3d	Orlok	k	who is Ellen (1)		
		w	to suck Ellen's blood (2)	x	
		~ a	to approach her easily (3)		x
		h / a	to travel to her (4)	x	x
		h / a	to stalk her (5)	x	x
		h / a	to wait that she is alone (6)	x	x
		w / h	to break into her house/ room (7)	x	
		w / h	to dominate her (8)	x	
		w / a	to attack her (9)		x

NP	Actant subject	M	Proposition	V	A
4	Orlok	k	who is Ellen (1)		
		w	to appropriate Ellen (2)	x	
		~ a	to approach her easily (3)		x
		h / a	to travel to her (4)	x	x
		h / a	to stalk her (5)	x	x
		h / a	to wait that she is alone (6)	x	x
		w / h	to break into her house/ room (7)	x	
		w / h	to dominate her (8)	x	
		w / h / a	to suck her blood (9)	x	x

NP	Actant subject	M	Proposition	V	A
5a	Orlok	w / h	to go to Wisborg (1)	x	
		~ a	to travel by himself (2)		x
		h	to be hidden in a coffin (3)	x	
		h	to be transported by sailors (4)	x	

NP	Actant subject	M	Proposition	V	A
5b	Orlok	w	to dominate Wisborg (1)	x	
		w / h / a	to suck population's blood (2)	x	x
		h / a	to hide his vampiric identity (3)	x	x

NP	Actant subject	M	Proposition	V	A
6	Orlok	w	to inhabit his house (1)	x	
		¬ k	the address (2)		
		h / a	to follow Hutter (3)	x	x
		h / a	to cross a river (4)	x	x

NP	Actant subject	M	Proposition	V	A
7	Orlok	¬ k	the rising of the sun (1)		
		k	The rising of the sun (2)		
		¬ w	to be destroyed (3)	x	
		h	to escape (4)	x	
		¬ a	to escape (5)		x

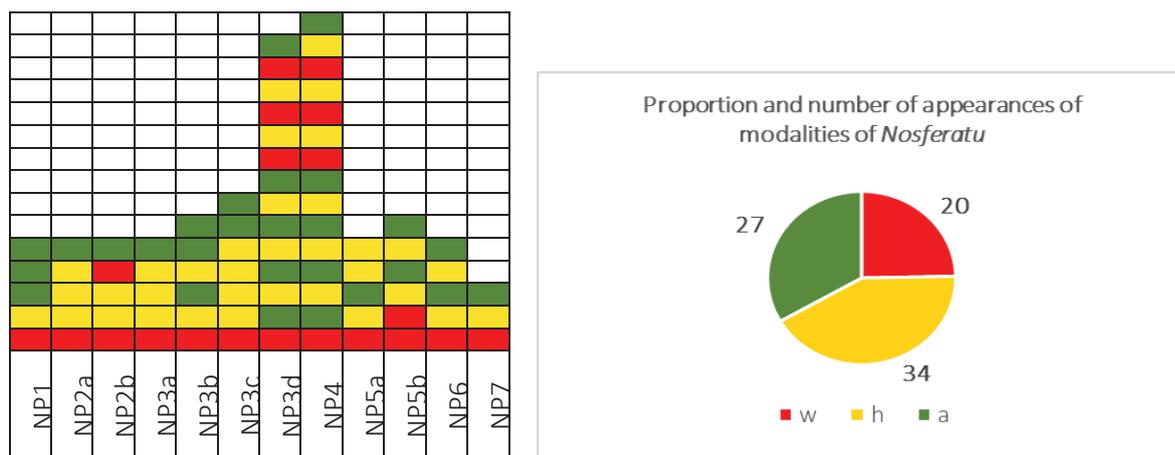
Table 3: Narrative subsequences of the narrative programs of Orlok

The review of the different modalities involved in the trajectory of Count Orlok reveals how desire—considering the lexical variations which the viewer can perceive as *greed*, *yearning*, etc.—, as in most stories, functions as the impulse or motivation of the action. In turn, this desire modalizes different actions (here numbered as narrative subsequences or (micro)actions) and produces thymic effects. However, these thymic effects are also driven by the *having to* which can be represented and perceived as need, need of control, ambition or greed through different textual manifestations (dialogue, montage, facial expressions, body language, etc.), as we will see below. Thus, the *wanting to* and the *having to* are combined to drive particular thymic effects belonging to the vampire through the film. This means that the subject is affected by passions generated by a combination of desire and need which maintain the vampire in a constant state of virtualization, that is, in disjunction with the subject of value in the six narrative programs of the trajectory of the vampire excepting NP7, in which the character is conjoint with his existence and, then, the subject loses it.

In the case of blood, for example, the subject is capable of obtaining it, but immediately the subject feels desire and need of blood. As a result, the subject goes from virtualization to an actualization of the action because it is capable of performing the necessary (micro)actions to obtain blood, but desire and need emerge again and the subject returns to a virtualized state. In this regard, it is possible to perceive *dependence* and *greed* through these combinations of modal structures: [(*not having to* + *wanting to*) suck blood] and [(*not being able to*) be satisfied + (*wanting to* + *having to*) do]. According to these structures, the subject cannot help to feel desire for blood which becomes a need. In sum, the vampire

*cannot stop to want/ be unsatisfied* and thus the subject is modalized by these modal forces at the beginning of several narrative programs (NPs 2a, 2b, 3a-3d, 4, 5a and 5b).

Throughout the narrative trajectory, the *having to* dominates under the form of a series of obstacles to be overcome by the subject which extends its state of virtualization and delays the junction with each object of value. Thus, as we can see in Figure 2, the *having to* appears constantly as a condition and a limit for the subject. On the one hand, when the *having to* is combined with the *wanting to* there is a need of the vampiric nature or the internal will of the subject (NPs 2a, 2b, 3a-3c, 4, 5a and 5b). The most evident case of this combination of modal forces which delays the passing to the actualization and realization of the junction is present in NP3d and NP4 (see Figure 2). Count Orlok searches at the same time for Ellen and her blood and the desire for coming closer to her makes the *wanting to* and the *having to* appear together: desire and internal need. Likewise, Orlok confronts diverse obstacles in these narrative programs and he has to be capable of overcoming them or of having other actants (Hutter, sailors and Knock) to help him consciously or unconsciously. On the other hand, when the *having to* is independent it represents an obstacle, a necessary (micro)action which must be achieved to continue the accomplishment of the main action of the narrative program. Examples of these (micro)actions are to attract Hutter, to sign the contract, to drive the carriage, to cross a river, to travel hidden in a coffin, to wait, to obtain the help of others, etc.



Figures 2 and 3: Frequency of modalities in each narrative program of Orlok and proportion of modalities in *Nosferatu*

- *Wanting to*
- *Having to*
- *Being-able-to*

Another aspect is the alternation of the *having to* with the *being-able-to* in order to achieve subsequences of each narrative program, as can be seen in the movement of the vampire as well as its waits, manipulations and attacks. However we have to note that the *being-able-to*, which leads to the realization of the junction, is a competence that the subject does not necessarily acquire after obtaining the motivation which leads to the performance of the action, but the subject already has abilities before the appearance of the desire or motivation. Thus, from the beginning the vampire is capable of achieving different goals because it knows how to manipulate and how to attack, but the appearance or updating of these abilities depends on the *having to*: the series of conditions and (micro)actions. In other cases, dependence is represented in the need of delegating the realization of a (micro)action to other actants. For example, in NP5 the vampire is capable of moving within some spatial and temporal limits, but beyond these, he depends on the help of others. In this case, the coffin and the sailors have the procedural knowledge (*knowing-how-to*) which enables the vampire to move beyond its limits, to Wisborg. Sailors then make possible the actualization of the subject to obtain its object. In this regard, the *having to* produces a constant state of dependence in each narrative program on other actants. In the case of NPs 2b, 3d, 4, 6 and 7 the *knowing to* is not a modal knowledge, but actually a cognitive knowledge, a piece of information (who is Ellen, where Hutter's and Ellen's house is located, the rising of the sun, etc.) because it does not imply a *knowing-how-to-do*. For this reason, it is neither a part of virtualization nor actualization, but rather a knowledge which makes reference to the cognitive dimension which also affects the subject of being as we have seen in chapter 4.

In sum, the figure of the vampire in *Nosferatu* is driven by the modalities *wanting to* and *having to* which lead to the updating of the previous knowledge and competences of the subject in order to achieve its goals. Figure 2 shows not only the presence of modalities, but also the frequency of the *wanting to*, the *having to* and the *being-able-to*—a feature of the modulation. In Figures 2 and 3 we can see the prevalence of the *having to* (yellow color), which in the film is projected through the series of actions made by the vampire or delegated to other characters (*the being able to*, green color).

Another feature of modulation is extension. Based on the timecodes of the narrative programs of each film here analyzed, we measured the duration of each NP to know the shorter and longest narrative program (see Table 4). This reveals a direct or converse

correlation between intensity and extension—which is not related to mathematical concepts as we have indicated above, but to a logical proposal of Zilberberg (Hébert 2011: 58), i. e., (+ intensity) + (+ extension). Thus, the longer the duration of a narrative program is, the longer is the temporal extension and durability which generate suspense in the film. This is an effect of the alternation of the modalities *wanting to* and *having to* whose combination hinders and delays the achievement of the object of value. As a consequence, the force of the figure of the vampire increases because it is a character who is capable of overcoming a large number of obstacles—obstacles which threaten his supernatural existence—and this is projected as an accumulation of power and domination.

NP	Beginning and end of each narrative program	Duration of the narrative program
NP1	7:40–25:26	17:46
NP2a/b	7:40–33:01	25:21
NP3a	26:29–28:45	2:16
NP3b	33:01–37:09	4:08
NP3c	40:32–1:01:00	19:29
NP3d	32:12–1:29:45	57:33
NP4	32:12–1:32:19	1:07:00
NP5a	33:01–1:05:48	32:47
NP5b	33:01–1:25:32	52:31
NP6	33:01–1:09:45	36:44
NP7	1:26–1:31:22	1:29:56

Table 4: Duration of each narrative program of the vampire in *Nosferatu*

The duration of each narrative program not only is linked to specific goals and appropriations or losses of different objects of value, but also to the increasing of the intensity related to the temporal extension which reveals the separation and lack of the object of value. In this regard, temporal extension in *Nosferatu* shows that the vampire is linked to its main objects of value (Ellen and her blood) through a direct or converse correlation (+ distance + desire). This relation coincides with the largest number of modal transformations that we can find in NP3d and NP4 and which also corresponds to continuous narrative transformations (cognitive, pragmatic and thymic dimensions), as we have seen in chapter 4. As for these aspects of modalization and modulation, we need to identify in the film the passions and their modal structures (level of content)<sup>4</sup> as well as the

<sup>4</sup> In *Semiótica del texto fílmico*, Blanco distinguishes between the elements of the discourse for the analysis of modal structures and their identification through textual features in film. These elements correspond to the level of content and level of expression respectively according to Louis Hjelmslev's study (*Prolegomena to a*

textual features (level of expression: dialogue, somatic expressions, typical scenes, etc.) which reveal such passions. To do this, we base our analysis on the study of Greimas and Fontanille (1994; Fontanille 2001) in *Semiotics of passions* and *Semiotics of Discourse* and the study of Desiderio Blanco (2003) in *Semiótica del texto fílmico* related to the application of the proposal of Greimas and Fontanille to the film *Nazarán* by Luis Buñuel. Likewise, we make a list of the main scenes in which Orlok appears and how his figure is filmed through a series of shot distances which reveal a feature related to intensity and temporal extension. Thus, intensity in *Nosferatu* can be measured through the temporal duration—as we have explained in table 4—the shot distances—as Blanco proposed based on tensive semiotics (see Table 5 below)—and the combination or confluence of passions which involves a modal intensity revealed, in turn, through textual features (verbal, visual and auditory elements), as we will see further.

Regarding the shot distances, in *Nosferatu* the presence and attack of the vampire are composed of short visualizations of Orlok and visualizations of the somatic expressions of the rest of the characters and the effects in the city of Wisborg (procession of coffins and white crosses on the doors of the houses). Thus, visual presence of Orlok becomes a set of typical scenes and somatic expressions only appearing in approximately 15 minutes of the film (see Table 5), whereas the main presence of Orlok depends on the thymic effects of his actions on other characters, objects and marks of his attack and constant references of the implicit narrator and characters who speak about him.

This set of typical and somatic expressions is also revealed through the type and number of shots used to visualize the vampire (see Table 5). In order to identify the shot distances used in the scenes in which Orlok appears, we made a count of each kind of distance shot based on remarks of James Monaco (2009), which also highlights the intensity of such scenes according to Blanco (2003). To do this and considering the frequent use of fixed camera at the time, we considered the appearance of a new shot after each cut and the significant approach or distance of Orlok to the camera which gives place to a different shot.

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*Theory of Language*, 1969) of the structure of the linguistic sign—a concept developed further from the proposals of Ferdinand de Saussure.

Scenes in which Orlok appears	Timecode	Duration	ELS	LS	FS	TQS	MS	HSS	CU
Orlok's carriage	22:02–22:05 22:22–22:48 22:55–23:52	1:26		7			2		
Orlok welcomes Hutter	24:02–25:23	1:21		2	2		1		
Orlok at the dining room and attack against Hutter	25:30–27:40	2:10		1		4	2	1	
Orlok reads the purchase documents	32:00–33:09	1:09					6		
Orlok attacks Hutter again	34:15–35:15 36:25–36:38 36:49–37:06 37:09–37:28	1:49		2	2	2	4	2	
Orlok in his coffin	39:37–39:57	0:20			1				1
Orlok puts coffins with soil in a carriage	40:32–40:50	0:18		2					
Orlok attacks sailors	57:25–57:34 59:46–1:00:00 1:00:30–1:00:49	0:42		4	1				
Orlok arrives at Wisborg	1:05:39–1:05:50	0:11					1		
Orlok transports his coffin (the only moment when Orlok runs)	1:06:47–1:08:54	2:07		5				2	
Orlok enters his house	1:09:17–1:09:45	0:28		1	2				
Orlok stalks and attacks Ellen, later he disappears	1:18:37–1:18:40 1:25:37–1:26:22 1:26:44–1:27:22 1:28:17–1:29:02 1:29:20–1:29:26 1:29:39–1:30:04 1:30:48–1:31:21	3:15	1	2	4	2	7		
	<b>Total</b>	<b>15:16</b>	<b>1</b>	<b>26</b>	<b>12</b>	<b>8</b>	<b>23</b>	<b>5</b>	<b>1</b>

Table 5: Scenes in which Orlok is visualized and their duration

The count included in table 5 reveals the frequent use of long and full shots to describe the image and body language of Orlok during the performance of actions, such as walking, beginning and end of the attack, movement outside and transport of the coffin. There is only one extreme long shot to indicate the stalking of Orlok and the distance established between him and Ellen before the attack (1:18:37–1:18:40). The use of these shots of a descriptive nature corresponds to scenes of shorter duration in the film. Conversely, scenes of longer duration are part of the moment of the attack of Orlok, when

he is in contact with Hutter and he stalks Ellen. In these scenes, the use of three-quarter (8 times), medium (23 times) and head and shoulders (5 times) shots emphasizes the somatic expressions and claw-like hands of Orlok, which show the moments of major narrative intensity according to the remarks of Blanco (cf. table 3). There is only a close up of the face of Orlok when Hutter discovers the coffin of the vampire in the basement of the castle, which becomes a recurrent feature to describe the figure of the vampire in subsequent films (see Figure 11: TS8b).

Based on the results of table 5, we can obtain a graph of the intensity according to the use of distance which additionally reveals a part of the perspective to show the figure of the vampire. Such a graph included in Figure 4 points out how the frequent use of long (26 times) and medium shots dominates during the film constructing an intermediate level of intensity of the visualization of Orlok. In contrast to *M*, *El vampiro* and *El ataúd del vampiro*, in *Nosferatu* the filmic technique and the fixed camera of the 1920s explain partially the rare use of approaches of the camera. However, medium, three-quarter and long shots favour the description of the movements and actions of Orlok whereas the reduced use of head and shoulders shot (5 times) and close up (once) serve not only to emphasize the facial expressions of the vampire linked to his passions, but also as a resource to hide the monstrosity and the presence of the vampire. This effect coincides with the reduced time of visualization of the vampire and the inclusion of filmic resources such as shadows, scared facial expressions and descriptions of other characters.

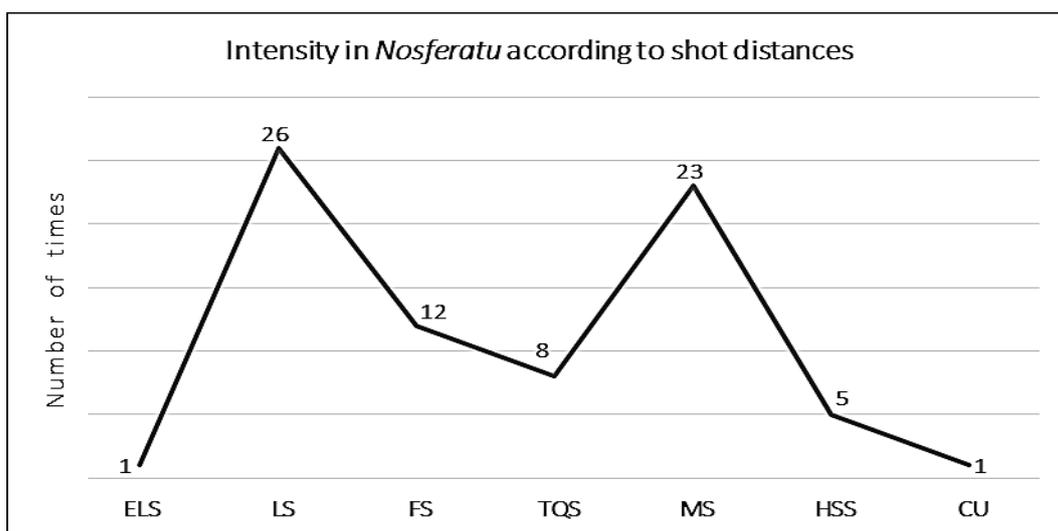


Figure 4: Shot distances show intensity from a filmic feature used to capture the image of Orlok in *Nosferatu* throughout 12 scenes

Thus, temporal and distance elements in *Nosferatu* reveal a part of intensity and extension. However, the modalization of the actions of the vampire also allow the construction of intensity and extension from the thymic dimension. In this case, verbal and visual elements confluence to construct different passions linked to the vampiric figure. In order to explain the nature and emergence of passions we apply the methodology of Greimas (1983) and other semioticians consisting in looking up the dictionary definition of a word related to a specific passion. To do this we will refer to Collins Dictionary.

Thus, the first passion related to the vampire which appears at the beginning of the film is *greed* when Knock says to Hutter that Orlok wants to purchase a house in Wisborg and this will cost Hutter just “a little blood” (8:30). The modal structure of *greed* corresponds to [(*wanting to + being able to*) *do/have* + (*wanting to + having to*) *have*]. In this case, the subject searches for a house to obtain blood and the subject is motivated by an exclusive and uncontrollable desire, so that it wants and needs to appropriate blood and, as a consequence, to search for more victims, which is expressed through a series of features: the dialogue between Knock and Hutter revealing Orlok’s intentions which, later, are accompanied and confirmed in a visual form through the Orlok’s somatic expression (eyes wide open, fixed look and body leaned forward). Later, Hutter reads in a book about vampirism that “the vampire Nosferatu [...] lives and feeds on *humanity’s blood*”<sup>5</sup> (17:00). In these examples, the *greed* (an excessive, exclusive and uncontrollable desire for blood) and *ambition* (the blood of the whole humanity) of Orlok for blood are constructed filmically. Likewise, here *ambition* appears, a variation of *greed*, characterized by an increasing desire for having blood. The corresponding modal structure of *ambition* would be [(*wanting to + being able to*) *do/have* + (*wanting to + having to*) *have more/all*]. *Yearning*, *greed*, and *domination* also appear when Orlok picks up Hutter in his carriage which moves speedily (22:22)—an effect emphasized by speed motion—and the camera focuses on the somatic expression of Orlok disguised as a driver and the gesture of his hand ordering Hutter to enter the carriage (22:37) and, then, to the castle (23:27). Later, Hutter meets Orlok and the vampire says: “You have kept me waiting—too long—, it’s almost midnight. The servants are asleep!” (24:59). This long waiting confirms the emergence of the vampire’s *yearning*. In these cases, the modal

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<sup>5</sup> Our italics.

structures corresponding to *yearning* and *domination* are: [(*wanting to do* + (*not being able to control/wait*)] and [(*wanting to* + *being able to do*).

Orlok's *greed* for purchasing the house in Wisborg and for obtaining blood is confirmed through his somatic expression after reading the purchase contract (26:00) and when he stares at the blood of Hutter's finger; he extends his arm, stands up, comes closer to Hutter, holds Hutter's hand and says: "The precious blood" (26:18–26:34). Orlok's reaction also reveals his *compulsion* which would prevent Hutter and be an obstacle for the vampire. In this case, *compulsion* has the modal structure [(*not having to do* + (*not being able to not do*)]. According to the Collins Dictionary *compulsion* is "the act of compelling or the state of being compelled", but this term is also used in psychiatry as "an inner drive that causes a person to perform actions, often of a trivial and repetitive nature, against his or her will." In the case of Orlok, there is an explicit will which is expressed through the letter sent to Knock and the vampire's somatic expression, but when Orlok approaches slowly to Hutter a sort of resistance of the vampire is also revealed which becomes a *compulsion* to attack and suck Hutter's blood. Such a passion is mainly shown through Orlok's somatic expression described above. Immediately after, Orlok walks slowly towards Hutter and the vampire seems to hypnotize Hutter. Then, Orlok asks Hutter to stay for a while before the rising of the sun and Hutter obeys (26:40–27:35). The syntagmatic combination of these textual marks (Orlok's speech and somatic expression driven by specific goals) indicates the presence of *domination* as the motivation of Orlok. Subsequently, the marks of the vampire's fangs on Hutter's neck involve Orlok's *greed* and *domination* (28:43).

While Orlok reviews the purchase contract, *greed* and *ambition* appear again and they are extended to other objects of value when Orlok looks at Ellen's portrait. In this case, passions are revealed through Orlok's somatic expression: Orlok's raised eye brows, eyes wide open staring at the purchase contract. This increases the constant desire for blood which now includes her. These passions are revealed through the somatic expression of Orlok (fixed look of Orlok on Hutter, eyes wide open, arched eyebrows and pointing finger at Ellen's portrait) and his words "your wife has a beautiful neck" (32:00–33:09). This scene implies a higher modal intensity because the combination of these passions drives at the same time the search for three objects of value: Wisborg's house, blood and Ellen. This intensity leads, in turn, to Orlok's *yearning* when he signs the contract quickly. *Yearning*

enables and accelerates passing on the obtaining of other objects of value. Likewise, this passion is revealed through Orlok's somatic expression (eyes wide open, fixed gaze on the contract, open mouth, Orlok's back is curved and leaned forward while he quickly signs the contract) and his dialogue: "I'm buying the house..., that nice, deserted house across from yours" (32:50–33:05).

Subsequently, the second time that Orlok sucks Hutter's blood *dependence* and *greed* are revealed through the book of vampirism in which Hutter reads that blood is "the hellish vital elixir" which Nosferatu sucks and needs in order to exist (33:40). Thus, *dependence* appears as [(*wanting to* + *having to*) *suck*] blood. Immediately after, the camera focuses on Orlok's shadow, his somatic expression: eyes wide open and open mouth showing the fangs, and his body language: claws, curved back and claws' shadow, emphasizing, at the same time, Orlok's *dependence* and *greed* for sucking blood (34:18–37:05). At the end of this scene, the claws' shadow moves back and Orlok's body straightens indicating the *domination* and *satisfaction* that Orlok achieves after sucking Hutter's blood. Likewise, during this scene there are shots inserted that show Ellen calling Hutter during the sucking of blood and an alternate montage shows how Orlok turns as if he could hear Ellen's scream, which leads to the updating of Orlok's *greed* for Ellen and her blood (37:10). After this scene, the camera focuses on a note or story of a narrator-character who describes the second night that Orlok sucks Hutter's blood. This narrator-character is not clearly identified, but, according to the text, the one who narrates is close to Hutter, Ellen and the doctor. The narrator's text shows the progressive *domination* of Orlok: "The doctor described Ellen's anxiety to me as some sort of unknown illness. But I know that in that night her soul heard the call of the death bird. *Nosferatu was already spreading his wings [...]*"<sup>6</sup> (37:59).

The next day, Orlok quickly puts various coffins with soil on a carriage. His speedy movement indicates his *yearning* and *greed* for traveling to Wisborg and searching for Ellen and blood (40:32–45:00). In this scene *yearning* is again revealed through speed motion. At the end of this scene, Orlok's *dependence* is shown when he must be hidden in a coffin and, later, he needs to be helped by sailors. At the same time, Orlok is capable of driving the carriage even though he is hidden in the coffin, which reveals his ability to control objects and, later, he sucks sailors' blood guided by *greed* and *domination* when he stalks and moves

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<sup>6</sup> Our italics.

towards the sailors which are scared by Orlok's approach while he fixes his look on them. In this case, his dominance is also constructed through alternate montage of the moment in which the vampire is approaching and shots of the scared face of the sailors and the threatening figure and gaze of Orlok are combined. Also, Orlok is filmed with low-angle shots while sailors look up indicating the approach of the vampire to them (59:57–1:00:42).

Subsequently, Orlok's *domination* is shown through the proliferation of rats which come out from the coffins with soil (45:20 and 59:52) and the metaphor of Prof. Bulwer when he shows how a carnivorous plant feeds on insects catching a fly with the fringed hairs of its blade, describing the scene saying: "Like a vampire, no?" (46:18–46:25). Orlok's *greed* and *domination* for blood are also revealed when sailors die and their corpses are thrown into the sea as a result of the vampire's attack (57:28). In addition, Orlok is shown through a low-angle shot to show how he gradually dominates the ship while his claw-like hands and his shadow drive the attack (1:00:35). Likewise, Orlok's *domination* is observed through the ship which is focused with a close shot indicating the beginning of the invasion of Wisborg and Orlok comes out from the cellar while he opens his claws (1:05:46). *Domination* is constructed at the beginning as a desire of the vampire and, little by little, *domination* becomes an achievement or a result of Orlok's attack. Thus Orlok's desire for *dominating* is revealed in the arrival of the ship to Wisborg. The gradual vampire's *domination* is emphasized by the full and close shots which capture the image of the whole ship entering Wisborg's port. These and subsequently full shots of rats, the face of the captain's corpse, coffins of the dead population, the presence of the plague and the white crosses on the doors of the houses serve as the achievement of the vampire's *domination* of Wisborg (1:14:45 and 1:15:57).

Once Orlok arrives at Wisborg and discovers the location of Hutter's house, *greed*, *satisfaction* and *yearning* emerge again when Orlok detects the presence of Ellen, smiles, runs to his new house (1:08:51–1:08:54) and then enters his house guided by the desire for *dominating*. Later, Orlok is looking at Ellen from his house and leans against his window (1:18:37) which show the *greed* for blood and Ellen. Immediately after, *greed* and *yearning* drive Orlok to go to Ellen when he goes down stairs, opens abruptly the door and goes upstairs in Ellen's house while the shadow of his curved back is projected on the wall and his claws drive his movement (1:28:17). Such a shadow invades the space, which is a mark

of his *domination*. The claws' shadow seems to press Ellen's heart (1:29:01) which indicates the emergence of *domination* until Orlok sucks her blood and *pleasure* emerges as a consequence of the achievement of the conjunction with the object of value (1:29:24). In this case, *pleasure* or *satisfaction* is formed by [(*wanting to* + *being able to*) *do/obtain*]. Thus, the scene of the appropriation of Ellen and her blood involves a modal intensity due to the confluence of four passions: *greed*, *yearning*, *domination* and *satisfaction*.

The final scene, the destruction of the vampire and the disjunction with its existence, involves other passions. *Fear*, *anxiety* and *failure* when the cock crows (1:29:46), Orlok puts his hand on his chest and runs to try to escape, but he fails while he turns and tries to block the rays of the sun with his hand and disappears under the rays of the sun and smoke appears (1:31:03–1:31:19). *Anxiety* is characterized by the modal structure [(*wanting to*) *do* + (*not being able to*) *be quiet*], *failure* by [(*wanting to* + *believing to*) *do* + (*not being to*) *escape*], but *fear*, according to Fontanille (Nascimento 2009), is a particular passion because it represents a decomposition of the sense of the action which, within the canonical narrative structure, actually implies a relation of attraction between the subject and the object of value. In contrast, *fear* implies a refusal to lose existence in the case of the vampire, which cancels the modal organization, and *fear*, as *pleasure* and *satisfaction*, appears rather as an effect of the realization of the action than a modal structure which motives or makes possible the action.

Throughout these scenes, verbal and visual features reveal the appearance of different passions which serve as a modal sequence of the thymic dimension of the vampire. As with the narrative programs, the modal sequence which constructs passion effects related to the narrative trajectory of Count Orlok is ordered syntagmatically as follows:

Greed → ambition → yearning → anxiety → domination → satisfaction

This modal sequence corresponds to the six narrative programs which produce a conjunction between the subject and the object of value. The only variations are the appearance of *waiting* in NP1 (obtaining of Hutter), *compulsion* in NP3a (Hutter's blood), and *dependence* in NP3b (Hutter's blood) and NP5b (Wisborg). In turn, narrative program 7 leads to a disjunction of the subject with its object of value (existence) and its modal sequence is:

Fear → anxiety → failure

In addition, each passion is related to each mode of existence of the subject (virtualization, actualization and realization) which composes the narrative program. Initially, *waiting*, *greed*, *dependence*, *ambition* and *fear* appear during the mode of virtualization of the subject, the moment in which the motivation of Orlok emerges and the conjunction or disjunction is still virtual or potentially possible to be realized. Therefore, *yearning*, *compulsion*, *anxiety* and *domination* are passions which are related to the mode of actualization of the vampire, the stage in which the subject acquires the competences (Greimas 1983) or, as we noted at the beginning of this chapter (cf. table 1), the necessary abilities to obtain the object of value are updated. In both modes, the subject can confront external or internal obstacles which make impossible the achievement of the object of value. For this reason, virtualization and actualization do not ensure such achievement. This is the case of Orlok in NP7 whose *fear* to lose his existence motivates his escape and whose *anxiety* is perceived in his actions to escape, but finally are unsuccessful.

Conversely, the mode of realization of the action which leads to the obtaining of diverse objects of value in the rest of the NPs is characterized by *satisfaction*, but also by *domination*. As a result, *domination* serves as a connection between actualization and realization throughout the narrative trajectory of Orlok. Likewise, the passions of the vampire are constructed through different textual features which are summarized in table 6 and which correspond to:

- The introduction of a narrator-character
- Orlok's and other characters' dialogues
- Shadows, movements, somatic expressions and body language of the vampire
- The text of a book of vampirism (which, in turn, makes reference to the myth of the vampire)
- Fang marks, the cockcrow and smoke of the destruction of the vampire (elements which serve to construct typical scenes of the vampire film, as we will see further)
- Corpses of the vampire's victims, objects and animals linked to the presence of the vampire (white crosses and rats)
- The metaphoric image of a carnivorous plant explained by a doctor.

These textual features and the specific elements of the somatic expression and body language of the vampire are resumed and ordered according to the correspondent passions in table 6. This table presents passions at the level of content and the diverse textual marks of the emergence of passions at the level of expression.





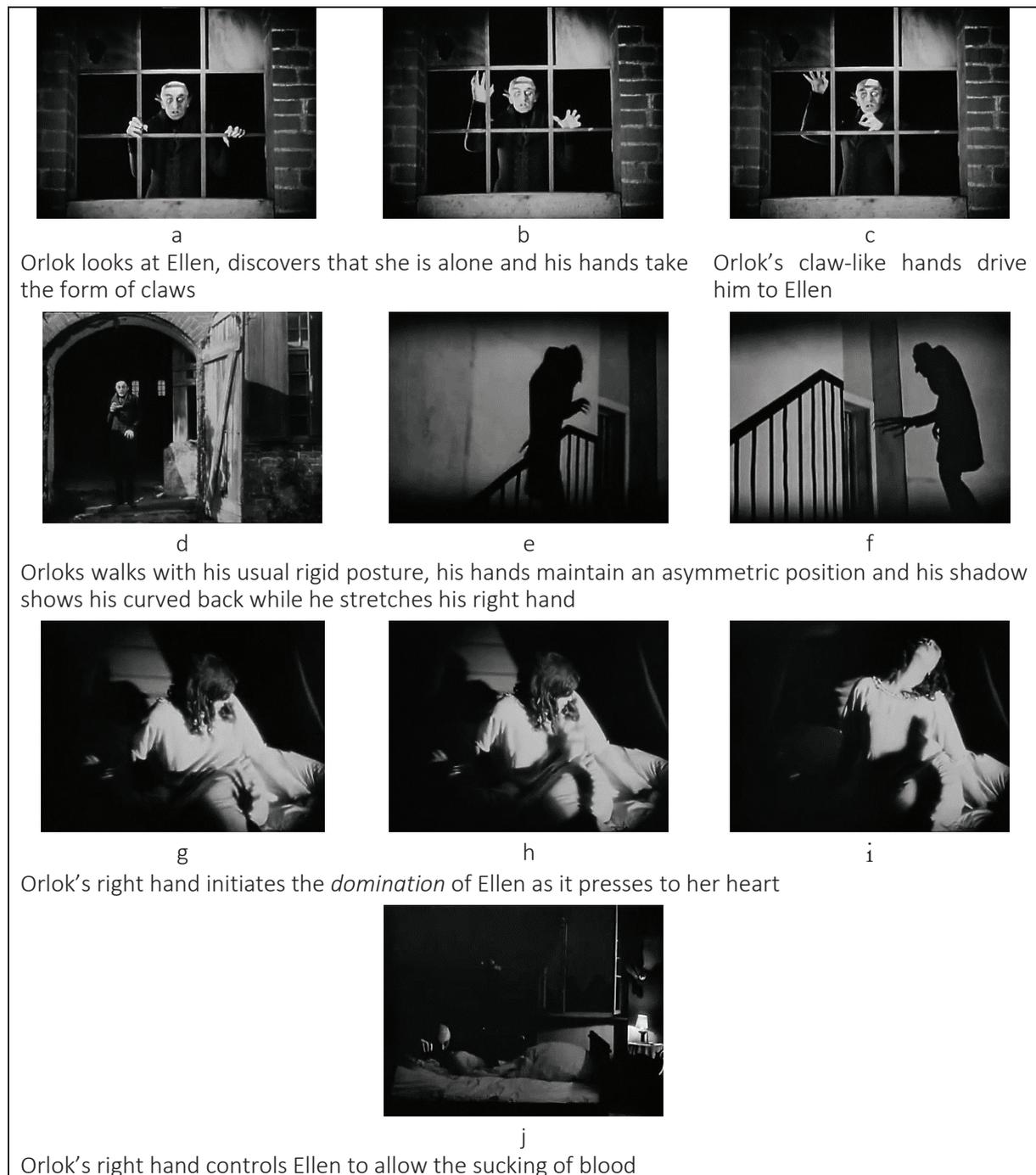
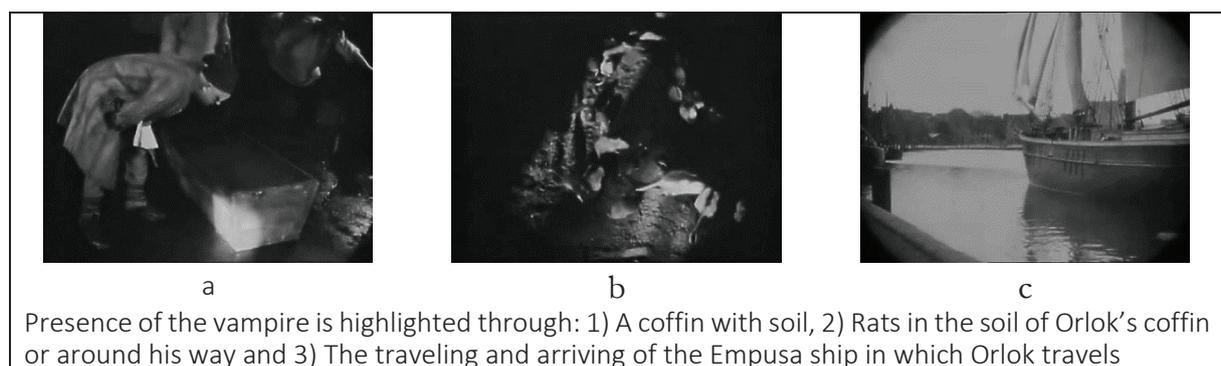


Figure 8: TS4, searching for blood and attack of the vampire (1:25:37–1:29:42)



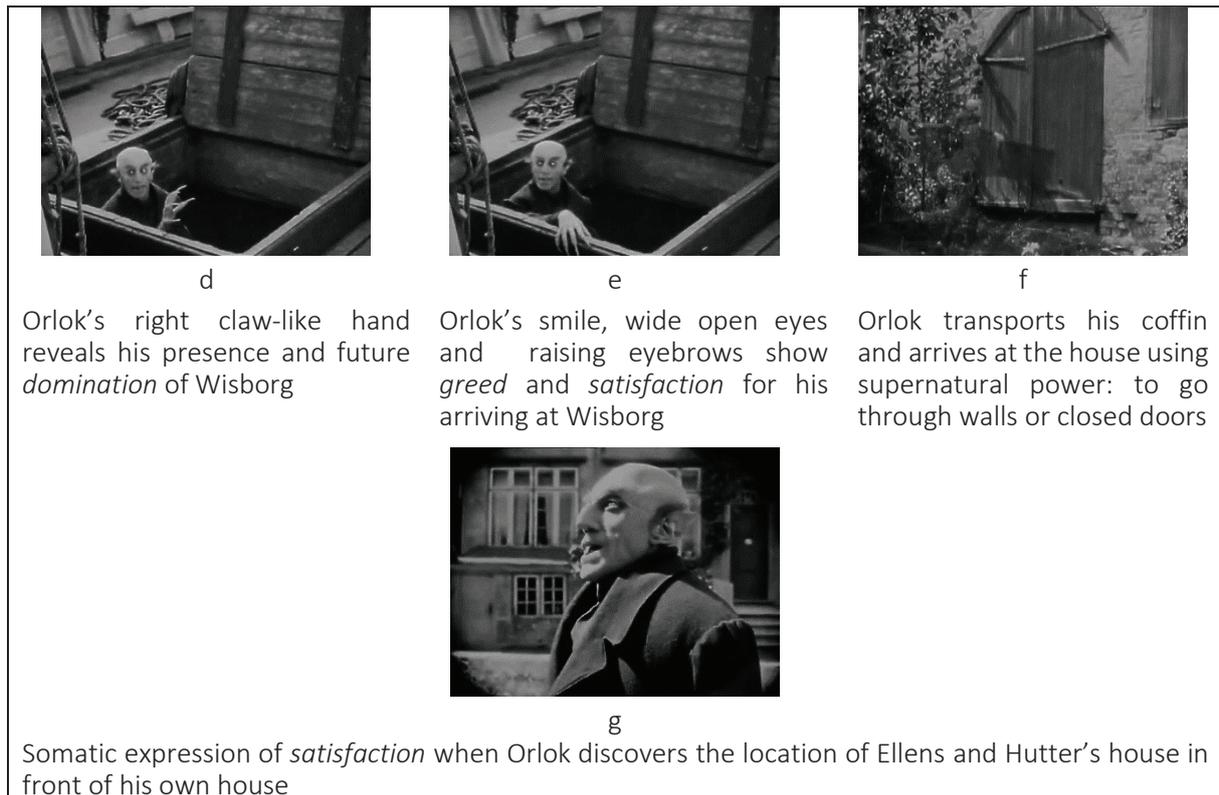
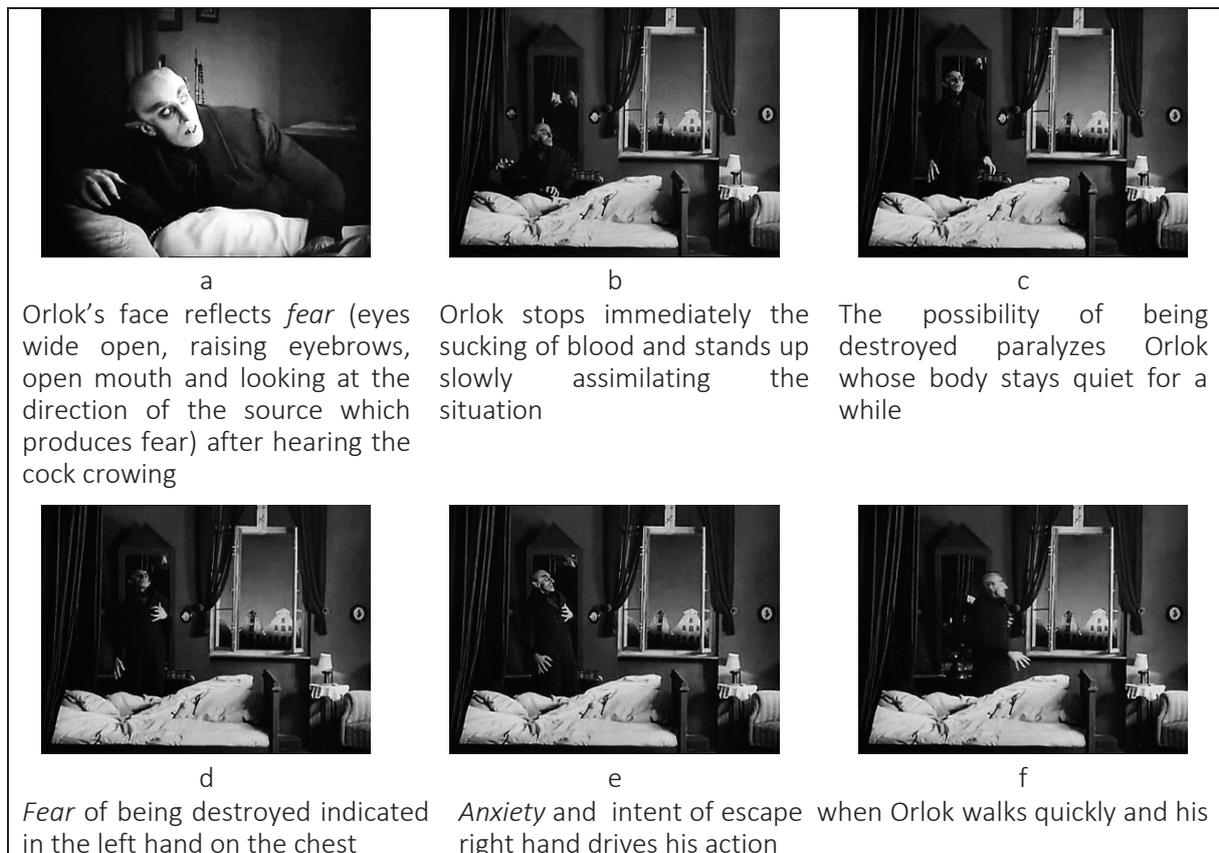


Figure 9: TS5, arriving at another city/ house for searching blood (44:54–1:08:52)





supernatural powers who disturbs the world of the living. Thus, in the scenes of the attack the vampire approaches its victims stealthily. Orlok walks slowly in a fluid movement which gives the impression that he is floating. His body is rigid all the time and only his somatic expressions, especially the eyes and the open mouth showing the fangs, the claw-like hands and occasionally the curved back reveal his intention and the passions which he experiences. These features are also used when only the shadow of Orlok is on the point of attacking, with a special focus on the size of the claw-like hands (see Figures 6: TS2d and 8: TS4e/i). In turn, the approach of the vampire and his movements are commonly shown through a full shot or a three-quarter shot. Especially the three-quarter shot allows Orlok's feet to be hidden and focuses attention on the appearance of the body (see Figures 5: TS1e/f, 6: TS2a-c, 7: TS3a-c and 10: and TS6c-k). Medium shots are used to show the precise moment of the attack (see Figures 5: TS1 a-c, 6: TS2d and 10: TS6a), the achievement of a goal (see Figures 6: TS2e and 9: TS5d/e/g) or the emergence of a passion due to the disjunction of the object of value (see Figures 5: TS1a, 8: TS4a-c and 11: CSE). Likewise, close up is used to describe the facial features of Orlok, to show his somatic expressions and to emphasize the emergence of passions (see Figure 11: TS7). Finally, a recurrent typical scene is the moment in which the vampire sleeps in its coffin, thus revealing its nature (see Figure 11: TS8 a and b).

In sum, claw-like hands supply the rigidity of the body and they also complement the moodiness expressed by the facial expressions of Orlok. Orlok's claws lead him to the performance of actions, as they are the bridge between the mode of actualization and the mode of realization. Thus, claws become the visual marks of the vampire's *greed* which motivates the sucking of blood. In this regard, hands are a sign of a primitive or animal nature which characterizes the vampire—a being guided by its instincts and unable to control itself. Besides this, the body language of Orlok is similar to the figure of *The Golem* (Wegener & Boese, 1920) and the monster of Frankenstein (whose first filmic version was made later in 1931 by James Whale) regarding the mechanical reactions and movements which a passion imposes and how arms and hands express intentions and lead to the performance of actions. The difference is that the rigidity of Orlok maintains or integrates some human features (facial expressions and curving back), that is, those features linked to specific passions. Regarding these elements, the vampire of *Nosferatu* is constructed as a

monster whose main features are the condition of being undead, the appearance and action of an animal (pointed ears, fangs, claw-like hands and sucking of blood), mixed with human features (facial expressions, body language, clothes and passions). In addition, actions developed by Orlok in different narrative programs, as for example the purchase of a house and the travel to Wisborg, are necessary human actions performed to achieve the animal action of sucking blood.

Now we have described how the modal structure of Orlok's passions is constructed and what visual and verbal elements are involved in their construction through different typical scenes, we summarize in table 6 the main elements of the level of expression linked to the set of somatic expressions and typical scenes which reveal in combination with other filmic features the passions of the figure of the vampire in *Nosferatu*.

Content	Expression
Waiting	Orlok's dialogue: "You have kept me waiting—to long"
Dependence	Text of the book of vampirism: "The hellish vital elixir" Orlok's shadow Orlok's eyes wide open, lips open showing the fangs Orlok's claws, curved back and claws' shadow Orlok hidden and transported in his coffin
Greed	Orlok's somatic expression Knock's dialogue: "A little blood" in exchange for purchasing a house Text of the book of vampirism: "Nosferatu [...] lives and feeds on humanity's blood" Orlok's eyes wide open staring at Hutter Orlok's raised eye brows, eyes wide open staring at the purchase contract Orlok's eyes wide open staring at Hutter's bloody finger Orlok's raised arm with his claw-like hand Approach of Orlok to Hutter to hold Hutter's hand Orlok's dialogue: "The precious blood" Fang marks on Hutter's neck Orlok looks at Ellen's portrait with raised eye brows and eyes wide open, raising it to his face and pointing his finger at it Orlok's dialogue: "Your wife has a beautiful neck" Text of the book of vampirism: "The hellish vital elixir" Orlok's shadow approaching his victim Orlok's eyes wide open, lips open showing the fangs Orlok's claws, curved back and claws' shadow Orlok hears Ellen's scream and turns (alternate montage effect) Orlok quickly puts coffins on a carriage (scene in speed motion) Orlok sucks sailors' blood Numerous sailors' corpses are thrown into the sea Orlok smiles Orlok stalks Ellen leaned against his window Orlok goes down stairs Orlok opens abruptly the door Orlok goes upstairs

Content	Expression
	Orlok's curved back and claws' shadow is projected on the wall
Ambition	Text of the book of vampirism: "Nosferatu [...] lives and feeds on humanity's blood" Orlok looks at Ellen's portrait with raised eye brows and eyes wide open, raising it to his face and pointing his finger at it Orlok's dialogue: "Your wife has a beautiful neck" staring at Hutter
Compulsion	Orlok's eyes wide open staring at Hutter's bloody finger Orlok's raised arm with his claw-like hand Approach of Orlok to Hutter to hold Hutter's hand Orlok's dialogue: "The precious blood"
Yearning	Orlok's carriage in speed motion Orlok's dialogue: "You have kept me waiting—to long" Orlok quickly signs the purchase contract Orlok's dialogue: "I'm buying the house..., that nice, deserted house across from yours" Orlok quickly puts coffins on a carriage (scene in speed motion) Orlok runs to his house Orlok goes down stairs Orlok opens suddenly the door Orlok goes upstairs
Domination	Orlok's raised arm giving orders Orlok approaches threatening to Hutter Orlok asks Hutter to stay with him Fang marks on Hutter's neck Orlok's claw's shadow moves back Orlok's body straightens Narrator's words: "I know that in that night her soul heard the call of the death bird. <i>Nosferatu was already spreading his wings</i> " Orlok sucks sailor's blood Fang marks on the sailor's neck Rats come out from the coffin and the ship Carnivorous plant devouring a fly Dr. Bulwer's dialogue: "Like a vampire, no?" Sailors' corpses are thrown into the sea Low-angle of Orlok Ship transporting Orlok arrives at Wisborg (close shot of the whole ship) Orlok comes out from the ship's cellar showing his claws Announcement of the spread of the plague White crosses on the doors of the houses Orlok enters his house going through the door Orlok's shadow invading the space of Ellen's stairs Orlok's claws' shadow presses Ellen's heart Orlok sucks Ellen's blood
Satisfaction	Orlok's claw's shadow moves back Orlok's body straightens Orlok smiles Orlok sucks Ellen's blood
Fear	The cock crows Orlok's facial expression (arched eyebrows, eyes wide open, looking at the source of fear)
Anxiety	Orlok puts his hand on his chest

Content	Expression
	Orlok runs to escape
Failure	Smoke of Orlok's body

Table 6: Verbal and visual features of the emergence of thymic effects in *Nosferatu*

Besides verbal elements and somatic expressions considered in the typical scenes depicted above and summarized in table 6, there are also objects and other somatic expressions of Orlok which reveal his presence and characterize the figure of the vampire constructed by Murnau in *Nosferatu*. This is the case of the coffin with soil and rats and a means of transport in which the vampire travels to move to a new city, as is the case of the carriage of Orlok, the ship *Empusa* sailing at sea and approaching Wisborg (see Figure 9: TS5a–c). These objects, as well as parts of the body of Orlok—shadows of Orlok's body or hands (see Figure 8: TS4e–i)—serve to indicate his presence. Some of these features as well as typical scenes—some of which come from the novel *Dracula* by Bram Stoker—appeared again with some modifications or adaptations in *Dracula* by Tod Browning (and also in the Spanish version by George Melford), *El vampiro* and *El ataúd del vampiro* by Fernando Méndez. In Figure 12, we find other somatic expressions which complete the image of the vampire in *Nosferatu*.

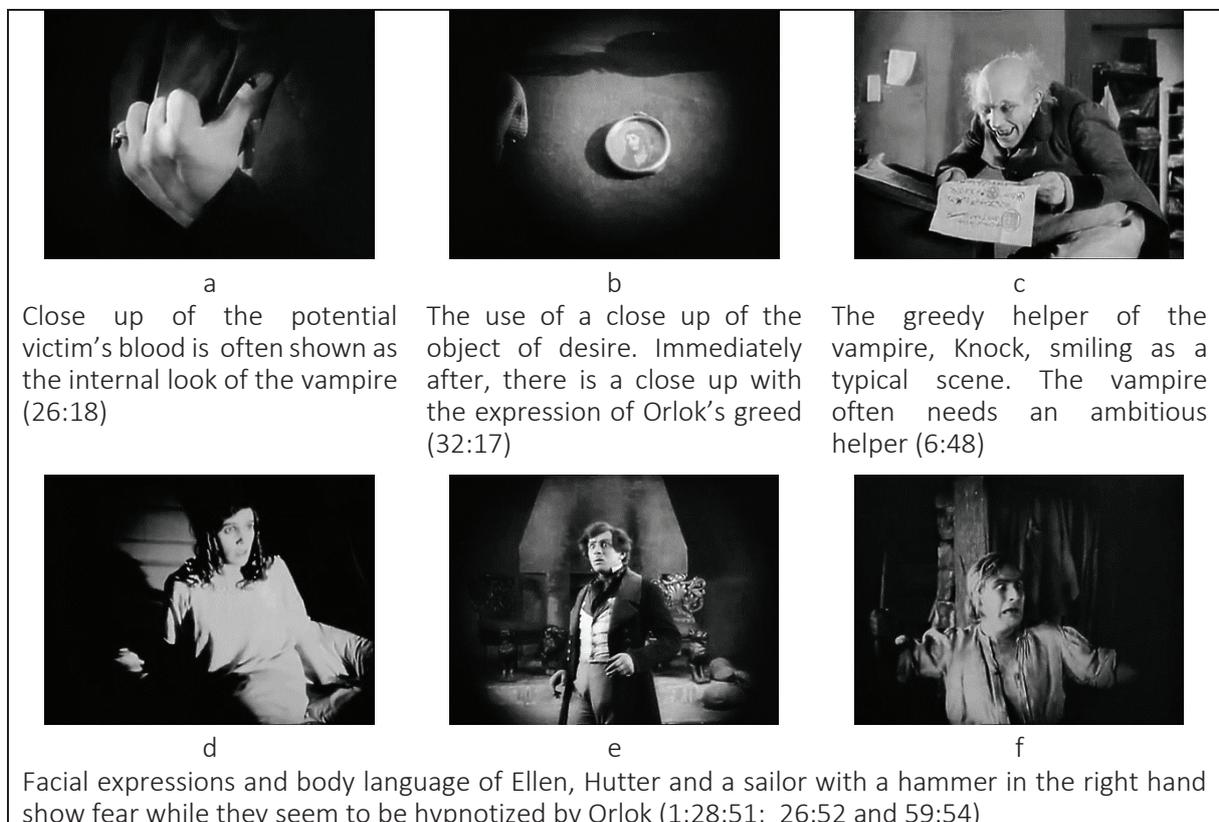




Figure 12: Objects and somatic expressions of other characters related to the vampire

The presence of the vampire is also detected through the close up of the objects of desire of Orlok which, in turn, reveal his internal look, the beginning of the disjunction of the object of value and the beginning of the attack to suck blood. This is the case of the focus of the camera on the blood of Hutter's finger and the portrait of Ellen on Orlok's table (see Figures 12 a and b). Likewise, the focus on the somatic expressions of the helper of the vampire contributes to reinforcing a *leitmotiv* of the horror genre in which the antagonistic protagonist has a faithful and ambitious servant to achieve his evil plans. In this case, Knock serves as the extension of the power of the vampire who performs tasks commanded by Orlok. This is revealed in the somatic expressions of Knock and his actions (see Figure 12c). Finally, *fear* in the somatic expressions of different characters and the marks of Orlok's fangs (Ellen, Hutter and sailors, see Figures 12d–g) also reveal the presence of the vampire and serve to measure the thymic impact of the presence of Orlok during the story. This effect is similar to that of Stoker's novel in which the presence of Dracula is only perceived through the story told by each character by means of letters.

In sum, the different shots used to show Orlok contribute to the description of different elements of the vampiric figure. On the one hand, the pragmatic and thymic dimensions are revealed through the set of somatic expressions and typical scenes. On the other hand, the stereotypical image of the vampire as an animalistic being is emphasized through the repetition and duration of such somatic expressions and typical scenes including shots of purely descriptive nature.

### 5.2.2 The Thymic Dimension of Beckert

Now we will analyze how the thymic dimension is constructed in *M* in order to identify influences and differences in the construction of the figure of the criminal Beckert. To do this, we organize the narrative subsequences of the narrative programs performed by the subject. This allows us to see how the mode of virtualization dominates throughout the narrative trajectory of Beckert.

#### *Modalities of the narrative trajectory of Beckert*

NP	Actant subject	M	Proposition	V	A
1a	Beckert	w/ h	to search for a victim (1)	x	
		h	to find a little girl alone (2)	x	
		h/ a	to attract her (3)	x	x
		h/ a	to manipulate her (4)	x	x
		w/ h/ a	to attack her (5)	x	x

NP	Actant subject	M	Proposition	V	A
1b	Beckert	k	a little girl in the street (1)		x
		¬ w	to attack her (2)	x	
		h	to attack her (3)	x	
		¬ a	to control himself (4)		x
		w	to follow her (5)	x	
¬ a	to follow her (6)		x		

NP	Actant subject	M	Proposition	V	A
1c	Beckert	¬ a	to control his desire for another victim (1)		x
		w/ h	to appropriate a new victim (2)	x	
		h/ a	to find a little girl (3)	x	x
		h/ a	to attract her (4)	x	x
		k	he is pursued by some men (5)		
		w/ h	to run away (6)	x	
¬ w	the little girl (7)	x			

NP	Actant subject	M	Proposition	V	A
2	Beckert	w	to be recognized because of his crimes (1)	x	
		h	to attract the attention of the police (2)	x	
		h/ a	to write a letter to the newspapers (3)	x	x

NP	Actant subject	M	Proposition	V	A
3	Beckert	¬ w	to be captured (1)	x	
		h/ a	to escape (2)	x	x
		h/ a	to be hidden (3)	x	x
		¬ a	to be hidden (4)		x

NP	Actant subject	M	Proposition	V	A
4	Beckert	$\neg w/ \neg a$	to accept his criminal identity (1)	x	x
		h	to confront his crimes(2)	x	
		h/ a	to explain his behavior (3)	x	x
		h	to accept his criminal identity (4)	x	

Table 7: Narrative subsequences of the narrative programs of Beckert

We have seen that in the case of Orlok in *Nosferatu* the *wanting to* and the *having to* aim at the achievement of the junction. Thus, the *having to* potentiates the desire. As a result, desire and need (with their variations) are complementary. Conversely, the desire of Beckert in *M* leads him in opposing directions and this generates changes in the relation between the *wanting to* and the *having to*. In some cases, the *wanting to* initiates the search for the object of value (NPs 1a(1) and 2(1)), helps to initiate a (micro)action or subsequence (NPs 1a(5) and 1c(6)) and to continue the narrative program after an obstacle which involves the *being able to* or the repression of the subject itself (NPs 1b(5), 1c(2)). In other cases, we find a *not wanting to* (NPs 1b(2), 1c(7), 3(1) and 4(1)) which shows the refusal of the subject to appropriate or to lose the subject of value (little girls, liberty and acceptance of identity). Such a nature of the subject's desire is modified by the *having to* in different ways. In the first cases, desire is potentiated or detracted by *need*, so that the *having to* becomes the modalizing force which leads to the junction—a similar behavior of the *having to* in *Nosferatu*. In the second cases, desire is refused or repressed by the subject producing that the *wanting to* is an opposing force in relation to the *having to*. Thus, while the search for suppressing the desire leads the subject in a contrary direction to the junction or its permanency in a virtualized state, the *having to* separates the subject from its desire and transforms the subject into a victim controlled by determined passions linked to the *having to*.

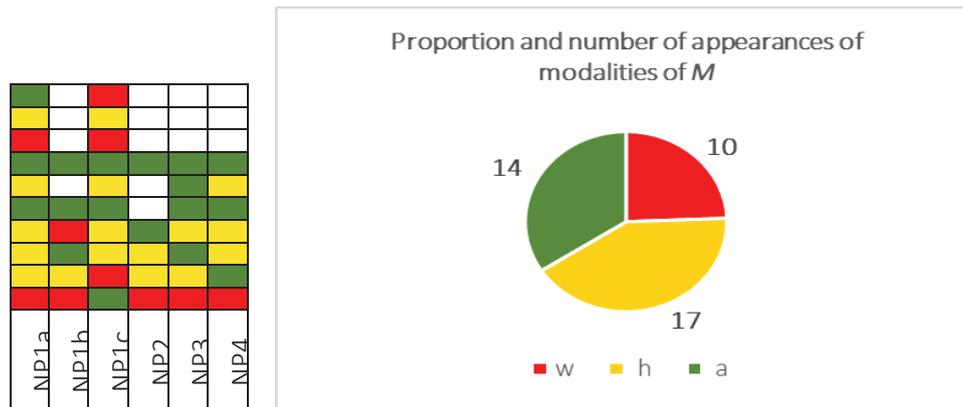
In this regard, some passions which appear in *M* such as *lust*, *frustration*, *anxiety*, *impotence* and *fear*, among others, maintain the subject in a constant state of virtualization. Other passions, as for example *deceit*, *domination*, *impulsivity* and *guilt*, lead the subject to a state of actualization in order to achieve different objects of value. Independently of the thymic effect, in *M* the *having to* dominates and drives each narrative program and also makes possible the passing from virtualization to actualization. In NP1b, for example, we can find modal combinations which produce passions as for example *lust* and *impotence*. In the first case, the *not wanting to* is linked to the *having to* and this relation motivates the action of the subject. In the second case, the *having to* leads to a desire for pursuing a little girl.

Beckert tries to resist, but he is not able to stop himself, so he wants or decides to follow her. In this case, the combination of the *having to*, *not being able to* and *wanting to* serves to construct the compulsion of the subject. As in *Nosferatu*, these modal combinations (in NP1b and 1c) represent an internal need which motivates and ensures the narrative action. The numerous thymic effects of the *having to* and its relation to the *wanting to* confirms how the *having to* dominates in the mode of virtualization as the necessary process to begin the junction in *M* in a larger form than in *Nosferatu*. Thus, the subject Beckert is controlled by two constant modal relations: (*wanting to* + *having to*) *do/ be*, a potentiation of the desire and (*not wanting to* + *having to*) *do/ be*, a form of obligation and compulsion which leads the subject to commit crimes. This last relation is confirmed in NP4 through the dialogue of Beckert in the cellar when he says that he cannot help attacking children, he must.

In addition, the mode of actualization in *M* is similar to *Nosferatu* in as far as the subject also has previously the abilities necessary to manipulate, attract and attack children. The long search of the police and the *modus operandi* revealed in the narrative programs of Beckert analyzed in chapter 4 allows us to infer that Beckert has acquired and improved the competences to commit his crimes in previous attacks. As a result, the film shows the last attacks of Beckert and focuses on the search for the criminal by the police. Thus, the *being able to* in NPs 1a–c serves as updating of the capacities to achieve the object of value and is related to passions as *deceit* and search for *dominating*, as we will see further. Conversely, the appearance of the *not being able to* in NP1b(4 and 6) cancels the achievement of the object of value and maintains the subject in a constant state of virtualization and disjunction. In this case, the thymic effects of the *not being able to* return the subject to a previous passion state linked to the mode of virtualization. This is the case with passions such as *anxiety*, *frustration*, *fear* and *impotence*—some of the passions also found in *Nosferatu*, *El vampiro* and *El ataúd del vampiro*.

The schema of the narrative subsequences also shows the domination of the *having to* as an internal need of the subject. This frequency is also shown in Figures 13 and 14 through a larger number of yellow squares. Likewise, green squares show the alternation between the *being able to* and the *having to* in order to make possible the actualization of the subject. The modality *being able to* is composed of a positive *being able to* (9 times) in relation to the appropriation of little girls, the letter for the newspapers, the flight of Beckert and

the acceptance of his crimes. Likewise, there is negative *not being able to* (5 times) related to the impossibility of attacking new victims, Beckert's lack of control, his incapacity to accept his identity and to be hidden. In the case of the *knowing to*, we find again as in *Nosferatu*, a cognitive knowing which reveals the presence of a little girl on the street (Np1b(1)) and men who pursue Beckert (NP1c(5)). In these cases, Beckert obtains information so that the *knowing to* is not a modal transformation related to the obtaining of a pragmatic knowing.



Figures 13 and 14: Frequency of modalities in each narrative program of Beckert and proportion of modalities in *M*

In contrast to Orlok, the modalization of Beckert shows how most of the obstacles which lead to disjunctions and conjunctions with the objects of value are produced by the internal needs and mistakes of the character. Thus, unlike the vampiric figure of Orlok the figure of the criminal Beckert is more dependent of the *having to* through the emergence of *lust* as an uncontrollable desire, *deceit* as a necessary means to obtain specific objects of value or *denial* as a necessary mental mechanism to refuse reality, that is, his criminal nature. A similarity between Orlok and Beckert is that both characters disturb the life of a community which makes great efforts to stop them. In the case of Orlok such efforts are related to the search of the community for fleeing from the plague—a form of death which the vampire represents. Both characters are controlled by desire and need and these passions lead the criminal and the vampire to ignore danger or to take risks. These mistakes lead, in turn, to the capture or destruction of the respective character.

Regarding modulation, Figure 13 also shows how the most extensive combinations of modalities correspond to narrative programs 1a and 1c, the search for Elsie and for the unknown little girl, whom finally Beckert refuses. Thus, as in *Nosferatu*, the chase for victims in *M* produces the larger narrative programs. These NPs represent an accumulation of

modalities over a large duration which serves to establish a source of suspense during the film.

For the modal combinations and their frequency and the duration of each narrative program (see Figure 14), we can also deduce the relation of intensity and extension. In *M*, NPs 1a and 1c, the shorter narrative programs in temporal terms, correspond to the larger modal intensity due to the combination of different modalities. We will see further that this modal intensity coincides with a larger thymic intensity, that is, the emergence of diverse passions, in NP1c. In turn, the other narrative programs, excepting NP2 (obtaining of recognition), have a lower modal intensity, but a larger temporal extension. This reveals an inverse relation: (+intensity) + (-extension) and (-intensity) + (+extension). We have also to note that the two shorter and most intense narrative programs correspond to a conjunction (NP1a) and a disjunction (NP1c). Likewise, the most extensive narrative programs according to the temporal duration imply a disjunction of Beckert with his liberty (NP3) and a conjunction with the acceptance of his identity (NP4). In the case of NP4, we find a particular combination. A larger temporal extension and a shorter modal intensity which, however, produce numerous thymic effects, as we will see below. Regarding the shot distances which capture the figure of Beckert, we will make some remarks to explain another aspect of intensity (see Table 8).

NP	Beginning and end of each narrative program	Duration of the narrative program
NP1a	1:26–8:49	7:23
NP1b	8:50–53:46	44:56
NP1c	57:15–1:04:04	6:49
NP2	1:26–14:48	13:22
NP3	1:26–1:21:07	1:19:41
NP4	1:26–1:44:40	1:43:14

Table 8: Duration of each narrative program of Beckert in *M*

As in *Nosferatu*, in *M*, a crime film, the visualization of Beckert is short (24:50 minutes) and his presence is detected in 12 scenes which show his somatic expressions and typical scenes corresponding to the attack of the criminal. Some somatic expressions and typical scenes coincide with those of the vampiric figure in *Nosferatu*, *El vampiro* and *El ataúd del vampiro* and other filmic features also reveal similarities and contrasts between the horror film and the crime film. As this analysis is not focused on the study of filmic genres, we will only refer to the influence of the typical scenes constructed in *Nosferatu* on *M* and how

some scenes of the criminal Beckert are filmed allowing us to construct typical scenes in *M* (see Table 9).

Scenes in which Beckert appears	Timecode	Duration	ELS	LS	FS	TQS	MS	HSS	CU
Beckert attacks Elsie	5:27–5:42 6:29–6:49	0:00:35			1			1	
Beckert writes a letter	9:44–10:15	0:00:31						1	1
Beckert looks at himself in the mirror	16:34–16:48	0:00:14						1	
Beckert goes out of his house	48:57–49:00	0:00:03		1					
Beckert buys fruits	51:05–51:14	0:00:09					1		
Beckert looks at shop windows and stalks a little girl	52:12–56:07	0:03:55		1	3	2	6		
Beckert walks with an unknown little girl	59:15–1:00:53 1:02:30–1:04:04	0:01:38		4	3	2	3	1	4
Beckert's escape	1:04:11–1:05:26	0:01:15	1	3	4				
Beckert is hidden	1:08:38–1:09:26 1:12:21–1:12:57 1:15:43–1:15:53 1:16:16–1:16:24 1:17:18–1:17:28 1:17:40–1:18:13 1:19:46–1:20:30	0:03:09			1	5	6	2	4
Beckert is captured	1:21:05–1:21:07	0:00:02			1				
Beckert is taken to the abandoned distillery's cellar	1:35:22–1:35:41	0:00:19		1	2				
Beckert is judged	1:36:12–1:49:12	13:00		7	8	4	13	3	
	<b>Total</b>	<b>24:50</b>	<b>1</b>	<b>17</b>	<b>23</b>	<b>13</b>	<b>29</b>	<b>9</b>	<b>9</b>

Table 9: Scenes in which Beckert is visualized and their duration

As in *Nosferatu*, the visualizations of Beckert are very short. At the beginning, the scenes in which he appears last only few seconds which describe Beckert's actions when he attacks Elsie and he is alone. Later, in NP1b (52:12) the appearance of Beckert lasts some minutes when he searches for new victims. Finally, the most important visualization of Beckert is reserved for the end when he is judged (1:36:12). Thus, the representation of Orlok and Beckert shares common features. They have few dialogues throughout short scenes. Their identity and figure are hidden through short sequences, different camera angles and filmic features (shadows and clothes or objects covering the head or face). Likewise, their presence is mainly shown through visual aspects related to the montage

(somatic expressions) and filmic resources (movements and angles of camera) and finally there is a larger sequence in which the character is present until he is destroyed—in the case of the vampire—or is captured by the police—in the case of the criminal. A contrast between *Nosferatu* and *M* is the major number of shot distances and auditory marks (Beckert's whistle, sound effects and music) used to reveal the presence of Beckert.

In relation to the intensity that shot distances reveal in the case of the visualization of Beckert, we find frequent use of medium shot (29 times) to show Beckert's stalking, his search for a victim, the sequences in which he is hidden and his somatic expressions while he is judged. Full shots (22 times) are specially used to show Beckert's movements in the space while he is alone or with another person (walking with a little girl). In this case, some of these shots, as well as the inclusion of long shots, emphasize action sequences (Beckert's escape and capture) and they also focus on Beckert's body language in relation to the space. Head and shoulders and close up shots (9 times each) are used to show Beckert's actions when he is alone and to focus on the objects used by Beckert when he tries to attract a little girl and to escape from the building where he is hidden. However, in some scenes, as is the case of Beckert walking with an unknown little girl and when he is hidden and judged, the use of a variety of shot distances reveals the construction of different levels of intensity in order to capture different aspects of the same scenes: facial expressions, objects (toys, candies and a knife, among others) and the relation to other characters. These different aspects of intensity are shown in Figure 15.

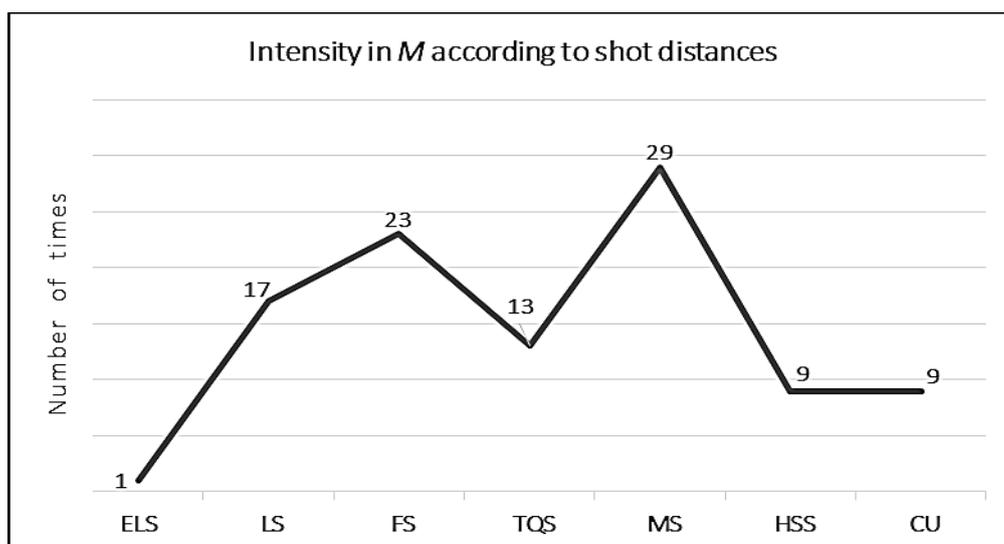


Figure 15: Shot distances show intensity from a filmic feature used to capture the image of Beckert in *M* throughout 12 scenes

Now we will analyze how modal intensity is constructed through different modal combinations and what passions are constructed throughout the four narrative programs of Beckert in *M*. To do this we will consider the verbal, visual and auditory elements which construct diverse thymic effects.

The appearance of Beckert's shadow on the advertising pillar indicates the beginning of the construction of the passion dimension of the subject (5:27). Beckert comes close to Elsie guided by *lust*. According to the Collins Dictionary (2016) lust is a "strong desire or drive" associated frequently with a "desire for sexual gratification." In the case of Beckert, he feels a strong and uncontrollable sexual desire for little children. In relation to this, the film only suggests through a posting of the offering of a reward for information on the criminal who has murdered little girls and boys. However, in the thirties notice about two German killers was very broadly distributed by newspapers. They were Peter Kürten (known as "The Vampire of Düsseldorf"), who committed sexual assaults and murders, and Fritz Haarmann (known as "The Vampire", "the butcher" or "the werewolf"), concerning whom there was a song that became famous and which the children at the beginning of the film sing (*Warte, warte nur ein Weilchen*). Thus, besides Beckert's shadow, others marks of *lust* are his whistle and the moment in which he says: "What a beautiful ball" (5:32)—a trick to approach and to *deceive* children. *Lust* is constructed by the modal structure [(*wanting to* + *having to*) *do* + (*not being able to not*) *do*]. At the same time, *domination* is present when Beckert's shadow bends forward approaching Elsie and covering the postings of the advertising pillar. As in *Nosferatu*, *domination* is constructed by the modal structure [(*wanting to* + *being able to*) *do*].

Throughout the film, *deceit* is also a common passion which appears as means to achieve *satisfaction* for the lack of the subject. In this case, Beckert's friendly words and his actions show his deceiving behavior: "What a pretty ball! [...] What's your name?" (5:38). Immediately after, a long shot shows how Beckert buys a balloon for Elsie while he whistles (6:30). Then, she says: "Thank you" as a sign of her trust in him (6:49). Later, Beckert's *satisfaction* is constructed through the rolling ball on the grass (8:49). The corresponding modal structure of satisfaction is [(*wanting to* + *being able to*) *do/obtain*].

After attacking Elsie, Beckert writes a letter for the newspapers guided by *impulsivity* and a desire for *dominating*. Immediately after the notice about the murder of Elsie, Beckert

writes his letter in a scene that is shown through consecutive shots which serve to construct Beckert's *impulsivity*. The content of the letter is ambiguous, but it is related to a need of control or domination through threatening words: "*Because the police have not published my first letter. I am writing today directly to the newspapers. Continue your investigations. Everything will happen... , just as I have told you. But I have not yet finished.*"<sup>7</sup> (9:51). On the one hand, the letter reveals that Beckert challenges the police to search and capture the criminal and he also threatens the police with new attacks for ignoring his first letter. In this case, *frustration* for being ignored drives Beckert to write the letter and to send it to newspapers to threaten and create panic, which is related to *domination* or *control*. This is emphasized through the underlined word "newspapers" with red color which also is bigger than other words and which the investigator highlights and describes. On the other hand, the letter also reveals that Beckert wants to be stopped because he is incapable of doing it by himself, as is revealed at the end of the film when he explains why he kills. Thus, the subject is guided by the following modal structures: *frustration*, the "hindering of a potentially satisfying activity" (Collins Dictionary, 2016) which is represented by [(*wanting to do*) + (*not being able to*) do/obtain] and *impulsivity* represented by the modal structure [(*not having to*) do + (*not being able to*) not do]. In this case, the subject's *impulsivity* puts Beckert at risk because he must neither write nor give clues of his identity, but he cannot stop doing it to threaten and challenge.

Other marks of Beckert's desire for *dominating* are the notices in the newspapers that other characters read: "...that a mother's first duty is to guard her children against *the danger which always threatens*. Also, *danger is often hidden in* some attractive bait. *Candy, a toy, and fruit* can be the *murderer's weapons.*"<sup>8</sup> (10:51). The italicized words show how the murderer dominates the city causing fear among the population, which feels constantly threatened. Also, the emphasis on simple things which are attractive for children expresses the facility of Beckert to control children's will and to gain their trust.

Later, the camera focuses on Beckert when he is watching a window store to capture how his somatic expression changes from tranquility to anxiety when he observes the image of a little girl through her reflection in a mirror. Such an *anxiety* leads to the appearance of

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<sup>7</sup> Our italics.

<sup>8</sup> Our italics.

*lust* again. Thus, *anxiety* is represented by the modal structure [(*wanting to*) + (*not being able to be quiet*)] and it is indicated in Beckert's somatic expression: fixed look, squinted eyes, open mouth while he caresses his lips and his breathing rhythm accelerates (52:39). Immediately after, *anxiety* and *lust* drive Beckert to come closer to the little girl, which is also indicated through Beckert's whistle (53:30). However, her mother appears and Beckert must stop and control himself. At this moment, he walks away and rubs his hands experiencing *impotence*, whose modal structure is [(*wanting to* + *not being able to*) do], and *frustration*. As a consequence, Beckert drinks two cognacs to control his *anxiety* and the camera focuses again on his somatic expression: he holds his head in his hands and covers his ears as if he was listening to something disturbing, probably his own thoughts of desire for another victim. Thus, he is incapable of controlling his *lust*, so that he whistles again (55:50). Regarding Beckert's whistle, we can note that it reveals two aspects. On the one hand, it is a mark of the presence of the criminal when Beckert is not visualized by the camera and, on the other hand, it also indicates Beckert's passion which motivates his actions. Therefore, Beckert goes out from the café whistling as a sign of the search for a new victim (56:06), which is confirmed in the next scene which shows Beckert with an unknown little girl in a candy shop.

Thus, *lust* and desire for *dominating* are passions which guide Beckert during the time that he is with the unknown little girl. As in the notice for the newspapers, marks of *domination* are the scene in the candy shop and the orange that Beckert peels with a knife for the little girl, which is focused with a close up (59:50–60). *Domination* is also revealed when Beckert touches the little girl's hand and raises it to him. Then, Beckert feels *fear* when a boy touches him to mark a white "M" on his back and says to Beckert: "I should report you to the police, you are a menace to the public." Immediately after, Beckert lets the knife fall as a sign of *fear* because the boy's words, actually related to the orange's peel on the street, refer indirectly to the threat that Beckert represents because of his crimes. This *fear* temporarily interrupts Beckert's attack, but later the boy leaves and Beckert begins again his *domination* and *deceit* of the little girl when he leaves with her and, later, they look at a toy shop together.

However, when Beckert discovers the white "M" on his back *anxiety*, associated with *fear* of being recognized and captured, appears (1:03:47) so that he looks left and right and

flees. Later, when Beckert runs in the streets and hides in the cellar of a factory his *anxiety* and *fear* increase, made perceptible through his somatic expressions: eyes wide open, face's, neck's and shoulders' muscles contracted and exaggerating tiptoe walking, and actions: breaking the knife and making noise. The theatricality or exaggeration of Beckert's facial expressions and body language give these passions a major intensity transforming them into *desperation* and *terror* (1:11:00–1:20:00). This coincides with the Collins Dictionary which defines *anxiety* as “a state of uneasiness or tension” (2016) in contrast with *desperation* which implies a critical or grave need or desire. In turn, *terror* is defined as “a great fear”. Therefore, these passions endure until Beckert is captured and transported to the basement of the abandoned distillery by criminals and beggars and there he screams “let me out”, struggles with criminals and beggars and tries to flee running upstairs (1:35:55).

When Beckert is judged, he tries to *deceive* the beggars' boss saying: “But gentleman, I don't even know what you want me for”. In so doing, Beckert tries to *deny* that he is actually the criminal. In this case, Beckert's *fear* in the face of criminals and beggars drives him to lie or *deny* the truth when the blind man shows him a similar balloon to that of Elsie and the beggars' boss asks him: “Where did you bury the little Martha?” Beckert answers denying the truth: “But I never..., I never even knew her” and then he tries to flee again when the beggars' boss shows him photographs of the victims and Beckert is scared by the image of the little girls. This is evident through his facial expression: eyes wide open, fixed gaze on the photographs and muscles' face contracted (1:36:00–1:38:10).

Thus, Beckert, believing that he can practice to *deceive* and manipulate to save himself, tries to *deny* again being the murderer and tries to appear as a victim while he extends his arms forward with the palms facing up begging: “[...] I don't need a lawyer. Who is accusing me? You, maybe [pointing to the beggars' boss...] But, but... Do you want to kill me? Murder me, just like that? [...] But if you kill me, it'll be a cold-blooded murder! I demand that you hand me over to the police.” *Deny*, whose modal structure is [(*not wanting to* + *having to*) *accept/do*], motivates Beckert's speech, but his reaction of *fear* after seeing the photographs and his last words (“I demand that you hand me over to the police”) serve as an initial acceptance of his commitment of crimes. As a result, the beggars' boss says to Beckert that it is necessary to make him powerless and disappear, so that Beckert finally admits being the murderer. At this moment his somatic expression changes while he

explains his behavior: hands like claws, neck and shoulders muscles contracted and squinting eyes and he says: “I can’t help what I do. [...] I can’t help myself. I have no control over this. This evil thing inside me [...] driving me out to wander the streets. [...] I want to escape [...] from myself. But it’s impossible.” and thereby Beckert reveals his uncontrollable desire to kill: *lust*.

Subsequently, Beckert reveals that he feels *guilt* and cannot believe what he did after attacking while he observes his claw-like hands, covers his ears with his hands and says: “[...] and I’m pursued by ghosts. Ghosts of mothers. And of those children. [...] They are there, always [...] except when I do it. [...] Then I can’t remember anything. And afterward I see those posters and read what I have done. Did I do that?” Finally, the beggars’ boss confirms the *lust* of the criminal who has become a danger which must be eliminated: “The accused had said that he cannot help himself. [...] Someone who admits to being a compulsive murderer should be snuffed out, like a candle. This man must be wiped out, eliminated.” This also is a sign of how Beckert dominates and terrorizes the city. Then, the lawyer discusses with beggars and criminals, who want to kill the criminal, about to Beckert’s destiny. Then the police appear and the hand of a policeman touches Beckert’s left shoulder and the last image of Beckert is his facial expression of *fear*: eyes wide open, open mouth and neck muscles contracted.

The review of the different passions involved in the narrative trajectory of Beckert shows some similarities with the narrative trajectory of Orlok and the appearance of other passions linked to the presence of more disjunctions than in *Nosferatu*. In relation to the appropriation of Elsie in NP1a the syntagmatic thymic sequence corresponds to:

Lust → deceit → domination → satisfaction

*Lust* represents the motivation and state of virtualization of the subject whereas *deceit* is involved in the state of actualization in which Beckert displays his *modus operandi*: to buy balloons, candies and fruits and to approach children in a friendly fashion. *Domination*, as in *Nosferatu*, forms part of these actions in order to appropriate the object, so that it is a passion of the virtualization, actualization (the desire and act of dominating) and realization (the achieved domination) of the subject at the same time. In the case of the attack on Elsie and the obtaining of recognition, *domination* is followed by *satisfaction*. However, when Beckert



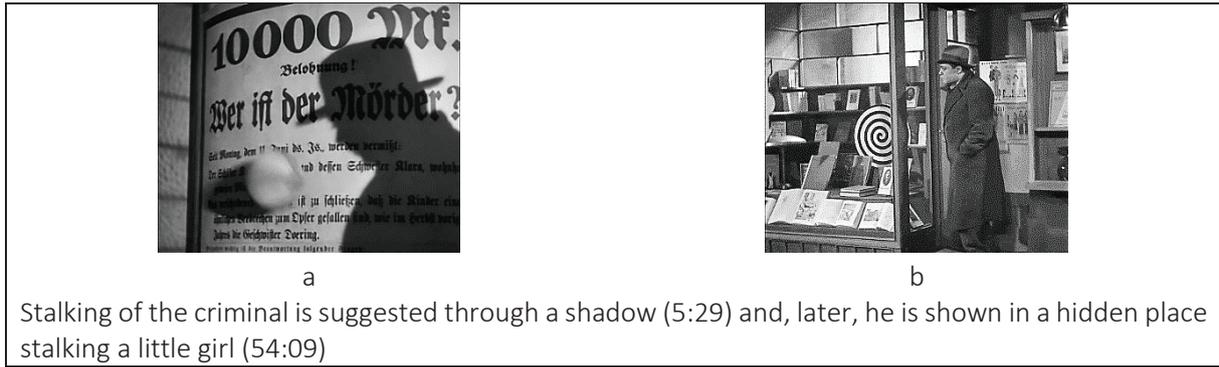


Figure 17: TS2 Stalking of the criminal

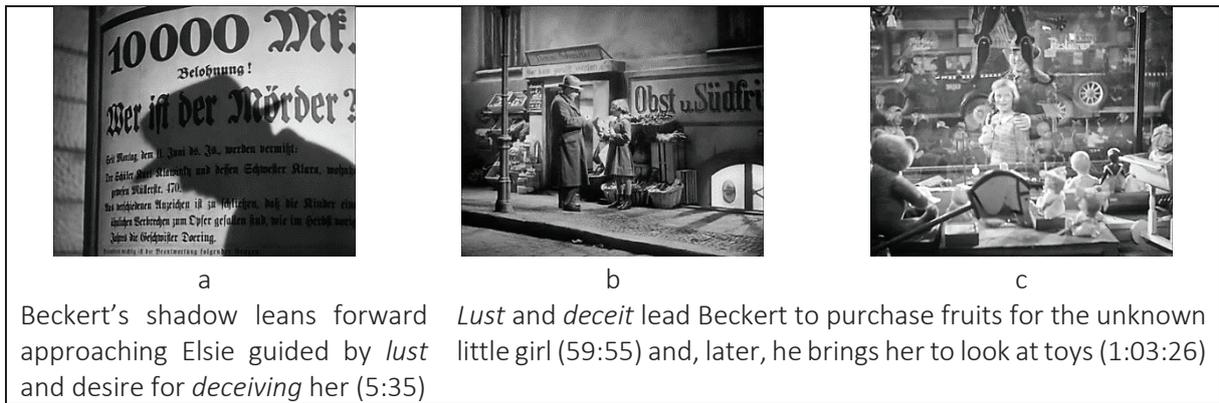


Figure 18: TS3 The criminal deceives his victims

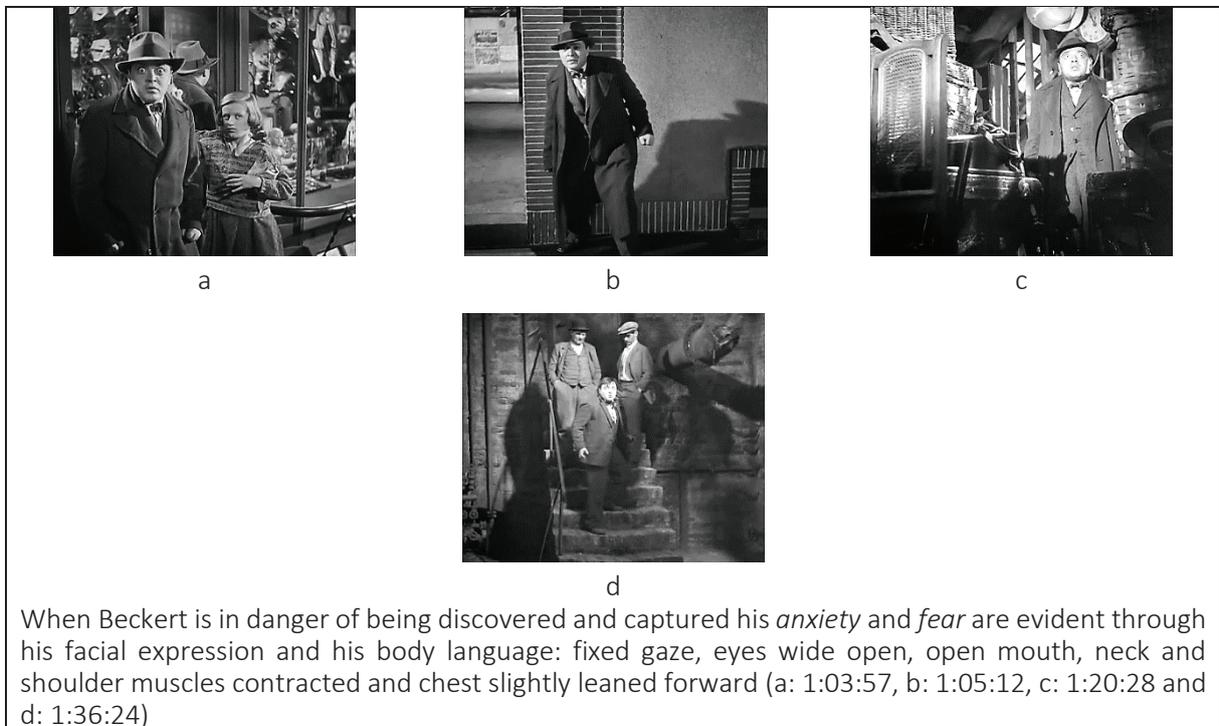


Figure 19: TS4 The criminal is in danger

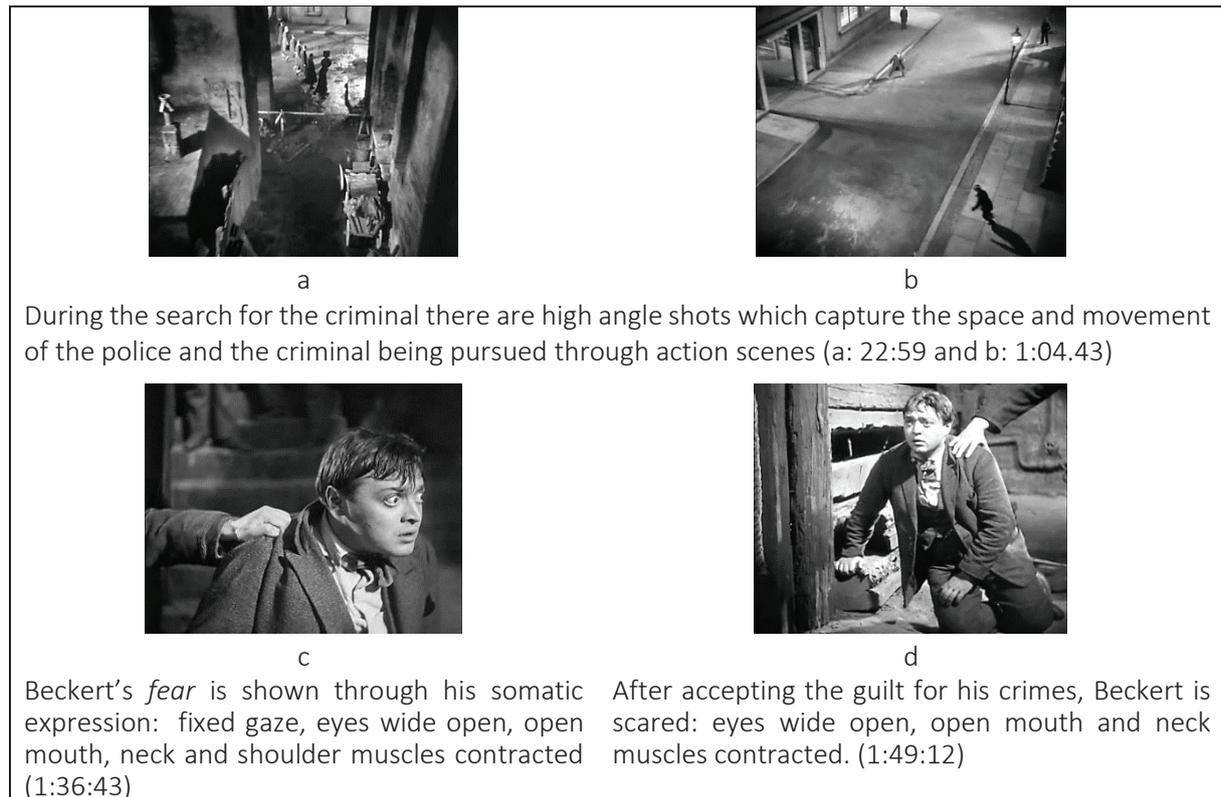


Figure 20: TS5 Prosecution and capture of the criminal

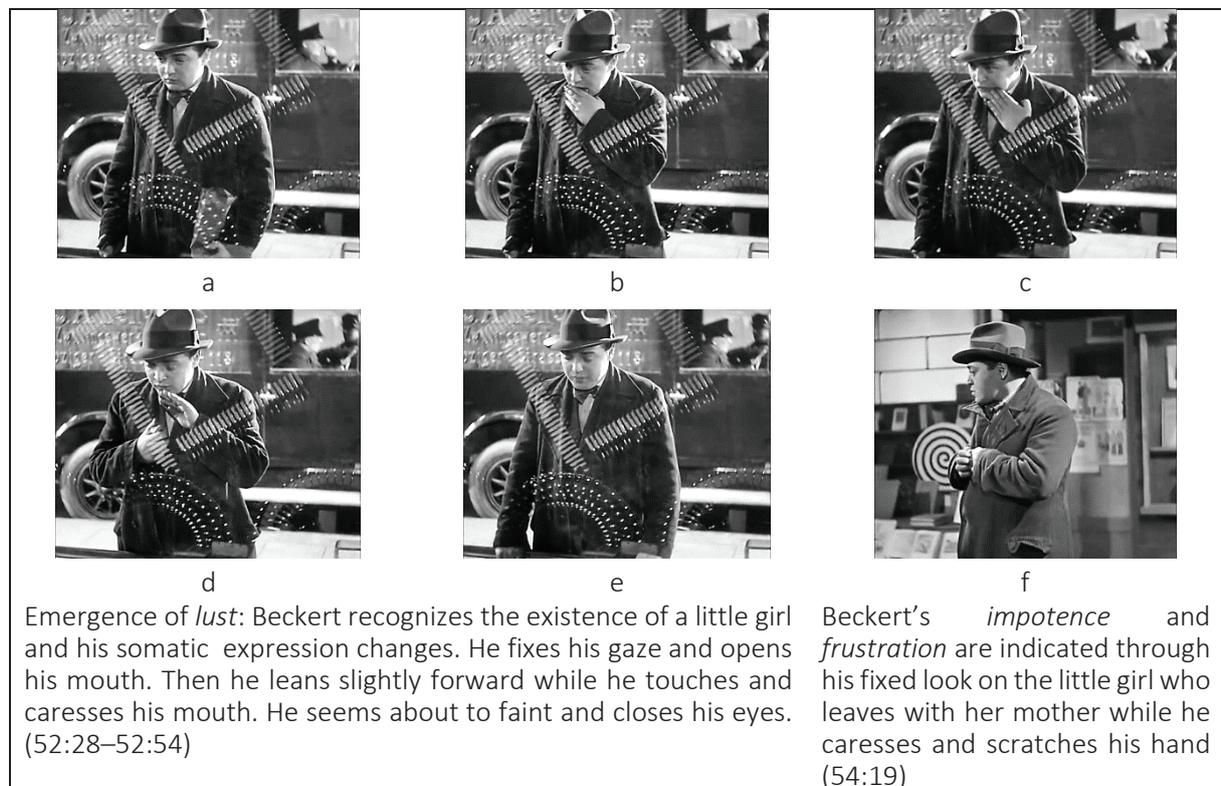




Figure 21: Complementary somatic expressions of Beckert

Throughout the film, we find five typical scenes which involve two main aspects of the revelation of the criminal's identity. TS1 (Figure 16) makes reference to the intimacy of

the criminal when he looks himself in a mirror. The focus of the camera on his movements and a voice in off describing the nature of the criminal reveal or indicate to the viewer who, and how, the criminal is. In *El vampiro* and *El ataúd del vampiro*, as well as in crime films—as for example *The Lodger, A Story of the London Fog* (1927, Alfred Hitchcock), *Psycho* (1960, Alfred Hitchcock), *The Silence of the Lambs* (1991, Jonathan Demme), among others—, there is usually a scene which shows an intimate view of the psychopath or serial murderer who is frequently looking at his reflected image in a mirror. Such scenes function not only as a revelation of the identity of the criminal, but also as a study of criminal nature. In both cases, there are prior or subsequently shots and auditory elements (a voice in off, a song, etc.) which make reference to the criminal and construct the revelation or identification of the character for the viewer, whereas the other characters ignore who the criminal is. This combination of filmic features increases the suspense in the film.

Other typical scenes are linked to the *modus operandi* of Beckert (see Figures 17: TS2 and 18: TS3): the stalking and search for victims. In these cases, at the beginning of the film the criminal's figure is hidden or is indirectly suggested by the focus of the camera on Beckert's shadow and his whistle, which seconds before announced his presence and the previous moment to the attack. Later, the camera reveals Beckert's stalking, capturing his figure in a hidden place, the corner of a store window, and his somatic expression: fixed look at the little girl with chest leaned forward. In TS3b/c (Figure 18) full and three-quarter shots describe the objects and places which serve as means for deceiving the little girl. Likewise, there are scenes which are related to the search and capture of the criminal (see Figures 19: TS4 and 20: TS5). In TS4 the camera captures Beckert's somatic expression when he is in danger: he is identified, pursued and discovered by various men and, later, he is carried to the abandoned distillery to be judged. In these cases, also full and three-quarter shots are used to show Beckert's body and his movements. In TS5 wide high angle shots (TS5a/b) integrate more action in the prosecution of Beckert and head and shoulders and medium shots focus on Beckert's facial expression being tied and judged.

As in *Nosferatu*, in *M* the protagonist speaks few times and his presence is shown in a visual form. Thus, his actions and emergence of passions are mainly based on the visualization of his diverse somatic expressions and movements in space. Only in the last scene of the trial in the distillery is Beckert's speech largely integrated, but nevertheless

there is a combination of verbal and visual features which lead to the revelation and acceptance of his identity. Regarding the emergence of passions, Beckert's speech explains his criminal behavior or his reactions, but his somatic expressions construct each thymic effect in combination with filmic features (sound, shot distances, etc.). Thus, in table 10 we can see a summary of complementary somatic expressions mainly captured with medium shots that are related to different passions emerging throughout the four narrative programs performed by the subject. After revising the set of passions constructed through somatic expressions and typical scenes we summarize in table 10 the diverse elements at the level of expression combined with filmic features revealing thymic effects in *M*.

Content	Expression
Lust	Beckert's whistle Beckert's shadow on the advertising pillar Beckert's dialogue: "What a beautiful ball!" Beckert's facial expression watching a little girl Beckert brings the unknown little girl to a candy shop Beckert's dialogue: "I can't help what I do. [...] I can't help myself [...] This evil thing inside me."
Domination	Beckert's shadow bends forward approaching Elsie and covers the postings Threatening content of Beckert's letter Beckert writes a letter with a red pencil and underlines some words Notices of the newspapers about the criminal Beckert brings the unknown little girl to a candy shop Beckert peels an orange with a knife for the unknown little girl Beckert touches the unknown little girl's hand and raises it to him Beckert brings the unknown little girl to see a toy shop Beggars' boss' dialogue: "Someone who admits to being a compulsive murderer should be snuffed out [...]"
Deceit	Beckert's dialogue: "What a beautiful ball! [...] what's your name?" Beckert buys a balloon for Elsie Elsie's dialogue: "Thank you" Beckert buys candies and fruits for a little girl Beckert brings the unknown little girl to see a toy shop Beckert tries to convince and to beg the criminals and beggars Beckert's dialogue: "But I never even knew [the little Martha]" Beckert's dialogue: "But if you kill me, it'll be a cold-blooded murder!"
Satisfaction	Rolling ball on the grass
Impulsivity	Beckert writes a letter with a red pencil and underlines some words Beckert's whistle approaching a little girl
Frustration	Beckert's letter: "Because the police have not published my first letter." Beckert rubs his hands Beckert drinks two cognacs
Anxiety	Beckert's facial expression watching a little girl Beckert drinks two cognacs Beckert holds his head in his hands Beckert cover his ears with his hands

Content	Expression
	Beckert discovers the white M on his back Beckert’s somatic expression (eyes wide open, muscles contracted) Beckert looks left and right Beckert breaks his knife and makes noise Beckert’s somatic expression on being captured by the police
Impotence	Beckert rubs his hands
Fear	A boy touches Beckert on his back The boy threatens Beckert to call the police Beckert lets the knife fall Beckert discovers the white M on his back Beckert’s somatic expression (eyes wide open, muscles contracted) Beckert looks left and right Beckert tiptoes Beckert’s somatic expression being captured by the police
Desperation	Beckert runs on the streets Beckert screams: “Let me out!” Beckert struggles with criminals and beggars to get out
Terror	Beckert’s facial expression on being found and captured Beckert screams: “Let me out!” Beckert struggles with criminals and beggars to get out
Acceptance	Beckert’s somatic expression (claw-like hands, body muscles contracted and squinting look) Beckert’s dialogue: “I can’t help what I do. [...] I can’t help myself.”
Guilt	Beckert’s dialogue: “[...] I’m pursued by ghosts [...] of mothers. And those children [...] are there, always.”
Denial	Beckert’s dialogue: “But I never even knew the little Martha” Beckert’s dialogue: “Then I can’t remember anything. [...] Did I do that?”

Table 10: Verbal, visual and auditory features of the emergence of thymic effects in *M*

In Figure 22, we also summarize other objects which reveal the presence of the criminal Beckert and then we explain their function in comparison with the other films included in this study.

a	B	C
<p>The posting about the unknown murderer is focused by the camera while one hears Beckert’s whistle (5:12)</p>	<p>Beckert’s shadow on the posting of the murderer indicates his presence (5:31)</p>	<p>The camera focuses on Beckert’s hand writing a threatening message to the newspapers (10:00)</p>

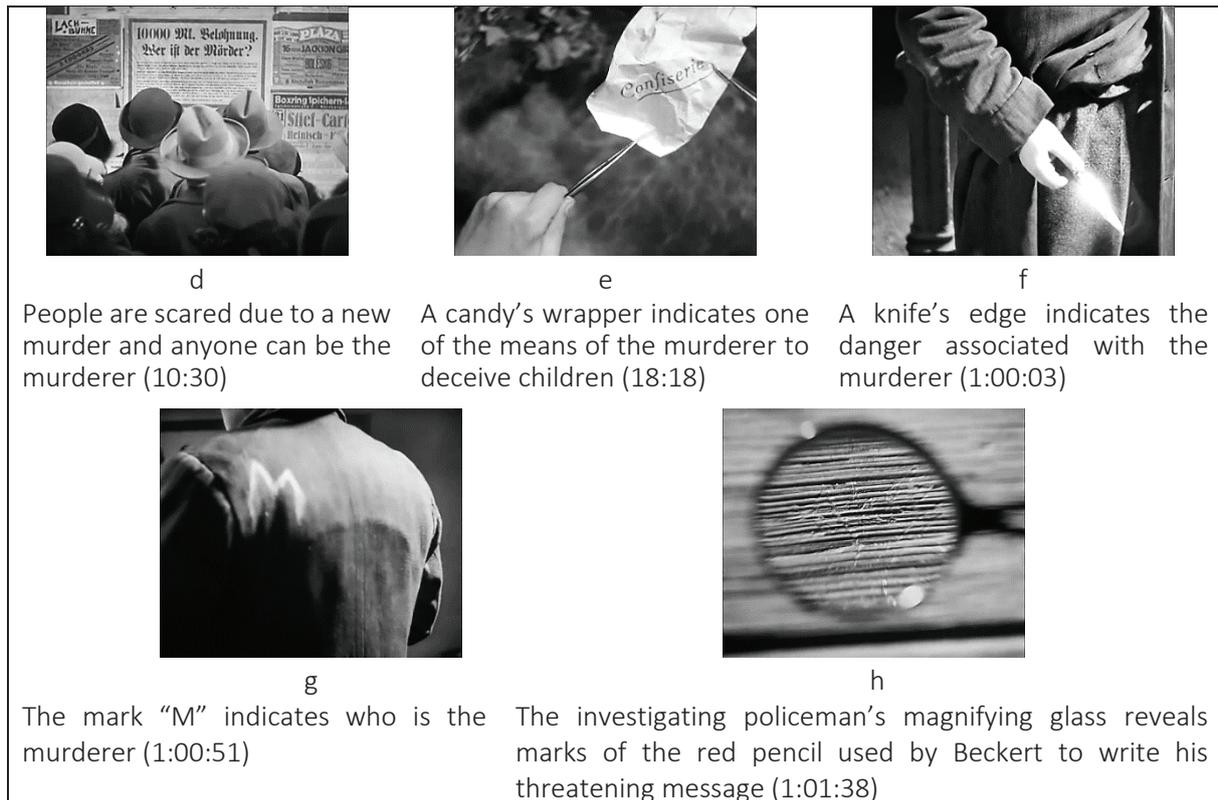


Figure 22: Objects and somatic expressions of other characters which reveal the presence of the criminal

We have seen that in *Nosferatu*, the presence of the vampire is also revealed through the focus of the camera on objects and somatic expressions of other characters as well as references of a narrator. As in *Nosferatu*, in *M* we also find objects revealing the presence of the criminal who plays a role as clues for the police or the criminals and beggars which pursue Beckert (see Figures 22 c–e, g and h), as warn of danger for the population (see Figure 22d) and as an information for the viewer (see Figures 22 a and b). In *M*, there is not an explicit narrator<sup>9</sup> in the story, but rather the camera drives the focus on specific objects that other characters observe or it searches for emphasizing information for the viewer through shot distances. However, the somatic expressions of other characters only change at the end when criminals and beggars listen to Beckert's confession. Criminals and beggars are horrified in the face of the terrible things that Beckert did to the children. Thus, they are horrified as a result of hearing and discovering Beckert's monstrous behavior and not because of his physical appearance, as occurs in *Nosferatu*.

<sup>9</sup> We refer here to an intradiegetic narrator, that is, at the same or internal level of the story in terms of Genette (1972), as occurs in *Nosferatu*.

Conversely, in *Nosferatu* the horror produced in other characters is a result of the stories narrated about the vampire's behavior as well as about his monstrous appearance which is confirmed at the moment of the attack. In this regard, Orlok represents an internal and external monstrosity linked to animalistic and human features whereas Beckett represents an internal monstrosity which he also rejects. In subsequent vampire films, we will see that this internal monstrosity prevails over the horrifying appearance of the vampiric figure. This and other features already described concerning *Nosferatu* and *M* will be analyzed in the next section in relation to the thymic dimension of Mr. Duval in *El vampiro*.

### 5.2.3 The Thymic Dimension of Mr. Duval

Now we show a list of the narrative subsequences corresponding to the narrative trajectory of Mr. Duval to analyze the constant change between a mode of virtualization and actualization produced by the interdependence of narrative programs described in chapter 4.

#### *Modalities of the narrative trajectory of Mr. Duval*

NP	Actant subject	M	Proposition	V	A
1a	Mr. Duval	w/ h	to suck Eloísa's blood (1)	x	
		h	to wait that Eloísa is alone (2)	x	
		h	to stalk her (3)	x	
		h/ a	to transform himself into a bat (4)	x	x
		h/ a	to fly to her room (5)	x	x
		w/ h/ a	to dominate her (6)	x	x

NP	Actant subject	M	Proposition	V	A
1b	Mr. Duval	w/ h	to suck blood (1)	x	
		h	to search for a victim (2)	x	
		w	to suck the blood of a child (3)	x	
		h/ a	to transform into a bat (4)	x	x
		h/ a	to fly to the child (5)	x	x
		h	to dominate the child (6)	x	
		a	to suck child's blood (7)		x

NP	Actant subject	M	Proposition	V	A
1c	Mr. Duval	w/ h	to suck Martha's blood (1)	x	
		h/ a	to wait that Martha is alone and sleeping (2)	x	x
		h	to stalk her (3)	x	
		h/ a	to transform himself into a bat (4)	x	x
		h/ a	to fly to her room (5)	x	x
		h/ a	to avoid seeing the cross of straw (6)	x	x
		h/ a	to approach Martha stealthily (7)	x	x
		a	to suck Martha's blood (8)		x

5.2 CONSTRUCTION OF THE THYMIC DIMENSION OF THE FIGURE OF THE VAMPIRE

NP	Actant subject	M	Proposition	V	A
2	Mr. Duval	w/ h	to obtain soil of Bakonia (1)	x	
		- a	to pick it up (2)		x
		h	to send a helper to pick up the soil (3)	x	
3	Mr. Duval	w/ h	to bring Count Karol de Lavud back to life (1)	x	
		h	to make a ritual with the soil of Bakonia (2)	x	
		- a	to bring Count Karol de Lavud back to life (3)		x
4	Mr. Duval	w	to dominate Sierra Negra (1)	x	
		- a	to dominate by himself own (2)		x
		h/ a	to receive the help of Eloísa (3)	x	x
		h	to buy the hacienda "Los Sicomoros" (4)	x	
		h/ a	to obtain soil of Bakonia (5)	x	x
		h	to bring Count Karol de Lavud back to life (6)	x	
5	Mr. Duval	w/ h	to buy the hacienda "Los Sicomoros" (7)	x	
		h	to convince Uncle Emilio and Martha to sell it (8)	x	
6	Mr. Duval	w/ h	to appropriate Martha (1)	x	
		h	to suck Martha's blood (2)	x	
		h/ a	to wait that Martha is alone and sleeping (3)	x	x
		h	to stalk her (4)	x	
		h/ a	to transform himself into a bat (5)	x	x
		h/ a	to fly to her room (6)	x	x
		h/ a	to avoid seeing the cross of straw (7)	x	x
		h/ a	to approach Martha stealthily (8)	x	x
		a	to suck Martha's blood (9)		x
		w/ h	to meet Martha (10)	x	
		h/ a	to poison Martha with help of Eloísa (11)	x	x
		w/ h/ a	to kidnap Martha (12)	x	x
		w/ h	to suck Martha's blood again (13)	x	
		- a	to suck her blood a second time (14)		x
7	Mr. Duval	- w	to be destroyed (1)	x	
		h/ a	to hide in his coffin (2)	x	x
		- a	to defend himself (3)		x

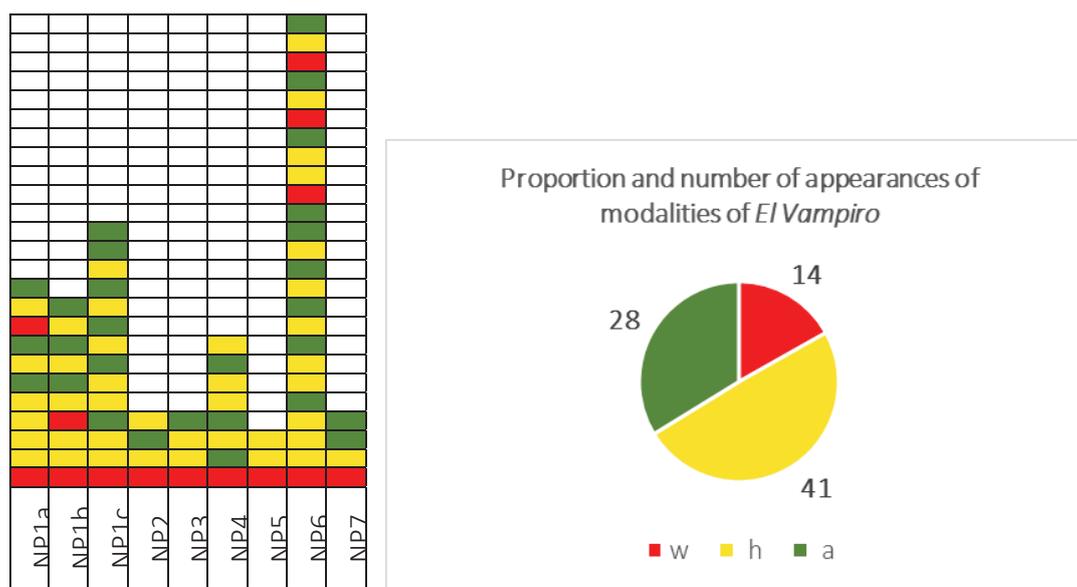
Table 11: Narrative subsequences of the narrative programs of Mr. Duval

The narrative trajectory of the figure of the vampire of *El vampiro* has many similarities with the vampiric figure of *Nosferatu*. Its search for blood and the obtaining of a young girl are two narrative programs in parallel which bring together the largest part of

the modal and thymic combinations. However, the search for blood and the appropriation of Martha correspond to a conjunction in an early moment during the film (NP1c) and a non-conjunction at the end of the film (NP6), respectively. As a result, a second search for sucking Martha's blood forms part of the appropriation which extends the number of modal combinations and thymic effects. This leads to a larger domination of the *having to* in each narrative program of the subject in *El vampiro* (NP6).

As in *Nosferatu*, in *El vampiro* Mr. Duval is guided by the combination of the *wanting to* and the *having to* in order to suck blood of different victims (NPs 1a–c and 6). In these cases, there is also a constant and wider combination of the *having to* and the *being able to* which reveals the updating of competences previously acquired by the vampire and the appearance of new abilities (transformation into a bat and flying) and obstacles (cross of straw, to wait that Martha sleeps or is poisoned and her kidnapping). The multiplication of the *having to* and the *being able to* depends also on the appearance of new desires that emerge during the narrative trajectory (1a(6), 1b(3) and 6(10, 12 and 13)).

As we have seen in chapter 4, initially the subject knows its objectives and what to do in order to dominate Sierra Negra. In this regard, each narrative program is driven by the *wanting to* and this is potentiated by the *having to* considering that each narrative program becomes a condition for the achievement of each other. However, the appearance of Martha leads to the emergence of new desires and subsequently to new needs to achieve goals linked to her appropriation. Thus, as we can see in table 23, the combination of modalities and thymic effects are concentrated in NP6 once the subject achieves Martha's blood, pretends to achieve new objectives (red squares) and has to accomplish new tasks (yellow and green squares). Likewise, in table 24 we can see the proportion in which modalities appear in the narrative trajectory of Mr. Duval.



Figures 23 and 24: Frequency of modalities in each narrative program of Mr. Duval and proportion of modalities in *El vampiro*

In contrast, the focus of the subject on diverse actions in NP6 stops the achievement of tasks in NPs 3, 4 and 5, which remain canceled or suspended, and the subject remains in a state of virtualization and, as a consequence, of non-conjunction. As a result, most of NPs are dominated by the *having to* which, in turn, is followed by the *being able to*. This is a mark of the passing from virtualization to actualization, but also of the continuous obstacles which the subject confronts and increase the narrative extension. In this regard, the constant dependence or need and difficulty to complete (micro)actions reveal a similarity between Mr. Duval and Beckert. In turn, Orlok is also a dependent subject driven by the *wanting to* and the *having to*, but he is capable of achieving numerous conjunctions, something that Mr. Duval and Beckert only achieve in some cases—an aspect which leads to similar thymic effects in both films. Regarding extension and intensity, table 12 shows the duration of each narrative program performed by the subject.

NP	Beginning and end of each narrative program	Duration of the narrative program
NP1a	0:08–2:03	1:55
NP1b	2:04–7:11	5:07
NP1c	49:39–51:44	2:05
NP2	0:08–26:52	26:44
NP3	0:08–51:44	51:36
NP4	0:08–51:44	51:36
NP5	0:08–51:44	51:36
NP6	49:39–51:44	2:05
NP7	0:08–1:22:11	1:22:03

Table 12: Duration of each narrative program of the vampire in *El vampiro*

According to table 12 there is an inverse relation in NPs 1a–c and 6: (+ intensity) + (- extension). Thus, the search for blood and the appropriation of Martha imply a larger number of modalities (obstacles and accomplishment of tasks by the vampire) and a short duration in the film. In NPs 3, 4, 5 and 7, the accumulation of means to dominate Sierra Negra and the destruction of the vampire, there is also an inverse relation: (- intensity) + (+ extension). In these cases, there are a reduced number of modalities and a large duration over the film. Conversely, NP2, the soil of Bakonia, is achieved through a converse relation, that is, a short number of modalities and a short duration in the film: (- intensity) + (- extension). As we can see, *El vampiro* presents a broader combination of tensive correlations between modalities and temporal extension.

Now, regarding the intensity and extension in relation to shot distances and temporal duration we find 12 scenes through which Mr. Duval is visualized (see Table 13).

Scenes in which Mr. Duval appears	Timecode	Duration	LS	FS	TQS	MS	HSS	CU	ECU
Mr. Duval attacks Eloísa	0:18–1:39	1:21	3	2	1	2		1	3
Mr. Duval goes out from his coffin	24:37–25:36	0:59	2	2	1	1	2	1	
Mr. Duval receives soil of Bakonia	25:44–27:52	2:08	3	5	2	4	1	2	
Mr. Duval travels in his carriage and attacks a child	27:54–29:07	1:13	2	3		6		2	
Mr. Duval visits the hacienda	30:58–31:30 32:39–35:42 39:30–40:09	4:14	3	3	2	9	4		
Mr. Duval speaks with Eloísa	49:16–50:17	1:01		1	2	1	3		
Mr. Duval attacks Martha	50:22–51:36	1:14	3	2		5	1	1	1
Mr. Duval returns to his coffin	51:46–52:18	0:32		3		2		1	
Mr. Duval visits and meets Martha	1:00:20–1:05:22	5:02	2	10	5	4	4		
Mr. Duval kidnaps Martha	1:13:14–1:13:39 1:16:06–1:17:53	2:02	3	5		2			
Mr. Duval tries to attack Martha and fights against Dr. Enrique	1:17:55–1:19:37	1:42	4	5	4	10	3	1	
Mr. Duval escapes and is destroyed	1:19:52–1:21:22	1:30	1	2		1		1	
	<b>Total</b>	<b>22:58</b>	<b>26</b>	<b>43</b>	<b>17</b>	<b>47</b>	<b>18</b>	<b>10</b>	<b>4</b>

Table 13: Scenes in which Mr. Duval is visualized and their duration

In *El vampiro* there is a much larger variation and an increase of different shot distances throughout the film within the 22:58 minutes in which the vampire is on screen. This is related to the frequent use of alternate montage in order to give greater suspense and rhythm to the film—mainly in the action scenes. In the first case, scenes of Mr. Duval's attacks emphasize the facial expressions and movements of the vampire in comparison with the horrified victims' expressions through alternate montage, which generates an increasing suspense. In the second case, the fight between the vampire and Dr. Enrique becomes an action scene not only for the accelerated fighting movements of the characters, but also for the use of alternate montage and the variety of shot distances which are focused on Dr. Duval's sword, Dr. Enrique's torch, facial expressions, body language and destruction of the space in which the fight occurs.

Likewise, the appearance of the vampire lasts, on average, between one or two minutes in each scene, except for the scenes in which Mr. Duval flees to get into his coffin (0:32), he visits the hacienda (4:14) and, later, meets Martha (5:02). The longer scenes are also related to the larger participation of Mr. Duval in conversations with other characters—a feature which is little used in *Nosferatu* when Orlok speaks with Hutter about the contract and is reserved to the final scene of the confession of Beckert in *M*.

Within the variation of shot distances, we find a major use of medium shots to describe the appearance and somatic expressions of Mr. Duval during his attacks, his meetings with Martha's family and his fight against Dr. Enrique. Likewise, full shots are used to describe the interaction of Mr. Duval with other characters and to observe the somatic expression of different characters in such an interaction. During these scenes, as in the vampire's attacks and meetings, we can observe the combination of full and long shots in order to describe the space inhabited by the characters. This allows us to see how the myth of the vampire is adapted to Mexican spaces: the hacienda and the field within an aristocratic context represented by the vampire, a traditional style represented by Martha's family and some elements of modernity represented by Martha and Dr. Enrique.

Finally, head and shoulders and close up shots are used to focus on the facial expressions of the vampire, the objects of value of the vampire (the victims' neck), an obstacle or a help for Mr. Duval's attacks (a straw cross, or soil of Bakonia and a sword) and his presence (the vampire's hand coming out from the coffin), whereas very close up

shots emphasize the effect of the vampire's attack (fang marks). Thus, according to the shot distances summarized in Figure 25, the visualization of the somatic expressions of the vampire and the criminal, as occurs in *M*, coincides with the major use of medium shots and three-quarter shots. In addition, the description of the appearance and movements of Mr. Duval is similar to that of Beckert with the use of full shots, whereas Orlok is mainly shown through long shots.

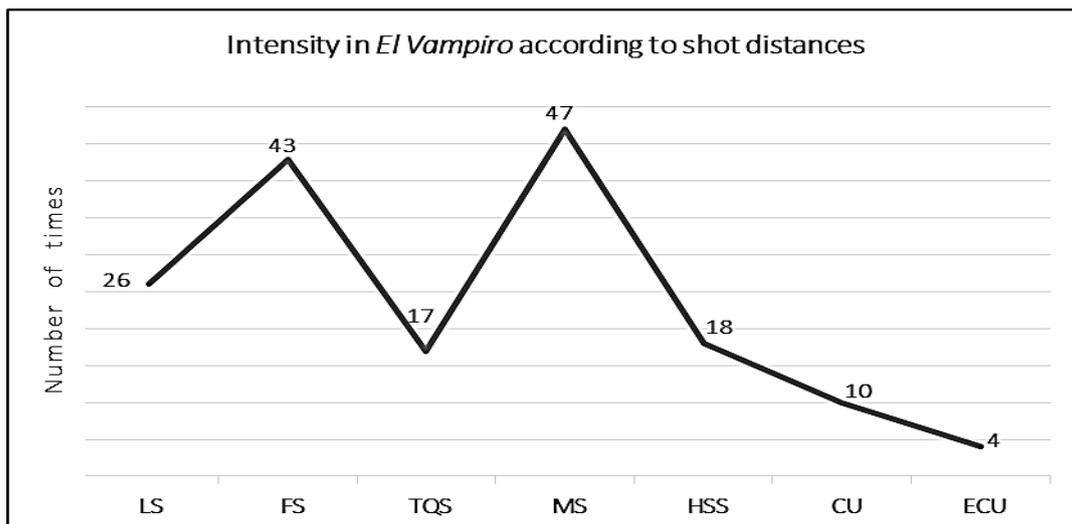


Figure 25: Shot distances show intensity from a filmic feature used to capture the image of Mr. Duval through 12 scenes

We will now analyze the verbal, visual and auditory features which are involved in the construction of the passions of the vampire in *El vampiro*.

Through an alternate montage which combines shots of the vampire and its victim Eloísa, as well as musical accents which increase the focus on the vampire's face, the first scenes of *El vampiro* reveal immediately the simultaneous presence of two passions linked to the attack to suck blood, namely *greed* and *lust*. As we have noted in chapter 4, Mr. Duval searches for *dominating* different objects of values, but his desire for blood, in comparison with Count Orlok, is not only a need of control—as occurs with the sucking of blood of a child (NP1b)—, but also a more evident sexual desire which is emphasized by the explanation that the servant María gives Dr. Enrique (“[Vampires] go out at night looking for young people's blood which is their only food”, 39:00) and the scenes of Mr. Duval stalking young women with nightdresses in their bedrooms. Thus, *greed* and *lust* are evident through the closes ups of Mr. Duval's eyes accompanied by musical accents, shots from his front and back while he is looking at the bedroom of Eloísa and Martha, his transformation

into a bat and its screech to approach the window of Eloísa's and Martha's bedroom, as well as the close up of his face and fangs at the moment of the attack. At the same time, shots of the vampire's cape serving as wings and a means to cover its victims as well as the fang marks on Eloísa's and Martha's necks shown through a zoom and close up and emphasized with musical accents reveal the achievement of *domination* (0:08–1:48).

Later, *greed* and a desire for *dominating* appear again when Mr. Duval receives the soil of Bakonia for which he has been waiting and he caresses the coat of arms on the coffin, takes a handful of soil and explains his plans: “[...] In two moons [...] it is 100 years of his [the vampire brother] death and then *we both will go on forever. Enjoying the lost bliss* that joined us in other times. And together *we will impose on this region the power and dominance of the house of Lavud.*” (26:40–27:37). Subsequently, *greed* and *domination* guide Mr. Duval to suck the blood of a child. The emergence of the vampire's *greed* is shown through the alternate montage of the passing of the child and the look of the vampire to emphasize that Mr. Duval perceives or observes the presence of young blood. Then, the camera focuses on Mr. Duval ordering the driver to stop the carriage, his transformation into a bat and his approaching the child's neck while a close up shows the vampire's fangs and then their mark on the child's neck and a musical sequence of violins and trombones accompanies the whole scene (27:39–29:09).

Later, Mr. Duval's *greed* and desire for *dominating* Sierra Negra are revealed through his orders to Eloísa, who has to convince Martha of purchasing the hacienda to Mr. Duval because he is very interested and would pay a lot of money for it: “*There is someone to buy* [the hacienda...] and *would pay* for it *handsomely.*”<sup>10</sup> (29:30). Moments later, Mr. Duval arrives at the hacienda and an alternate montage with head and shoulders shots shows how he is speaking telepathically to Eloísa. She says to him that Dr. Enrique is in the hacienda, so that Mr. Duval orders her to “*keep an eye on him*”<sup>11</sup>, which shows the *domination* of the vampire over Eloísa (31:13–31:20). Immediately after, during the meeting in the hacienda Dr. Enrique asks Mr. Duval if the soil of Bakonia is graveyard's soil. As a result, the facial expression of Mr. Duval reveals *fear*: clenching teeth, fixed gaze and neck muscles contracted. He says that this is “an old tradition” and laughs out loud trying to hide his

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<sup>10</sup> Our italics.

<sup>11</sup> Our italics.

nervousness and to *deceive* Dr. Enrique explaining that it is soil “to plant roses of the wood of Bakonia (33:00–33:31). At this moment, a book about Count Karol de Lavud and vampirism falls and Eloísa and Mr. Duval look worried about the content of the book and what it can reveal about vampires, a sign of *anxiety* and *fear*. These passions are evident when Dr. Enrique discovers that the book is about a relative of Mr. Duval and the behavior and somatic expression of Mr. Duval change: he tightens his cape, looks at Eloísa, observes the book in Dr. Enrique’s hands, stretches and strains his back, watches out of the corners of his eyes and clenches his teeth and lips (33:56–34:34).

Later, Dr. Enrique leaves and Emilio says to Mr. Duval that Martha is in the hacienda. Such a revelation makes emerge the interest of Mr. Duval and his *greed* and *lust* which are revealed by the change of his facial expression and body language from worry about Dr. Enrique to excitement for Martha (eyes wide open and smile turning the body and looking towards the location of Martha’s room, 35:12) and his question “Is the young woman with you already?” (35:19). At the same time, Mr. Duval’s question reveals that he has been *waiting* for Martha. Immediately after, *greed* emerges when Eloísa answers to Mr. Duval: “Yes. But *she is not coming down*. She is *too tired*” and she looks at him sharing complicity and suggesting that he has the way free to stalk Martha and to suck her blood. Subsequently, *greed* is revealed again when Mr. Duval asks: “Have you told her *I want to buy Los Sicomoros?*” But Emilio says to Mr. Duval that this will be not possible. As a consequence, Mr. Duval gets *angry* and says to Emilio in a threatening form that “it will be *a pity if she rejects my offer*. *A real pity*.” (35:24–35:41) while his facial expression changes: fixed gaze, clenching teeth and neck muscle contracted.

Later, Eloísa and Mr. Duval talk about Martha and their dialogue reveals the confluence of various passions also present in *Nosferatu* and *M*: *domination*, *greed*, *lust* and *ambition*. Such passions are related to the appropriation of Martha in the vampire’s dialogue: “*Martha [...] will be one of us* the second time her blood goes into my body. And *she will stay like that forever and ever*. Thirsty for her own blood. *Looking uselessly for it [...] in other bodies. [...] As you do. As I do and as everyone must.*” (49:39–50:20). The words in italics show that Mr. Duval wants not only Martha’s blood, but also to transform her into a vampire, and then to form a vampire clan for eternity with more possible vampires which share the same nature and intention of sucking blood. In this regard, *greed*, *domination* and *ambition* are aimed

at a larger number of victims, as is also the case of Orlok, who wants to dominate Wisborg's inhabitants by sucking their blood. In this case, we need to remember that the first objective of Orlok is the obtaining of new blood for which he needs the help of Knock to travel to Wisborg and to purchase a house there. Once Orlok is in Wisborg population dies, coffins are carried out on the street and doors are marked with white crosses to warn of the presence of the plague—death represented by the vampire.

After talking with Eloísa, Mr. Duval initiates the stalking and sucking of Martha's blood guided by *greed* and *lust* as he did in the case of Eloísa. These passions are shown through the same visual marks used in the case of Eloísa at the beginning of the film and a musical sequence formed by piano, violins and trombones to indicate the presence and attack of the vampire and which is extended to the close up of the fang marks on Martha's neck, showing the *domination* over her. The only variation is the emergence of *fear* when the vampire sees a cross of straw and the camera focuses on Mr. Duval's somatic expression: he stops, opens his mouth showing his fangs and frowns showing repulsion for the cross and covers his face with his cape. When Martha, who is asleep, moves the cross the vampire continues the *domination* of Martha (50:23–51:41).

The next day, Martha discovers that Eloísa is not reflected in the mirror; Eloísa is worried about this event and plans with Mr. Duval the attack on Martha. He keeps calm, holds Eloísa's hand, which has a ring with poison, and commands her to poison Martha. This shows a particular behavior of the vampire constructed by Méndez in relation to the *domination* of other characters. In contrast to Orlok and Dracula (Browning's and Melford's Spanish version), Mr. Duval maintains a rigid and elegant posture, his facial expressions and body language are controlled, he speaks slowly and his intentions are mainly revealed through his discourse, while attacks to suck blood and the scenes in which he fights highlight his physical capability. In sum, the figure of the vampire of Méndez is similar to a seductive knight of the nineteenth century. Conversely, Orlok and the first American Dracula speak less and their body language and somatic expressions are slower and more animalistic.

Likewise, this behavior of seductive knight is present when Mr. Duval arrives at the hacienda and sees Martha. At this moment, he smiles, stares at her and says "very pretty." Then he approaches closely to shake hands and says: "*It is a real pleasure to meet you, Miss. A*

*delight for the eyes.*” These aspects are associated with *pleasure, lust* and *domination* experienced by Mr. Duval in relation to Martha (1:01:54–1:02:05). Immediately after, *deceit* and *satisfaction* are achieved and experienced by the vampire when Martha drinks a glass of wine with poison and Eloísa and Mr. Duval look at each other with complicity and stares at Martha. Meanwhile, Dr. Enrique tells of what he read in the book about the vampire Count Karol de Lavud. As a result, Mr. Duval gets *angry* and stares at Dr. Enrique for such a revelation. At this moment, a head and shoulders shot shows the somatic expression of the vampire’s getting *angry* (clenching teeth and lips) and then Eloísa and Mr. Duval are scared when they look at a cross on Anselmo’s chest. Eloísa and Mr. Duval turn quickly and a close up of the cross and a sound effect emphasize the source of the vampires’ *fear*. At the end of this scene, Martha faints and Mr. Duval smiles triumphantly as a sign of *satisfaction*, so that he kisses Eloísa’s hand and leaves.

Subsequently, Mr. Duval enters Martha’s bedroom and stares at her in order to *dominate* her. She screams and fights against Mr. Duval, who gets *angry* and whose reaction becomes violent in order to control and kidnap her. In this case, *greed* and *domination* guide the vampire and these passions are evident in the fixed look of Mr. Duval and his expression of *anger* (frowning and open mouth showing his long fangs) while he shakes her body (1:13:16–1:13:40). Mr. Duval takes Martha by force and carries her in his arms—as Count Dracula of Browning’s film did and, later, Count Dracula of Hammer films, among others, would (1:16:06 – 1:16:44). Then, Mr. Duval puts Martha on a divan and his *lust* immediately emerges shown through his facial expression (open mouth showing the fangs, tense face and fixed gaze) and his body language (he bends forward holding and opening his cape to embrace her, 1:17:49–1:18:01). Mr. Duval is interrupted by Dr. Enrique and the vampire’s body language changes again motivated by *astonishment* and *anger* for the sudden appearance of Dr. Enrique who frustrates the vampire’s intention (1:18:02).

*Astonishment* is defined as “an extreme surprise” (Collins Dictionary 2016) in the face of something unknown or something that we believed to know, but changes. The modal structure of *astonishment* is [(*believing to*) know] + (*not being able to*) know). As in previous scenes, Mr. Duval moves rapidly, raises his eyebrows, tenses his face, opens his mouth and shows his fangs when he gets angry and fights against his enemies. Unlike Orlok or the first American Dracula, Mr. Duval has a more active role in relation with his movement in the

space, more dialogue, participation in scenes with numerous characters and action scenes. This is linked to his more human appearance and the performance of some human actions, as for example to drink a glass of wine, to kiss the ladies' hand, to manage personally the purchase of the hacienda and to fight with a sword with rapid movements. In contrast, Orlok and Dracula need a servant to make those human things that the vampire, due to its animalistic appearance and nature, cannot do. In addition, Orlok's and Dracula's body move seldom and slowly. In the case of *El vampiro*, Mr. Duval needs servants to do things during the day and Eloísa, being a vampire, is commanded to help partially in human things, but specially to achieve sinister things for him: to kill, to suck the blood of others and to help transform her niece into a vampire.

Finally, during the fight against Dr. Enrique, who uses a torch, the *anger* of Mr. Duval is combined with *fear* because of the proximity of the fire which can destroy him, and this is evident in his facial expression: raised eyebrows, open mouth showing the fangs and face tense. In this case, *anger* is represented by the modal structure [(*wanting to*) + (*not being able to*) be quiet]. Suddenly, the rising of the sun and the cockcrow produce *fear* in Mr. Duval and he must flee, so that he lances with *fury* the sword at Dr. Enrique, but fails and, *frustrated* by the impossibility of killing, runs rapidly towards his coffin covering his face with his cape guided by *anxiety* and *fear* (1:19:27–1:20:15). Immediately after, Aunt Teresa enters the hidden place where the vampire's coffin is placed, she opens it and stakes Mr. Duval, who screams as a sign of physical suffering (*pain*) while the camera focuses on a close up of the stake entering the vampire's chest (1:21:22). In this case, *pain* is defined as "the sensation of acute physical hurt or discomfort caused by injury, illness, etc." (Collins Dictionary 2016). In turn, the *pain*'s modal structure is [(*not wanting to*) be hurt + (*not being able to*) avoid being hurt].

In relation to *anger*, we have to make some further comments. According to the Collins Dictionary, *anger* is "a feeling of displeasure resulting from injury, mistreatment, opposition, etc., and usually showing itself in a desire to fight back at the supposed cause of this feeling" (2016). Likewise, if *anger* is conceived as an intransitive verb (to become angry), as is the case of Mr. Duval, it could be related to "feelings of resent or revenge." (Collins Dictionary 2016). One of these feelings is *rage*, which Mr. Duval experiences when he tries to kidnap Martha and fights against Dr. Enrique, and which is "a violent outburst

of anger in which self-control is lost.” Such a definition coincides with the definition in French considered by Greimas from the dictionary *Le Petit Robert* to describe and to analyze this passion in *Du Sens II* (1983: 226): “Violent displeasure accompanied by aggressiveness.”<sup>12</sup> According to Greimas, *anger* is composed of a sequence of passion lexemes which precede the emergence of *anger*, namely *frustration*, *displeasure* and *aggressiveness*, forming a sequence whose order and succession produce anger:

Frustration → displeasure → aggressiveness

In this case, *frustration* or a situation which represents a possible *frustration* of expectations, rights or plans leads to the *displeasure* of the subject, which, as a consequence, reacts aggressively in relation to *anger* (if for example, the subject reacts quietly, it could be a sequence which produces another passion: *resignation*). In *El vampiro*, Mr. Duval experiences situations which imply the possible *frustration* of his plans (appearance of Dr. Enrique, revelation of the information of the book about Count Karol de Lavud and resistance of Martha) and this produces his *displeasure* and *aggressiveness*, which are evident in his somatic expressions and orders for Eloísa.

Thus, the review of the construction of the thymic effects of Mr. Duval through visual, verbal and auditory features reveals the repetition of passion sequences in different narrative programs. Most of the narrative programs (NP1a, 1b, 3, 4 and 5) are driven by *greed* except for NP1c, NP2 and NP6 which are preceded by *waiting*, that is, the stalking of the vampire. In turn, *greed* leads to different passions: *lust*, *domination* and *anger*. Likewise, *greed* appears as a passion which maintains the subject in a constant state of virtualization (NP1c) or appears again after a conjunctive transformation, as for example the moment in which Mr. Duval and Eloísa deceive and poison Martha and the vampire is satisfied, but it still tries to dominate her (NP6). According to the appearance of *greed* we find the following sequences related to phases of virtualization:

Waiting → *greed* → lust → ambition → *greed* → lust  
*Greed* → lust  
*Greed* → domination → fear  
*Greed* → anger

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<sup>12</sup> Our translation.

Besides *greed*, *lust* is another passion which maintains or returns the subject to a state of virtualization (NP1c and NP6) producing a desire for *dominating*, *deceit* and *ambition*. Likewise, the emergence of *fear* or *astonishment* produced by an external factor (straw cross and appearance of Dr. Enrique) cancels the vampire's *lust* which returns the subject to a state of virtualization. In the case of the state of actualization in which the subject displays his abilities to appropriate the object of value, passions that frequently appear are *deceit* (NP3–NP6) and *domination* (NP1a–1c, 2, 5 and 6). We note that passions such as *ambition*, *domination* and *greed* are produced by the *wanting to* as well as the *having to*. Likewise, as in *Nosferatu* and *M*, in *El vampiro* passion variations of the *having to* dominate the motivation of the subject. As a result, the *ambition* of the subject to control Sierra Negra and its inhabitants makes possible the display of a desire potentiated by a need to dominate. Thus, in this film *ambition* is characterized by a subject which wants and is able to have, but needs more: [(*wanting to* + *being able to*) *do/have* + (*having to*) *have/be*]. This makes Mr. Duval dependent, obsessive and unsatisfied, so that he must be able to achieve more goals in order to be a powerful being.

In turn, *domination*, as in *Nosferatu* and *M*, is a passion which appears as a desire for controlling or possessing, as a process of domination through the vampire's abilities and also as an achieved process, that is, in the phase of realization or achievement of the conjunction. We note also that throughout the narrative trajectory of Mr. Duval most of the thymic effects are part of the mode of virtualization. This is produced by the constant emergence of obstacles and the inability of the subject to achieve conjunctions which can satisfy it—an aspect which explains the constant presence of *greed* as a driving element of passion sequences. Regarding these remarks, NP1c and NP6 involve the larger thymic sequences:

**NP1c:** Waiting → greed → lust → ambition → greed → lust → fear → domination

**NP6:** Waiting → greed → lust → ambition → domination → pleasure → lust → domination → anger → fear → deceit → satisfaction → greed → domination → anger → domination → lust → astonishment → anger

Finally, in NP7 we find other passions associated with the danger confronted by the vampire and the loss of its existence:

Anxiety → fear → fury → frustration → anxiety → fear → pain



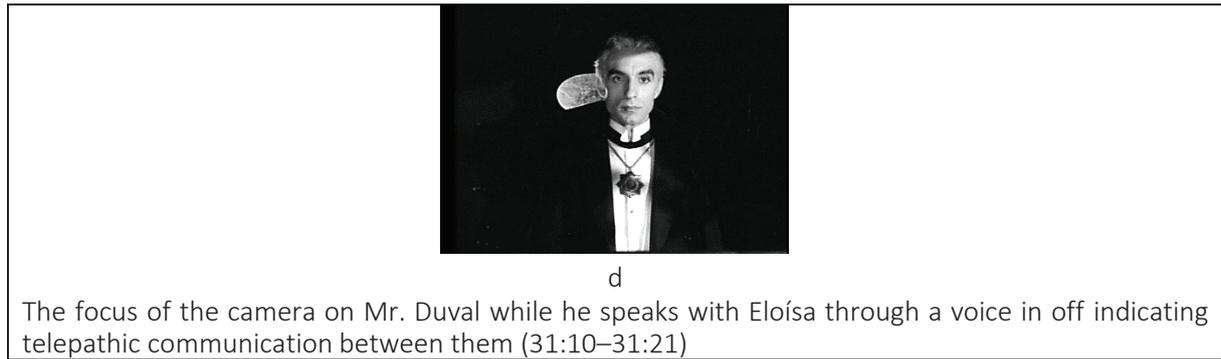


Figure 28: TS3 Display of the powers of the vampire

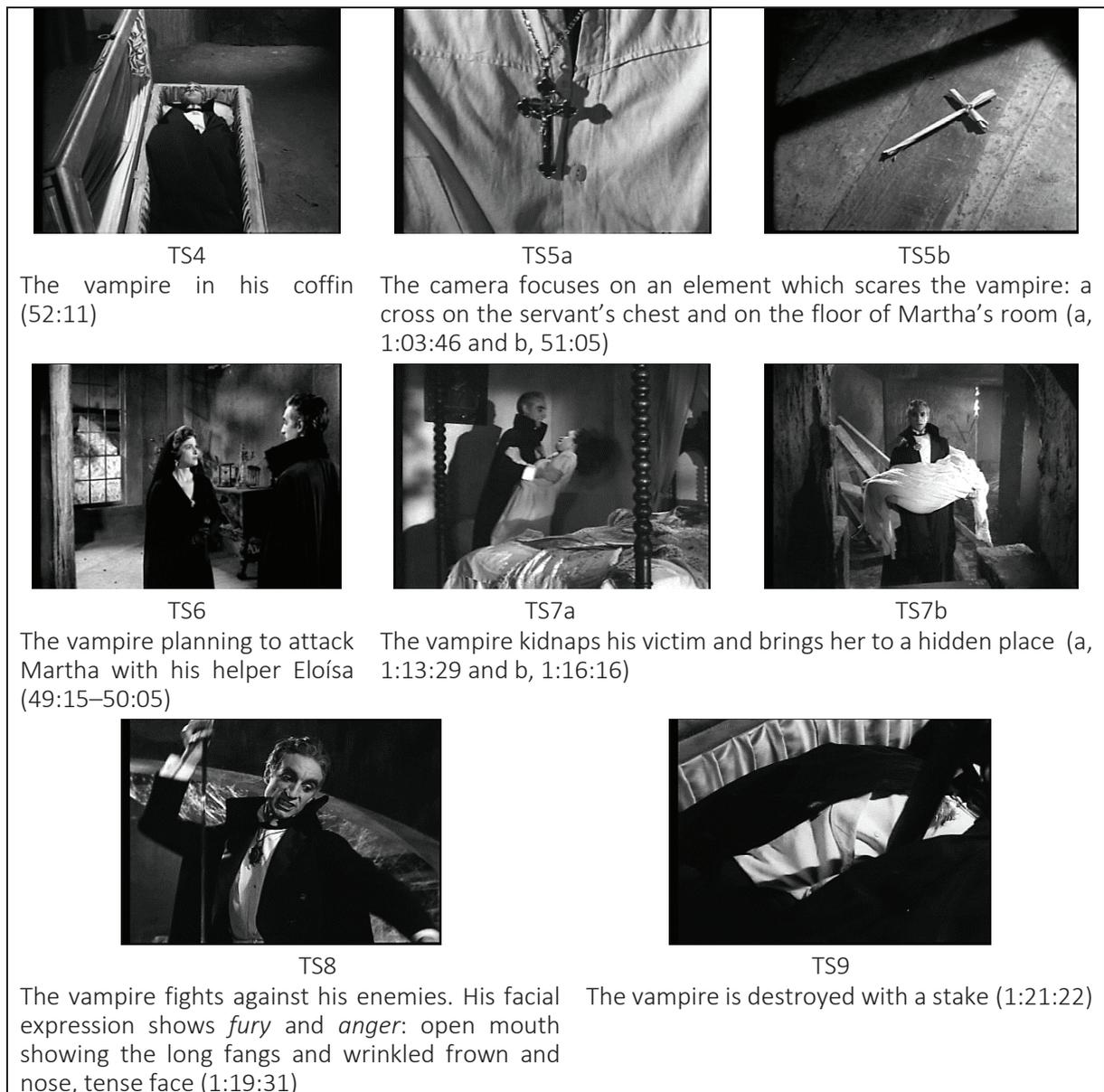


Figure 29: TS4–9 Typical scenes in which Mr. Duval appears



Figure 30: Complementary somatic expressions of Mr. Duval

The review of the typical scenes of *El vampiro* allows us to see how the repetition of certain actions of the vampire helps to reinforce the vampiric myth and stereotype in film. The sucking of blood (Figure 26: TS1), the stalking of the vampire (Figure 27: TS2), a shot of the coffin or of the vampire in his coffin (Figure 29: TS4), the organization of plans with help of an evil or ambitious helper (Figure 29: TS6) and the destruction of the vampire (Figure 29: TS9) are scenes which frequently appear in different mythological versions about vampires and in *Nosferatu*. However, in *El vampiro* there is a major focus on the

exposure of the vampire's supernatural abilities (Figure 28: TS3a–d). Some of them, as for example to show the fangs before and during the attack and to go through a wall or a door, are also integrated into *Nosferatu*, but through scenes which suggest the vampire's attack or showing how the vampire dominates its victims without touching them. In this regard, Orlok's power is based on the ability to control objects and victims from a distance, moving coffins, doors and ships and threatening with its shadow. Such a distance is also emphasized by the use of long and full shots. In contrast, Mr. Duval's *domination* depends on a variety of natural and supernatural powers as well as on the combination of control from a distance (telepathy (Figure 28: TS3d) and transformation into a bat (Figure 28: TS3a)) and the display of physical abilities which imply a major contact with his victims (to kidnap Martha after shaking and subjecting her (Figure 29: TS7) and to fight with a sword against Dr. Enrique (Figure 29: TS8)). For instance, the destruction of Mr. Duval with a stake (Figure 29: TS9) also implies a contact with an object unlike how Orlok is destroyed from a distance by the sun's rays. Thus, the display of vampiric powers combined with human abilities in *El vampiro* is a feature similar to that used in *Dracula* by Browning and Melford.

However, the figure of Count Dracula starring by Bela Lugosi in *Dracula* is characterized by animalistic and dramatic facial expressions as well as by static body movements—aspects which establish similarities between Orlok and Count Dracula. In contrast, Mr. Duval is introduced in the film as a human figure which only has a strange appearance and costumes, which is related to old legends (old clothes, soil imported from Bakonia and a relative accused of vampirism) and which is capable of hiding its monstrous nature. In addition, the greater contact of the vampire with the environment is emphasized through other shot distances in comparison to *Nosferatu*, as for example close up, head and shoulders and medium shots to capture the vampire's facial expression and body language throughout different typical scenes (Figures 27: TS2 and 30a–h). In turn, three-quarter and full shots, as in *Nosferatu* and *M*, serve to show Mr. Duval's actions and his interaction with other characters and spaces. Another aspect to be noted is the kind of objects or elements which scare the vampire. While Orlok is only scared by the sun's rays, Mr. Duval reacts in the face of the sun, crosses—which emphasize a catholic element of Mexican culture and cultures in which the myth of the vampire occurs—fire and the revelation of information which can reveal his identity (Figures 30 c and d)—an aspect also present in *M*.

In addition, the lighting used in the typical scenes of the vampire in *El vampiro* serves to create chiaroscuros (Figure 28: TS3b) and to focus on the appearance of Mr. Duval through eye lighting, his facial expressions and the mysterious atmosphere with fog (Figure 27: TS2a–c). These elements also appear in *Dracula* (Browning and Melford) as well as in other American horror films, as for example *Dracula's Daughter* (1936, Lambert Hillyer). As a result, *El vampiro* integrates mythical and visual elements used in *Nosferatu*, *Dracula* and other horror films to construct the figure of the vampire. Some of these elements are the transportation and visualization of the coffin of the vampire, the vampire in his coffin, the vampire's stalking—aspects which appear in *Nosferatu* and influenced *Dracula* and *El vampiro* as well as other vampire films—, the similar clothes of Dracula and Mr. Duval, the kidnapping of a young woman who is carried to a hidden place and the interaction of the vampire with other characters, as is the case of the conversation of Count Dracula and Dr. Van Helsing when the vampire visits Mina's house and Mr. Duval visits the hacienda and meets Martha and Dr. Enrique.

Thus, in *El vampiro* we find a larger combination of typical scenes and somatic expressions related to the emergence of passions which drive different actions throughout the narrative trajectory of Mr. Duval. In table 14, we summarize the visual, verbal and auditory elements linked to the emergence of passions already explained and the construction of typical scenes described above.

Content	Expression
Greed	<p>Close up of Mr. Duval's eyes and face stalking Eloísa and Martha</p> <p>Mr. Duval stalking accompanied by musical accents</p> <p>Shots of alternate montage of Mr. Duval stalking Eloísa and Martha with nightdress</p> <p>María's dialogue: "[Vampires] go out at night looking for young people's blood which is their only food"</p> <p>Mr. Duval transforming into a bat and going to women's bedrooms or approaching victims</p> <p>Mr. Duval screeching transformed into a bat</p> <p>Close up of the vampire's fangs attacking</p> <p>Mr. Duval caresses the coat of arms on the coffin</p> <p>Mr. Duval takes a handful of soil</p> <p>Mr. Duval's dialogue: "We both will go on forever. Enjoying the lost bliss [...] we will impose on this region the power and dominance of the house of Lavud."</p> <p>Shots of alternate montage of Mr. Duval's look and a child</p> <p>Eloísa's dialogue: "There is someone to buy [Mr. Duval] and [he] would pay [...] handsomely"</p> <p>Eloísa's dialogue: "Yes. But she is not coming down. She is too tired"</p> <p>Mr. Duval looks with complicity at Eloísa</p>

Content	Expression
	<p>Mr. Duval's dialogue: "Martha [...] will be one of us the second time her blood goes into my body. And she will stay like that forever and ever. Thirsty for her own blood. Looking uselessly for it [...] in other bodies. [...] As you do. As I do and as everyone must."</p> <p>Musical sequence formed by piano, violins and trombones indicating the presence and attack of the vampire</p> <p>Mr. Duval's facial expression (open mouth showing the long fangs)</p> <p>Mr. Duval shakes Martha</p> <p>Mr. Duval carries Martha in his arms</p>
Lust	<p>Close up of Mr. Duval's eyes and face stalking Eloísa and Martha</p> <p>Mr. Duval stalking accompanied by musical accents</p> <p>Shots of alternate montage of Mr. Duval stalking Eloísa and Martha with nightdress</p> <p>Mr. Duval transforming into a bat and going to the women's bedroom</p> <p>Mr. Duval screeching transformed into a bat</p> <p>Close up of the vampire's fangs</p> <p>Mr. Duval facial expression and body language (eyes wide open and smile turning the body and looking towards the location of Martha's room)</p> <p>Mr. Duval's dialogue: "Is the young woman with you already?"</p> <p>Mr. Duval's dialogue: "Have you told her I want to buy Los Sicomoros?"</p> <p>Mr. Duval's dialogue: "Martha [...] will be one of us the second time her blood goes into my body. And she will stay like that forever and ever."</p> <p>Musical sequence formed by piano, violins and trombones indicating the presence and attack of the vampire</p> <p>Mr. Duval dialogue: "Very pretty [...]. It is a real pleasure to meet you, Miss. A delight for the eyes."</p> <p>Mr. Duval carries Martha in his arms</p> <p>Mr. Duval's facial expression at the attack (open mouth showing the fangs, tense face and fixed gaze)</p>
Domination	<p>María's dialogue: "[Vampires] go out at night looking for young people's blood which is their only food"</p> <p>Close up of the vampire's fangs attacking</p> <p>Mr. Duval covering victims with his cape during the attack</p> <p>Mr. Duval caresses the coat of arms on the coffin</p> <p>Mr. Duval takes a handful of soil</p> <p>Mr. Duval's dialogue: "We both will go on forever. Enjoying the lost bliss [...]. We will impose in this region the power and dominance of the house of Lavud."</p> <p>Mr. Duval gives order to the driver</p> <p>Zoom and close up of the fang marks on the victims' neck with musical accents</p> <p>Musical sequence of violins and trombones during the vampire's attack</p> <p>Eloísa's dialogue: "There is someone to buy [Mr. Duval] and [he] would pay [...] handsomely"</p> <p>Mr. Duval gives orders to Eloísa</p> <p>Mr. Duval's dialogue: "Martha [...] will be one of us the second time her blood goes into my body. And she will stay like that forever and ever. Thirsty for her own blood. Looking uselessly for it [...] in other bodies. [...] As you do. As I do and as everyone must."</p> <p>Musical sequence formed by piano, violins and trombones indicating the achievement of the vampire's attack</p> <p>Mr. Duval and Martha shake hands</p> <p>Mr. Duval stares at his victims</p>

Content	Expression
	Mr. Duval somatic expression (tense face, fixed gaze, clenching teeth and lips and wrinkled frown) Mr. Duval's facial expression (open mouth showing the long fangs) Mr. Duval shakes Martha Mr. Duval carries Martha in his arms
Waiting	Mr. Duval's dialogue: "Is the young woman with you already?"
Deceit	Mr. Duval's explanation about the soil of Bakonia Mr. Duval looks with complicity at Eloísa
Anger	Mr. Duval's threatening dialogue: "It will be a pity if she rejects my offer. A real pity." Focus on Mr. Duval's somatic expression (clenching teeth and lips) Mr. Duval somatic expression (tense face, fixed gaze, clenching teeth and lips) Mr. Duval's facial expression (open mouth showing the long fangs and frowning) Mr. Duval shakes Martha Mr. Duval shows his fangs Brave blows of Mr. Duval's sword
Anxiety	Mr. Duval changes his behavior and somatic expression (he tightens his cape, looks at Eloísa, observes the book on Dr. Enrique's hands, stretches and strains his back, watches out of the corners of his eyes and clenches his teeth and lips) Mr. Duval runs rapidly to his coffin
Fear	Mr. Duval laughs and changes his facial expression when he is questioned: clenched teeth, fixed gaze and neck's muscles contracted Mr. Duval changes his behavior and somatic expression (he tightens his cape, looks at Eloísa, observes the book in Dr. Enrique's hands, stretches and strains his back, watches out of the corners of his eyes and clenches his teeth and lips) Mr. Duval's somatic expression at seeing a cross of straw: he stops, opens his mouth showing the fangs, frowns and covers his face with his cape Mr. Duval's facial expression facing the fire: raised eyebrows, open mouth showing the fangs and face tense Mr. Duval's body language caused by the cockcrow and the sunrise: he runs covering his face from the sun's rays
Ambition	Mr. Duval's dialogue: "Martha [...] will be one of us the second time her blood goes into my body. And she will stay like that forever and ever. Thirsty for her own blood. Looking uselessly for it [...] in other bodies. [...] As you do. As I do and as everyone must."
Pleasure	Mr. Duval dialogue: "Very pretty [...] it is a real pleasure to meet you, Miss. A delight for the eyes."
Satisfaction	Mr. Duval smiles when Martha faints
Astonishment	Mr. Duval turns rapidly
Fury	Mr. Duval's facial expression (open mouth showing the long fangs and wrinkled frown and nose, tense face) Mr. Duval lances the sword towards Dr. Enrique
Frustration	Mr. Duval clenches his fangs and stares at Dr. Enrique Mr. Duval abandons the fight abruptly
Pain	Mr. Duval is pierced and screams

Table 14: Verbal, visual and auditory features of the emergence of thymic effects in *El vampiro*

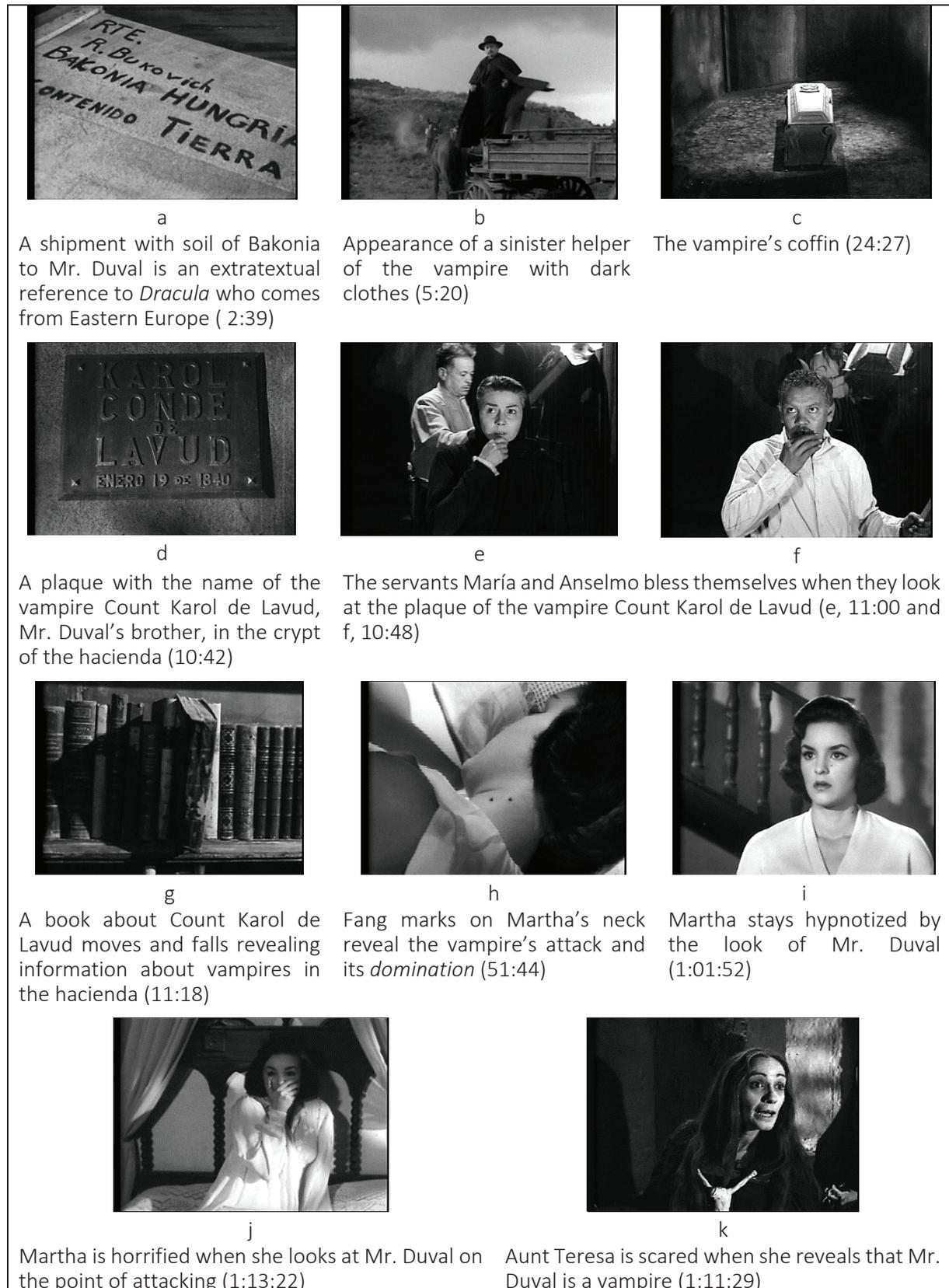


Figure 31: Presence of the vampire through objects and somatic expressions of other characters

Additionally, in *El vampiro* we also find scenes in which characters react to the presence of the vampire or there are objects which reveal the presence and identity of Mr.

Duval. This is the case of the focus of the camera on the servants Martha and Anselmo at the moment when they look at the plaque with the name of the vampire's brother, Count Karol de Lavud, and they bless themselves (Figures 31d–f). Likewise, Martha and Aunt Teresa are visualized when they are hypnotized and/or scared by the presence of the vampire (Figures 31i–k). The film also highlights elements of the novel *Dracula* which are integrated into *Nosferatu*: a servant who helps the vampire to achieve its plans (to carry soil from Bakonia), a book about vampirism (Figures 31 b and g) and the focus of the camera on the vampire's coffin and on the fang marks on the victim's neck (Figures 31 c and h). A particular aspect of *El vampiro* is the combination of visual elements associated with vampirism according to scenes filmed in *Nosferatu* and *Dracula* as well as with myths about vampirism from Eastern Europe—an aspect explained in chapter 1—with elements of Mexican culture: catholic crosses of straw, a crucifix in Aunt Teresa's hands as protection against evil things, the visualization of the servants blessing themselves when they see the name of an evil being (a vampire) and the carriage of the vampire's servant (a typical means of transport used in rural areas of Mexico).

Summarizing, the construction of the figure of the vampire and its passion dimension is a result of a combination of mythical, literary and filmic influences with aspects of Mexican culture, especially religious references. The inclusion of these aspects puts the figure of the vampire as an element of transition between rural or religious beliefs—in which the vampire is considered as a monster—and the arrival of modernity represented by Martha and Dr. Enrique who try to resist—without success—the belief and intrusion of the vampire in their modern world. In order to introduce in this world or to try to recover a past of domination over Sierra Negra, Mr. Duval hides his vampiric nature and acts as a human being (clothes, somatic expressions and explanations or expression of ideas).

#### 5.2.4 The Thymic Dimension of Count Lavud

Now we will show the series of narrative subsequences involved in the narrative programs of the vampire in order to analyze how the figure of Count Lavud and his passion dimension is constructed in the sequel *El ataúd del vampiro* through the increasing range of filmic elements.

5.2 CONSTRUCTION OF THE THYMIC DIMENSION OF THE FIGURE OF THE VAMPIRE

*Modalities of the narrative trajectory of Count Lavud*

NP	Actant subject	M	Proposition	V	A
1a	Count Lavud	¬ a	to return to life by himself (1)		x
		h	to obtain the help of someone (2)	x	

NP	Actant subject	M	Proposition	V	A
1b	Count Lavud	w/ h	to maintain his existence (1)	x	
		¬ a	to escape a lance (2)		x

NP	Actant subject	M	Proposition	V	A
2	Count Lavud	w/ h	to have a servant (1)	x	
		h/ a	to transform Barraza into a servant (2)	x	x

NP	Actant subject	M	Proposition	V	A
3a	Count Lavud	w	to revenge against Aunt Teresa (1)	x	
		¬ a	to search for her (2)		x
		h	to demand Barraza for his help (3)	x	

NP	Actant subject	M	Proposition	V	A
3b	Count Lavud	w	to revenge against Dr. Enrique (1)	x	
		¬ a	to kill him (2)		x

NP	Actant subject	M	Proposition	V	A
4a	Count Lavud	w/ h	to obtain blood (1)	x	
		h/ a	to search for a victim (2)	x	x
		a	to attack a little girl (3)		x

NP	Actant subject	M	Proposition	V	A
4b	Count Lavud	w/ h	to obtain blood (1)	x	
		h/ a	to search for a victim (2)	x	x
		h/ a	to stalk a young girl (3)	x	x
		h/ a	to follow her (4)	x	x
		h/ a	to transform into a bat (5)	x	x
		h/ a	to fly to her (6)	x	x
		h/ a	to attack her (7)	x	x

NP	Actant subject	M	Proposition	V	A
4c	Count Lavud	w/ h	to obtain Martha's blood (1)	x	
		h/ a	to stalk her (2)	x	x
		h/ a	to hypnotize her (3)	x	x
		h/ a	to kidnap her (4)	x	x
		¬ a	to suck her blood (5)		x

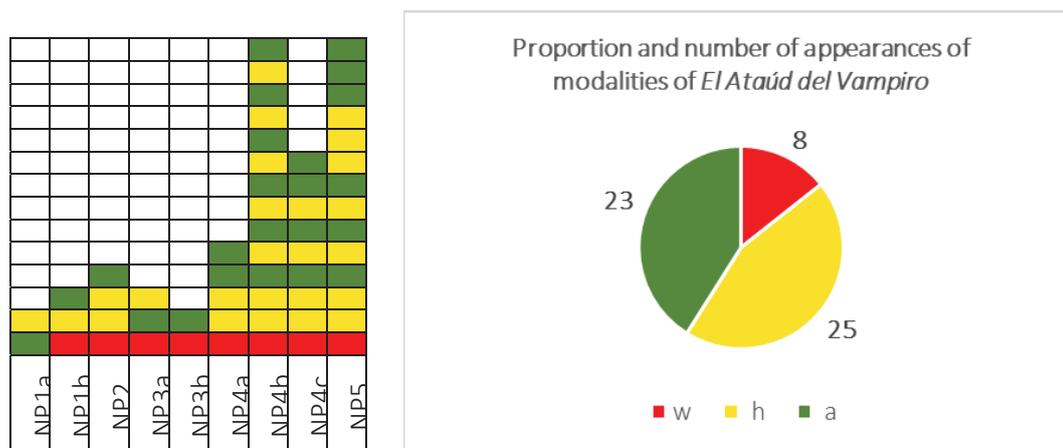
NP	Actant subject	M	Proposition	V	A
5	Count Lavud	w/ h	to appropriate Martha (1)	x	
		h/ a	to stalk her (2)	x	x
		h/ a	to hypnotize her (3)	x	x
		h/ a	to kidnap her (4)	x	x
		h	to suck her blood (5)	x	
		h	to transform her into a vampire (6)	x	
		h	to perform a ritual (7)	x	
		~ a	to keep her (8)		x
		~ a	to suck her blood (9)		x
		~ a	to transform her into a vampire (10)		x

Table 15: Narrative subsequences of the narrative programs of Count Lavud

In *El ataúd del vampiro* the vampire's figure experiences different passions linked to the *wanting to* and the *having to*. On the one hand, the subject is guided by desire and need for blood and it is able to suck the blood of a little girl and a young woman (NP4a/b). On the other hand, the search for revenge against Dr. Enrique and the failure to appropriate Martha and her blood are related to the *not being able to* which produces passions such as *impotence* and *frustration* (1b(2), 3a(2), 3b(2), 4c(5) and 5(8–10)). Thus, in the first case, the modalization of the subject corresponds to a combination of (*wanting to* + *being able to*) *have/do* + (*having to*) *have/be*, as occurs in *El vampiro*. In the second case, the modal combination of *impotence* and *frustration* corresponds to (*wanting to* + *having to*) *have/do* + (*not being able to*) *have/be*. These modal features show how Orlok and Mr. Duval/Count Lavud have larger competences to overcome obstacles (posed by other subjects and the object of value mainly) and to achieve their goals in contrast with Beckert, who has limited competences, makes mistakes and whose suppression of desire and *guilt* are obstacles for himself. However, Beckert and Count Lavud are similar regarding their impotence to control an internal need which corresponds to losing control of their instincts and an obsession for the object of value. Thus, the less they can achieve something, the more they want to obtain it.

The search for dominating and the impotence of the subject are revealed through the number of modalities involved in each NP (see Figure 32). In most of them, desire and need drive the subject's motivations and the *being able to* leads to actualization in NPs 1a, 2, 3a and 4a/b. Conversely, a constant combination of *having to*, *being able to* and *not being able to* form part of NPs 1b, 3b, 4c and 5 (see Figure 32, yellow and green squares). The most frequent modalities linked to desire, need, impotence and frustration in the narrative

trajectory of the subject (see Figures 32 and 33) are concentrated in NP4b (the young girl's blood), NP4c and NP5 (Martha and her blood).



Figures 32 and 33: Frequency of modalities in each narrative program of Count Lavud and proportion of modalities in *El ataúd del vampiro*

Figures 32 and 33 show that during the narrative trajectory of Count Lavud the frequency of the modalities *having to* and *not being able to* increases due to the major number of obstacles confronted by the vampire. Therefore, the relation of this modal frequency with the duration of each NP raises the following correlations between intensity and extension. The search for the main objects of value (revenge against Dr. Enrique, Martha and her blood) and the loss of existence are constructed through what Zilberberg calls a converse correlation, that is, a major modal intensity and a major duration: (+ intensity) + (+ extension). Likewise, during the film there are NPs which are necessary to continue the narrative trajectory and to initiate the search for the main objects of value (return to life, little and young girls' blood, to have a servant and to exercise revenge against Aunt Teresa). In these NPs, we find a shorter modal frequency and a shorter duration which also implies a direct or converse relation: (- intensity) + (- extension) (see Table 16).

NP	Beginning and end of each narrative program	Duration of the narrative program
NP1a	1:49–19:35	17:46
NP1b	19:35–1:19:59	1:00:24
NP2	21:07–21:51	0:44
NP3a	21:35–45:22	23:47
NP3b	21:35–1:19:59	58:24
NP4a	22:19–25:30	3:11
NP4b	25:31–59:12	33:41
NP4c	59:13–1:15:43	16:30
NP5	25:47–1:17:22	51:35

Table 16: Duration of each narrative program of the vampire in *El ataúd del vampiro*

In order to continue the analysis of intensity and extension, we will now make some notes about the shot distances used in *El ataúd del vampiro* to visualize Count Lavud. In table 17 we observe that Count Lavud is visualized in 12 scenes which correspond approximately to a fourth part of the film (34:51 minutes), which implies a greater presence of the vampire throughout the story than in *Nosferatu* and *El vampiro*.

Scenes in which Count Lavud appears	Timecode	Duration	LS	FS	TQS	MS	HSS	CU	ECU
Count Lavud's coffin is brought to the hospital	8:54–9:00 15:58–17:49	1:57		1		3	1	3	
Count Lavud comes back to life	18:44–20:55	2:11		2		1	6	7	
Count Lavud transforms Barraza into his servant	20:57–22:47	1:50	1	1	2	2		4	4
Count Lavud attacks a little girl	24:56–25:41	0:45	1	1		3	1	1	
Count Lavud finds Martha	25:47–26:38 27:31–27:45 28:01–28:49	1:53		1	1	2	3	6	3
Count Lavud takes revenge against Teresa	40:25–45:44	5:19	1	1	1	9	1	5	
Count Lavud hypnotizes Martha	49:00–51:22	2:22	1			4		6	5
Count Lavud returns to his coffin	51:23–51:50	0:27		2		1		1	
Count Lavud stalks and attacks a young girl	54:24–57:53	3:29	5	2	1	5	2	5	
Count Lavud hypnotizes Martha and puts his medallion on her neck	1:01:10–1:04:55	3:45		6	2	8	1	1	
Count Lavud kidnaps and attacks Martha	1:06:51–1:12:54, 1:13:53–1:14:14, 1:15:38–1:17:03	7:48	12	14	5	2	6	1	
Count Lavud fights against Dr. Enrique and is destroyed	1:17:09–1:20:12, 1:20:48–1 :20:50	3:05		8	2	18		8	
	<b>Total</b>	<b>34:51</b>	<b>21</b>	<b>39</b>	<b>14</b>	<b>58</b>	<b>21</b>	<b>48</b>	<b>12</b>

Table 17: Scenes in which Count Lavud is visualized and their duration

In *El ataúd*, the vampire is introduced in an urban context, the night life of Mexico City, and the focus of the camera is on the action scenes through the use of full shots (39 times) to capture the moment in which Count Lavud kidnaps Martha and, later, fights against Dr. Enrique. In addition, the full shot is used to visualize the moment in which the vampire tries to hypnotize Martha. In turn, the medium shot is the most used shot distance in all scenes, but with major frequency in scenes in which Count Lavud attacks a young girl, organizes his revenge against Aunt Teresa with his servant Barraza, hypnotizes Martha in the theater and fights against Dr. Enrique in the wax museum. As in *El vampiro* and *M*, the interaction of the protagonist with other characters is frequently shown through medium shots.

Likewise, in *El ataúd* the use of close ups is more constant and frequent (58 times) than in other films analyzed in this study and serves to capture different scenes and aspects: the moment in which Barraza takes the stake out from Count Lavud's chest and the vampire returns to life, Count Lavud's various facial expressions and emotions related to the meeting with Martha, the murder of Aunt Teresa, the attempt to hypnotize Martha, the stalking and sucking of blood of a young girl and the fight with Dr. Enrique when the vampire transforms into a bat. Likewise, unlike *El vampiro* and *M*, in *El ataúd* the extreme close up is used with more frequency (12 times) to focus on the medallion and the vampire's eyes attempting to dominate Barraza and Martha.

In addition, the scenes in which there is a major variety and number of shot distances are the action scenes: the persecution and sucking of blood of young girls, the kidnapping and attack of Martha and the fight against Dr. Enrique which finishes with the destruction of the vampire. The increasing use of varied shot distances to construct action scenes is also an effect of the use of alternate montage, as occurs in *El vampiro*, but with a higher frequency producing greater suspense and an increasing rhythm. These elements related to intensity and extension can be observed in Figure 34, which shows a graph of the frequency of the shot distances which serve to construct the figure of Count Lavud in *El ataúd*.

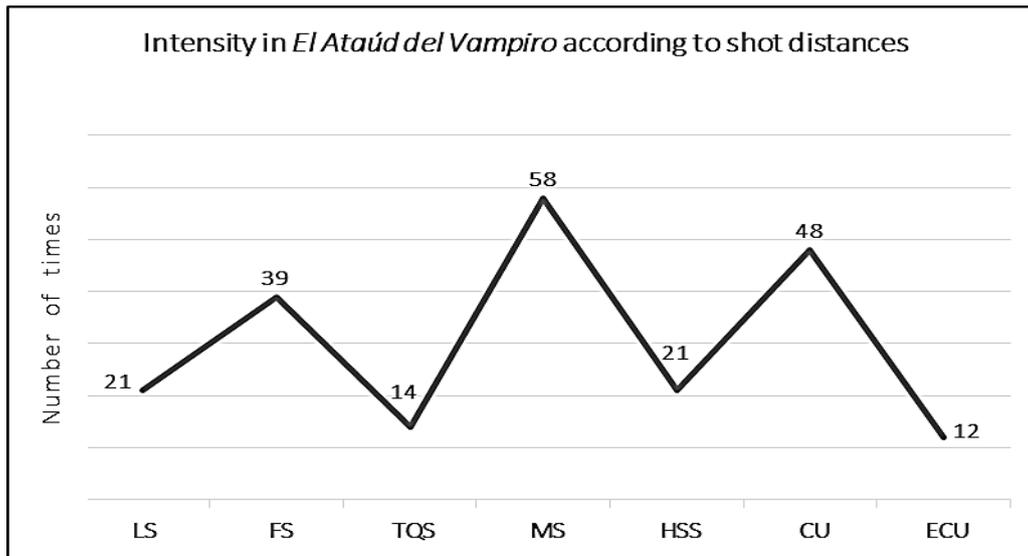


Figure 34: Shot distances used to capture the image of Count Lavud in *El ataúd del vampiro* throughout 12 scenes

For the analysis of the temporal and distance elements which serve to explain a part of the intensity and extension in *El ataúd*, we will describe the verbal, visual and auditory features related to the construction of the passions of Count Lavud. Thus, we have to note that vampire films use a filmic resource to address the meaning of the resurrection of the vampire in the story, that is, a scene of the vampire's hand coming out from the coffin which serves to alert the viewer of the association of the presence of the vampire with the sucking of blood and the damage to a community. This scene also appears in *El vampiro* and *El ataúd del vampiro* and such a resource becomes a reiteration which serves to link the focus of the camera on Count Lavud's hand coming out from his coffin with *greed* and *domination* (19:35). This reiteration is also present in *Nosferatu*, as we have seen at the beginning of this chapter. When Count Lavud stands up, emerges from the shadows (19:57) and says to Barraza: "Neither you nor anyone can kill Count Lavud, Lord of life and death" (20:45) *domination* is revealed. After that, Count Lavud dominates Barraza through hypnotism and makes a pact with him when the vampire takes Barraza's hand. A combination of elements such as a close up of Count Lavud's face, eyes and fangs and his dialogue with Barraza reveals *domination*, among other passions (*revenge, greed, dependence* and *impotence*), as we can see below:

Count Lavud: You will not die. I could not kill whom actually has been destiny's hand which has returned me to life. But *you will be linked to me* and to my spell's power [...] *My desire will be yours. My thoughts will be yours* as if you are dead. My hypnotic force will provide

you life. I am here to *revenge* from those who a horrible night plunged my body into the stillness of the eternal nebula which they call death. *Obey, obey, obey!*”

Barraza: Yes sir.

Count Lavud: *Call me Master.*

Barraza: Yes, Master.

Count Lavud: From the sunrise to the twilight *I must sleep with the sleep of death protected from the look of humans, hidden in my death bed [...] the day is my enemy* and under the cover of *night I must go out looking for blood*<sup>13</sup> (21:07–22:19).

This dialogue, Count Lavud makes evident his control over Barraza and his desire for sucking blood (*greed*). These passions are emphasized by shots of Count Lavud moving his medallion and close up shots of his fixed gaze and fangs which are lighted from below while Barraza is filmed in darkness or with side lighting. A musical accent also emphasizes the showing of fangs related to the revelation of the sucking of blood which scares Barraza. Also, Count Lavud reveals his desire for *revenge* and his *dependence* on the coffin and the night to search for blood. In these cases, a close up of Count Lavud’s eyes (fixed gaze) and his facial expression (frowning, tense face and look aimed at the window indicating the sunrise) are combined with dialogues (“the day is my enemy”) referring to *impotence* to go out during the day and *revenge* against people who buried him in the past. The vampire’s *revenge* is confirmed by Aunt Teresa when she says that she, Dr. Enrique and Martha are threatened with death by Count Lavud (24:36). Likewise, her dialogue makes reference to the vampire’s *greed* and desire for *dominating*: “[Martha] is in danger. [Count Lavud] has attacked her once. He can transform her into a vampire.” (24:46).

Therefore, Count Lavud’s *greed* is predicted by the same musical sequence (violins and trombones) (25:03) and musical accents of brass (25:18) used in *El vampiro* to indicate his presence and attack. These sound effects are accompanied by the Count Lavud’s somatic expression while he approaches a little girl in the hospital (he walks slowly, stares at his victim and appears with open mouth showing his fangs, 25:18–25:35). Later, the marks of the vampire’s fangs confirm its *domination* (27:15). Suddenly, the little girl screams and Count Lavud is scared and leaves (25:30). His *fear* is shown through a musical accent and his facial expression (he stands up quickly and looks to the left and right). Later, Count Lavud discovers the presence of Martha and his *astonishment* is revealed through his facial

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<sup>13</sup> Our translation and italics.

expression captured by a head and shoulders shot (raised eyebrows and wide open eyes) and his dialogue: “You?” (25:51). Martha wants to scream, but he stops her with a sign from his right hand (25:54) and *dominates* her immediately using his medallion and staring at her with wide open eyes (26:00) while he says to her: “Sleep, sleep! I came for you and this time forever!” (26:34). Hypnosis’ effect on her is shown through alternate montage and shots of her sleepiness which *satisfies* Count Lavud and makes him smile.

Then, Count Lavud tries to put his medallion on Martha’s neck and says to her: “[...] You were destined to be mine. Eternally mine when I put this medallion on your neck. You will be eternally committed to connect your path with mine.” (27:31–27:46). This scene, which is repeated two times later, serves to construct four passions: *greed*, *lust*, *domination* and *obsession* in relation to the appropriation of Martha. This last passion, composed of the modal structure [(*wanting to* + *having to*) *have* + (*not being able to*) *have*], is characterized by moments of *waiting*, *stalking* and *frustration* which lead to increase the subject’s desire and to put the revenge against Dr. Enrique in second place over a large part of the film. In this case, *obsession* implies a series of thymic micro-sequences whose reiteration increase the level of modal intensity.

Later, the appearance of Aunt Teresa and Dr. Mendoza in the wax museum leads to the accomplishment of a part of the vampire’s revenge. Count Lavud arrives at the museum and Barraza observes how the vampire transforms from a bat into a person. A low-angle shot emphasizes Count Lavud’s *domination* while Barraza, surprised and scared, says “Master!” and later he obeys the order of Count Lavud to kill Aunt Teresa. To do this Count Lavud says to Barraza: “She is my enemy” (40:50), then he observes with *satisfaction* how Barraza opens the door to Aunt Teresa and Dr. Mendoza (Count Lavud smiles and stares at Barraza). Meanwhile, Count Lavud makes himself invisible in order to *deceive* and kill Dr. Mendoza. In this case, Count Lavud’s somatic expression during the stalking, *deceit* and *revenge* corresponds to a quiet behavior: Count Lavud walks slowly, appears and disappears in the space. However, this body language changes immediately at the moment of the attack when he moves rapidly showing his fangs. Likewise, he uses his cape to embrace and hold his victim while the camera focuses on his movement with a low-angle shot to highlight the vampire’s *domination*.

Finally, a close up focuses on the *satisfaction* of the vampire through its facial expression: looking at the horizon, smiling and showing its fangs. In this scene the slow movements of Count Lavud and the way he looks up and down at Dr. Mendoza and Aunt Teresa's blood, after she is killed by Barraza, reveal *disdain* (45:26). Such a passion is produced by the idea or belief of Count Lavud that he is powerful, invincible and superior to human beings. In this case, *disdain* is defined as “a feeling or show of superiority, refusal and dislike” (Collins Dictionary 2016) and its modal structure corresponds to [(*knowing/believing to*) *be* superior + (*not wanting to*) *be* other/inferior)]. This behavior, considering cultural aspects, explains why the vampire does not confront Aunt Teresa, who within a macho mentality is considered as an inferior being—that is, she is a human being and an old woman and so Count Lavud delegates her destruction to Barraza. In contrast, Count Lavud only confronts or fights men in *El vampiro* and *El ataúd*. Actually, this behavior emphasizes that Count Lavud only searches for young women to suck their blood and to dominate them.

After killing Aunt Teresa and Dr. Mendoza, Count Lavud experiences *greed* for blood. His facial expression changes (wide open eyes and fixed gaze), his body language indicates that he is preparing to transform into a bat and to fly. At this moment a musical accent sounds emphasizing such a transformation (45:31–45:43). In the next scene, Count Lavud arrives at the hospital's courtyard, stalks Martha, calls her telepathically and uses his medallion to hypnotize her. In this case, *greed*, *lust* and *domination* motivate the action of the subject and such passions are emphasized by low-angle shots, low-angle lighting, alternate montage, and a close up of Count Lavud's eyes when he says to her: “Martha, Martha! *I wait for you* [*greed* and *lust*]. *Go out of there* [*domination*]. He is not watching you. *Take this opportunity and go out. Obey!* [*domination*]” (50:00–50:16). At this moment Dr. Enrique shakes Martha, she wakes up and Count Lavud is *frustrated* and gets *angry*. A mark of these passions is the change of his facial expression (he twists his mouth twice). Immediately after, the cock crows, the vampire is alerted and *scared*, so that he transforms into a bat and leaves (51:08–51:21).

Later, outside the theater, Count Lavud is watching the poster with Martha's photographs. This action is a mark of *greed*, *lust* and *domination*. Such passions subsequently motivate the search for another victim, the young girl of the café in front of the theater. In

this case, Count Lavud stares at the young girl and a low-angle lighting emphasizes his facial features (raised eyebrows and eyes wide open, 56:05). Thus, the emergence or permanence of these passions is shown through the vampire's shadow, its transformation into a bat, its cape embracing the young girl, its fangs on her neck during the attack and the fang marks on her neck after the attack. Moments later, Count Lavud, motivated by the same passions, stalks Martha in the theater and stares at her hypnotizing her with the medallion. In this case, the vampire's facial expression corresponds to *domination* (frowning and staring) while its dialogue reveals its *greed* and *lust*: "Take, I give you [this medallion] in the name of the ancestral rite of my ancestors *which will marry us tonight [ad] eternum* in the darkness' ceremonial" (1:01:46–1:01:56). After putting his medallion on her, he express his desire for *dominating* saying: "*I will make you go out* from here without anyone noticing" and, then, puts a cape on Martha's shoulders. Suddenly, Dr. Enrique approaches and Count Duval is *scared* which is expressed in his facial expression (raised eyebrows, clenching teeth and tense face), body language (he walks backward) and invisibility (1:02:29). Unlike *El vampiro*, in *El ataúd*, Count Lavud has considerable control of his impulsivity, his somatic expressions and his body language. Thereby shadows, lighting from below, low-angle shots, visual tricks to perform the supernatural powers of the vampire and dialogue are used with more frequency in order to replace the vampire's expressivity.

Finally, Martha's performance begins and Count Lavud waits hidden in a loge for the best moment to kidnap her. Later, when she is carried to the scaffolds Barraza takes her. Only when the audience leaves the theater does Count Lavud approach to the scaffolds to kidnap Martha and to carry her to the wax museum. In this scene, his movements also are slow and controlled and he uses hypnosis to bring her without struggling. Count Lavud's *domination* is shown again through a low-angle shot of the stairs, which he goes down carrying Martha. This scene is a reiteration of a stereotypical scene of *Dracula* (by Browning and Melford) and *El vampiro*. Quietly Count Lavud prepares the ritual and puts a ring on Martha's finger—an action which can be interpreted as a sign of *greed* and *domination*. At the moment of the attack, *greed* and *lust* emerge again and such passions are evident in the vampire's face (tense face, open mouth showing and opening the fangs shown with a close up) and body language (covering Martha with the cape) (1:15:39–1:15:58). Suddenly, Martha wakes up and runs away, so that Count Lavud gets *angry* (facial expression: raised eyebrows,

eyes wide open, wrinkled frown, and wrinkled nose) and runs anxiously behind her. He shakes her, but she pushes him. Such an *anxiety* is shown through shadows filmed from below in a corridor. Then, Count Lavud shakes Martha with *fury* again and with fast body movements, but Dr. Enrique hits and pushes him against a wall. Count Lavud falls and gets *angry* and *furious*. As a result, Count Lavud's desire for *revenge* against Dr. Enrique emerges again. Thus, the vampire's dialogue confirms *revenge* and *anger*: "Now you will know what it means to fight against a vampire" (1:17:20). Then Count Lavud's *disdain* emerges again when he uses invisibility and laughs while his somatic expression changes: he stands up, extends his arms holding his cape and throws back his head laughing. These aspects also reveal *defiance* as a passion which motivates the action of the vampire. The modal structure of defiance corresponds to [(believing to) be/do + (wanting + having to) do]. Accordingly, his *domination* over Dr. Enrique is indicated through low-angle shots which make Count Lavud's figure larger than Dr. Enrique's figure. After flying transformed into a bat, Count Lavud is not able to escape from a lance of Dr. Enrique which pierces him to the wall. His *failure* is shown through a shot of his arms weakening slowly (1:20:12).

Initially, the passions which drive the motivation of the subject in *El ataúd* are the same as those found in the films analyzed above. However, at the end, Count Lavud experiences other passions such as *anger*, *fury* and *defiance*. Now we will see how some of these thymic effects also appear in typical scenes which are constructed throughout the story and how they are manifested through a combination of visual, verbal and auditory features as we have already explained regarding the modal structure of Count Lavud's passions.



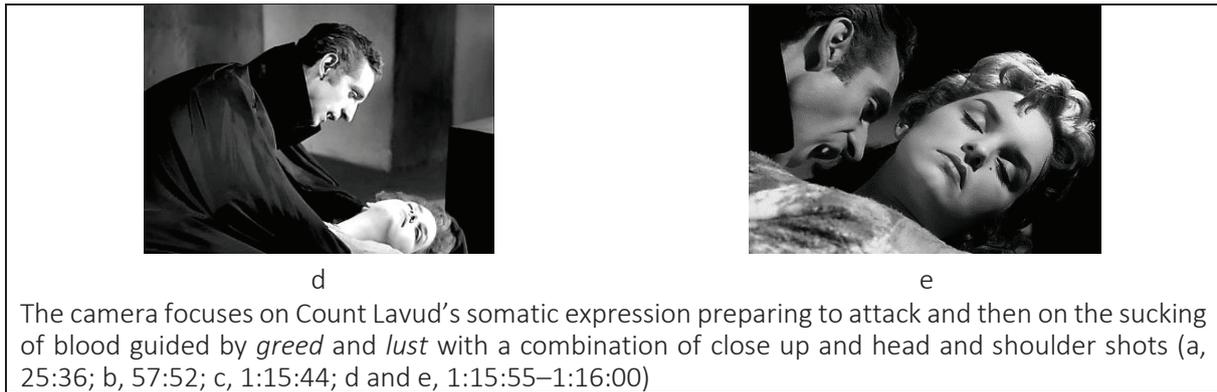


Figure 35: TS1 Sucking of blood



Figure 36: TS2 Search for a servant (21:17–22:19)

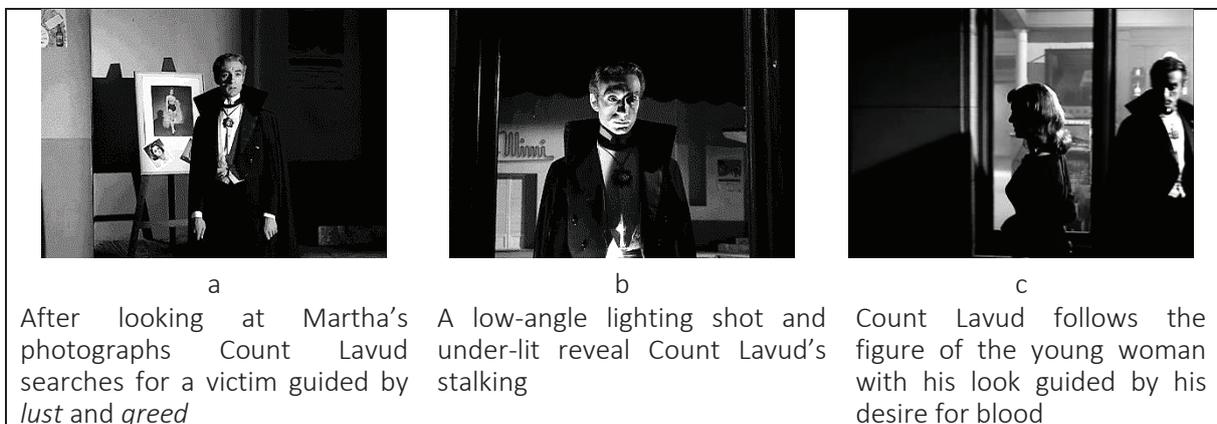






Figure 40: TS6–14 Typical scenes in which the vampire appears



Figure 41: Complementary somatic expressions of Count Lavud

The review of the different typical scenes and somatic expressions of the vampire and other characters shows that *El ataúd del vampiro* is constructed as an accumulation of recurrent features which also appear in *Nosferatu*, *El vampiro*, *Dracula*, among other horror films, and *film noir* or police films, as is the case of *M*. One of these elements is the repetition of typical scenes, such as the attack or sucking of blood, the search for an evil servant, stalking, the visualization of the vampire in his coffin, the display of a series of supernatural abilities—especially telepathic and hypnotic power and going through walls—and the destruction of the vampire. Even though in *M* the criminal Beckert has no supernatural powers, he is capable of using other human abilities in order to deceive children and to obtain victims—two objectives that the vampire also pursues.

Likewise, in *El ataúd* the number of typical scenes increases. We find 14 typical scenes in comparison to 8 in *Nosferatu*, 5 in *M* and 9 in *El vampiro*. Such an increase corresponds to the inclusion and reiteration of scenes which show the abilities of the vampire and other scenes which become recurrent in *El vampiro* and *El ataúd*. In relation to supernatural powers we find the visualization of abilities which also appear in *Nosferatu* and *El vampiro*: the vampire goes through walls (TS10), telepathic communication with Martha (TS12)—which Count Lavud only establishes with Aunt Eloísa in *El vampiro*—and the transformation of the vampire into a bat (TS13a/b). Likewise, there are new supernatural powers included in the film—considered in vampire myths and literature—, as for example the hypnotizing of Barraza and Martha (TS2a–c and Ts11), the invisibility of the vampire (TS9) and the impossibility of destroying the vampire with bullets (TS8a/b).

In turn, there are other typical scenes which are new or present some variations in this filmic sequel: the pursuing of victims (the young woman and Martha, TS4a/b), the moment in which Count Lavud kidnaps Martha and brings her to the wax museum (TS14)—reiteration of a scene in *Dracula*—and the destruction of the vampire with a lance piercing Count Lavud to the wall in order to show the transformation from bat into a person (TS5a/b). This transformation is shown through double exposure and it is similar to the transformation of Aunt Eloísa into a skeleton in *El vampiro*. Another typical scene constructed in *El ataúd* is the focus of the camera on the vampire's corpse with a stake through its chest at the beginning of the film. This scene became a reiterative scene in subsequent Mexican vampire films which served to justify the return of the vampire and

different remakes. As a result, this typical scene was related to the appearance of a man who, for ambition or mistake, takes the stake out of the vampire's chest and becomes a servant of the vampire or is killed by the vampire. In this case, the reaction of the vampire is linked to *domination*. Thus, each typical scene is related to the continuous emergence of specific passions, as for example *greed*, *lust*, *domination* or *deceit*, among others, which are constructed with specific combinations of verbal, visual and auditory elements. For example, in TS3c Count Lavud feels *lust* for the young woman of the café and the combination of elements of such a passion is:

Count Lavud's look at the young woman's back + Count Lavud's somatic expression: fixed gaze, arched eye brows and head leaned forward + side light from right illuminating the focus of Count Lavud's attention + soft violin music + repetition of a similar scene to the previous man watching the back of an unknown woman

Likewise, in TS3d, the shadow of the vampire is combined with other elements to show the desire for *dominating* of the vampire:

Big shadow of the vampire's cape projected on the wall covering the figure of the young woman + lighting from below + full shot covering the totality of the image of the shadow + musical change: violins play faster

These examples show that the typical scene TS3, the stalking of the vampire, is composed of a series of passions which, in turn, are composed of a series of features which can be visual, auditory and verbal if, for example, a narrator, the vampire or some characters say what Count Lavud searches for. A summary of these aspects is given in table 18. This shows that the passions of the figure of the vampire are mainly exposed through visual elements which correspond to the form in which the image of the vampire is constructed (clothes, facial expressions, body language and movements in the space) in combination with elements of filmic montage (shot distances, lighting, music and set composition).

In relation to the somatic expressions and the thymic effects of Count Lavud, we can note that in *El ataúd* the vampire's facial expressions and body language are increased according to the numerous actions scenes and typical scenes of the vampire included in the film. This means that unlike the other films considered in this study, the different passions of the vampire (see Table 18) lead in most cases to action scenes (to pursue victims, to flee transformed into a bat or to begin a fight) or to changes of scene and set in which the vampiric figure has a more active role. This is the case of the reiterative intent of Count

Lavud to approach Martha and to hypnotize her—without success. This produces the change of focus of the camera from the vampire’s actions to the actions of other characters who are affected by the appearance of Count Lavud. As a consequence, the vampire has to react and to move quickly.

Likewise, in *El ataúd* there is an attempt to introduce the vampire in different urban settings such as a hospital, a wax museum, a street and a theater. This also leads to the constant change of scene giving a major rhythm to the film and the figure of the vampire. An example of this continuous movement is the scene of the vampire pursuing the young woman. In this case, the lighting from below helps to project Count Lavud’s cape on the wall when he runs creating a large shadow and the idea that his cape functions as wings before his transformation into a bat. Besides lighting, alternate montage focuses constantly on the different somatic expressions of the vampire and its movements creating the impression that there is a constant change of passion states. Thus, filmic features are again combined with the increasing number of verbal, visual and auditory features revealing the vampire’s passions. We summarize these elements in table 18.

Content	Expression
Greed	Count Lavud’s hand coming out from his coffin Count Lavud’s dialogue: “I must go out looking for blood” Close up of Count Lavud’s fangs with a musical accent Aunt Teresa’s dialogue: “[Martha] is in danger. [Count Lavud] has attacked her once. He can transform her into a vampire” Vampire’s musical sequence and sound effects of <i>El vampiro</i> and <i>El ataúd del vampiro</i> Count Lavud’s somatic expression approaching a little girl (walking slowly, staring at the victim and open mouth showing the fangs) Count Lavud’s dialogue: “[...] You were destined to be [...] eternally mine when I put this medallion on your neck. You will be eternally committed to connect your path with mine” Count Lavud putting his medallion on Martha’s neck Count Lavud preparing to transform into a bat Count Lavud’s telepathy Low-angle lighting focused on Count Lavud Count Lavud’s dialogue: “Martha, Martha! I wait for you” Count Lavud looking at Martha’s photographs Count Lavud’s shadows Count Lavud transforming into a bat Count Lavud’s cape embracing his victim Count Lavud’s fangs on his victim’s neck Fang marks on victims’ neck Count Lavud’s stalking Count Lavud putting a ring on Martha’s finger

Content	Expression
	Count Lavud's attack (close up of the facial expression: tense face, open mouth showing and opening the fangs, and body language: covering Martha with the cape) Count Lavud kidnaps Martha
Domination	Count Lavud's hand coming out from his coffin Count Lavud emerging from shadows Count Lavud's dialogue: "Neither you nor anyone can kill Count Lavud, Lord of life and death" Count Lavud's hypnotism through his medallion and eyes Count Lavud takes Barraza's hand Close up of Count Lavud's eyes and face staring at his victim / servant Count Lavud's dialogue: "You will be linked to me [...] My desire will be yours. My thoughts will be yours" Count Lavud's dialogue: "Obey, obey, obey!" Count Lavud's dialogue: "Call me Master" Aunt Teresa's dialogue: "[Martha] is in danger. [Count Lavud] has attacked her once. He can transform her into a vampire" Count Lavud's somatic expression approaching a little girl (walking slowly, staring at the victim and open mouth showing the fangs) Count Lavud's making a sign stop with his right hand Count Lavud's dialogue: "Sleep, sleep! I came for you and this time forever!" Count Lavud's dialogue: "[...] You were destined to be [...] eternally mine when I put this medallion on your neck. You will be eternally committed to connect your path with mine" Count Lavud putting his medallion on Martha's neck Low-angle shots of Count Lavud Count Lavud giving orders to Barraza Count Lavud's attack Count Lavud's telepathy Low-angle lighting focused on Count Lavud Count Lavud's dialogue: "Go out of there. [...] Take this opportunity and go out. Obey!" Count Lavud's shadows Count Lavud transforming into a bat Count Lavud's cape embracing his victim Count Lavud's fangs on his victim's neck Fang marks on victims' neck Count Lavud's dialogue: "Take, I give you [this medallion] in the name of the ancestral rite of my ancestors which will marry us tonight [ <i>ad</i> ] <i>eternum</i> in the darkness' ceremonial" Count Lavud's dialogue: "I will make you go out from here without anyone noticing" Count Lavud puts a cape on Martha's shoulders Count Lavud putting a ring on Martha's finger Count Lavud kidnaps Martha
Revenge	Count Lavud's dialogue: "I am here to revenge [...]" Aunt Teresa's dialogue: "Martha, Dr. Enrique and me are threatened with death" Count Lavud's attack Count Lavud's dialogue: "Now you will know what it means to fight against a vampire"
Dependence	Count Lavud's dialogue: "I must sleep [...] protected from the look of humans, hidden in my death bed"
Impotence	Count Lavud's dialogue: "The day is my enemy"

Content	Expression
	Count Lavud's facial expression (frowning, tense face and fixed gaze at the sunrise through the window)
Lust	<p>Aunt Teresa's dialogue: "[Martha] is in danger. [Count Lavud] has attacked her once. He can transform her into a vampire"</p> <p>Count Lavud's dialogue: "[...] you were destined to be [...] eternally mine when I put this medallion on your neck. You will be eternally committed to connect your path with mine"</p> <p>Count Lavud putting his medallion on Martha's neck</p> <p>Count Lavud's telepathy</p> <p>Low-angle lighting focused on Count Lavud</p> <p>Count Lavud's dialogue: "Martha, Martha! I wait for you"</p> <p>Count Lavud watching Martha's photographs</p> <p>Count Lavud's shadows</p> <p>Count Lavud transforming into a bat</p> <p>Count Lavud's cape embracing his victim</p> <p>Count Lavud's fangs on his victim's neck</p> <p>Fang marks on victims' neck</p> <p>Count Lavud's stalking</p> <p>Count Lavud kidnaps Martha</p> <p>Count Lavud's attack (close up of the facial expression: tense face, open mouth showing and opening the fangs, and body language: covering Martha with the cape)</p>
Fear	<p>Musical effect</p> <p>Count Lavud's somatic expression when the little girl screams (rapid standing up and looking to the left and right)</p> <p>The cockcrow</p> <p>Count Lavud escaping transformed into a bat</p> <p>Count Lavud's facial expression (raised eyebrows, clenching teeth and tense face) and body language (walking backward)</p> <p>Count Lavud's invisibility</p>
Astonishment	<p>Count Lavud's facial expression (raised eyebrows and wide open eyes)</p> <p>Count Lavud's dialogue: "You?"</p>
Satisfaction	Count Lavud's smile
Obsession	<p>Count Lavud's dialogue: "[...] You were destined to be [...] eternally mine when I put this medallion on your neck. You will be eternally committed to connect your path with mine"</p> <p>Count Lavud putting his medallion on Martha's neck</p>
Deceit	Count Lavud's invisibility
Disdain	<p>Count Lavud looking up and down the others</p> <p>Count Lavud's invisibility</p> <p>Count Lavud laughing</p> <p>Count Lavud's somatic expression: he is stand up, extends his arms holding his cape and he throws back his head laughing</p>
Frustration	Count Lavud's facial expression (twisting the mouth twice)
Anger	<p>Count Lavud's facial expression (twisting the mouth twice)</p> <p>Count Lavud's facial expression (raised eyebrows, eyes wide open, wrinkled frown and wrinkled nose)</p> <p>Count Lavud shakes Martha</p> <p>Count Lavud's rapid gestures</p> <p>Count Lavud is pushed against the wall</p> <p>Count Lavud falls</p>

Content	Expression
	Count Lavud's dialogue: "Now you will know what it means to fight against a vampire"
Anxiety	Count Lavud runs behind Martha Count Lavud shakes Martha Low-angle shots of Count Lavud's shadows
Fury	Count Lavud shakes Martha Count Lavud's rapid gestures Count Lavud is pushed against the wall Count Lavud falls
Defiance	Count Lavud's somatic expression: he stands up, extends his arms holding his cape and throws back his head laughing
Failure	Count Lavud is pierced in the wall and his arms weakening slowly

Table 18: Verbal, visual and auditory features of the emergence of thymic effects in *El ataúd del vampiro*

As in *El vampiro*, in *El ataúd* we found a larger series of verbal, visual and auditory elements associated with the emergence of Count Lavud's passions, some of which are integrated into typical scenes. Likewise, we found that the presence of the vampire is evident through somatic expressions of different characters and objects (see Table 60). Some of these scenes became typical within horror films, especially in Mexican horror films of the 1950's and 1960's. In this regard, the unearthing of the vampire's coffin also became a typical scene associated with the presence or the imminent return of the vampire.

a	b	c
A close up reveals the vampire's tomb at the beginning of the film (1:49)	Barraza and Dr. Mendoza open the vampire's tomb and take out its coffin (3:14)	Dr. Mendoza looks at the reflection of the vampire's face in a mirror (3:43)
d	e	f
Aunt Teresa is scared when she finds the vampire's coffin because it represents the dangerous return of the vampire (d, 4:09 and e, 42:58)		Martha is scared and screams when she sees Count Lavud (25:52)



### 5. 2. 5 Summary and Overview of the Thymic Dimension of the Figure of the Vampire

Thus, throughout the study of the thymic dimension of *Nosferatu*, *M*, *El vampiro* and *El ataúd del vampiro* we have analyzed how within narrative programs related to the obtaining and loss of different objects of value there are narrative subsequences associated with modalities, correlations of intensity and extension in terms of modality, duration and shot distances, and the manifestation of thymic effects through somatic expressions and typical scenes. This review allows us to see the establishment of narrative and passion structures which are more or less fixed and so help to construct the figure of the vampire and the criminal guided by sexual desire. Regarding these features, we will make some last remarks in order to compare the verbal, visual and auditory elements involved in the construction of passions in the four films analyzed.

Passion	<i>Nosferatu</i>	<i>M</i>	<i>El vampiro</i>	<i>El ataúd del vampiro</i>
Acceptance		x		
Ambition	x		x	
Anxiety	x	x	x	x
Anger			x	x
Astonishment			x	x
Compulsion	x			
Deceit		x	x	x
Defiance				x
Denial		x		
Dependence	x			x
Desperation		x		
Disdain				x
Domination	x	x	x	x
Failure	x			x
Fear	x	x	x	x
Frustration		x	x	x
Fury			x	x
Greed	x		x	x
Guilt		x		
Impotence		x		x
Impulsivity		x		
Lust		x	x	x
Obsession				x
Pain			x	
Pleasure			x	
Revenge				x
Satisfaction	x	x	x	x
Terror		x		
Waiting	x		x	
Yearning	x			

Table 19: Summary of passions of the narrative trajectory of Orlok, Beckert, Mr. Duval und Count Lavud

According to table 19, the common passions which relate the vampire and the criminal in the films of this study are *anxiety*, *fear*, *domination* and *satisfaction*. *Anxiety* is experienced by the characters for three reasons: 1) the character is in danger of being destroyed, captured or detected as a criminal or a supernatural being, 2) the character is not able to control his *lust* or impulses, and 3) the character pursues his victims. In turn, the character *is scared* when he is in danger of being destroyed or captured by an object or a person. In this case, the letter “M” on Beckert’s back or the contact with beggars and criminals who pursue him and objects such as a cross, fire, sunrise, the cockcrow and the questions or presence of humans (Dr. Enrique and Aunt Teresa) are all elements which function as warning signs for the vampire. As a result, the character tries to deceive other characters or tries to flee running quickly, using his invisibility or transforming into a bat in order to hide.

*Domination*, as we have described, appears as a desire for *dominating* and as an achieved control over other characters. In this case, *domination* is a desire when the character approaches his victims, asks others to obtain something, arrives at some place, makes verbal threat, tries to attract his victims, touches or tries to touch the hand or another part of the body of his victims, stares at his victims, forces his victims to come with him, emerges from a hidden place, communicates telepathically with his victims or helpers, transforms into a bat and gives some object to his victims. Likewise, *domination* is achieved when the character attacks and sucks the blood of his victims, gives orders, produces fang marks, invades the space with his shadow, kills people, is shown through low-angle shots and low-angle lighting, is shown through a close frame, scares other characters, enters or invades victims’ houses, embraces his victims, kidnaps his victims, obtains some object (the purchase contract, soil, etc.) and hypnotizes the other.

In sum, *domination* is developed in two moments. An initial phase in which the characters use different abilities to control their victims and other characters and a phase of process and achievement of such a control. If the character achieves his objective, he experiences *satisfaction*. This passion is evident through a series of verbal, visual and auditory features, but in some cases the obtaining of *satisfaction* is implicit. In the case of the vampire films the camera focuses on the somatic expressions of the character who smiles, straightens his body and leaves while his shadow moves back. In the case of *M*, *satisfaction*’s

marks are metaphoric or implicit through the image of a ball rolling on the grass or the newspapers giving notice of the crimes perpetrated by Beckert. Conversely, the impossibility to initiate and/or to achieve *domination* over others produces *anxiety* and *fear* in the vampire and the criminal.

In addition, desire for *dominating* is frequently combined with *greed*, *lust* and, in some cases, *ambition* according to the specific objects of value of each character. This coincides with several textual features:

- the fang marks and the vampire's shadow invading the space or approaching the victim in *Nosferatu*
- the criminal's shadow approaching a victim and covering objects
- the criminal speaking to his victims, giving objects to them and bringing them to other places in *M*
- the vampire's stalking shown through alternate montage
- the transformation into a bat to approach to the victims
- a close up of the vampire's fangs attacking
- the vampire's dialogues about its victim's blood and possession
- the vampire's facial expression: open mouth showing the long fangs
- the vampire bringing its victims to other places in *El vampiro*

Besides the features which appear in *El vampiro*, there are also other textual features integrated into *El ataúd del vampiro* in an increasing range:

- warning dialogues of other characters concerning the vampire
- the vampire's somatic expression approaching a victim: walking slowly, staring at the victim and open mouth showing the fangs
- the vampire's orders to its victims and other characters
- the vampire putting or giving an object to its victim
- the vampire's telepathy
- the vampire looking at its victims
- the vampire's shadows
- fang marks
- low-angle lighting focused on the vampire
- the vampire's somatic expression during the attack: close up of the tense face, open mouth showing and opening the fangs and embracing and covering the victim with the cape

All these elements allow us to see that determinate textual features construct various thymic effects at the same time. Likewise, thymic or passion "durativity" is also indicated

by the larger number of verbal, visual and auditory features which reveal the major presence of *domination*, *greed*, and *lust* in comparison with other passions.

In turn, passions such as *yearning*, *pleasure*, *deceit*, *impulsivity*, *compulsion*, *anxiety*, *revenge*, *disdain*, *defiance* and *obsession* emerge through similar or other textual features corresponding to (micro)actions which encourage, complete or contribute to obtaining the main objects of value (cf. tables 6, 10, 14 and 18). Conversely, passions such as *dependence*, *impotence*, *waiting*, *astonishment*, *frustration*, *anger*, *fury*, *denial*, *desperation*, *terror* and also *anxiety* emerge as a result of the series of obstacles which appear when attempting to achieve objects of value. However, these passions also serve as an impulse to continue or initiate again the search for obtaining the objects of value. Finally, *guilt*, *acceptance*, *failure*, *satisfaction* and *pain* are passions resulting from the realization of the action, that is, the complete performance of the narrative action through obtaining or loss of the object of value.

Finally, the comparison of the series of features which reveal the emergence, duration and finalization of a thymic effect allow us to see how vampire films and the crime film of this study are focused on the showing of the elements which motivate and maintain the narrative action. Likewise, the motivation and performance of the action are especially based on the increasing development of certain passions. This means that among the different passions experienced by the vampire and the criminal only some of them appear as a permanent passion state of the subject while others, as for example, *fury*, *danger*, *waiting*, *denial* and *desperation*, among others, are intermittent in relation to their continuity or are the result of the achievement or the impossibility to obtain a certain object of value.

## Conclusions

Throughout our study, we have proposed the analysis of the figure of the vampire in film from an interdisciplinary point of view. Initially, we defined the myth of the vampire through the review of different studies of anthropology, cultural history and literature in order to describe the main features of the vampire figure which have been reproduced in literature and film, among other media. Thus, the vampire is a dead body and a perverse being which threatens the life of a community and, at the same time, depends on the blood and energy of human beings to take their life and to exist. Likewise, the sexual desire and need for blood of the vampire are synthesized through a mixture of human and animal features. As with other mythical figures, the vampire arises within different cultures, especially Christian cultures of the east and the center of Europe, as a form of divine punishment, a collective representation of fear or anguish of death, as well as a philosophical and medical problem largely discussed by theologians and doctors during the 18<sup>th</sup> century. In this regard, the myth and the figure of the vampire was an objectification of fear caused by war, an uncertain future, insecurity, rising crime, among other aspects corresponding to specific historical periods. In comparison with other mythical figures, the vampire is also characterized by the coexistence of the living and the dead without belonging entirely to life or death and to be doomed by means of to wander as dead and to depend on the living's blood.

These elements, especially the breaking of established rules, such as immortality, the power to overcome death and to take over human life, reveal the transgressive nature of the vampire which became a source of horror largely exploited in literature and film. On the one hand, the myth and the figure of the vampire were a result of extensive research and classification made by various authors who wanted to corroborate the existence of vampires. On the other hand, the reiteration of the features assigned to the vampire in research and military and medical reports served subsequently to construct its stereotypical figure in different media. Romantic and gothic literature of the nineteenth century addressed several features of vampirism and the myth of the vampire, and later theater and cinema became responsible for adding or emphasizing features of the vampiric figure and, above all, for spreading that figure all over the world.

In turn, the registers of the belief in vampires which were made in the 18th century described a long list of features corresponding to three main topics which, later, were frequently addressed in literature and film: specifically how a deceased person becomes a vampire, the physical characteristics that reveal the presence of a vampire, and the methods to destroy a vampire. Likewise, the novel *Dracula* by Bram Stoker was the most important influence in the construction of the myth and the figure of the vampire in film which, in turn, was based on many mythical features of vampirism and the negative image of Vlad Tepes in the Occident. This led to the connection of the vampire with the figure of a cruel and powerful being thirsty for blood.

The influence of other literary texts on Stoker's character produced a being dominated by otherness; a dual nature trapped in the vampire and in which itself is trapped. Thus, literature emphasized the romantic element of attraction-repulsion through the eroticization of the vampiric figure as a being that possesses human virtues (elegant, educated and very intelligent), but has a secret: its monstrous nature as bloodsucker and evil being. The vampire continued to be a monster that reflected the collective horror and anguish in the face of death, but also became an erotic being through the beautification of its figure and the sexual charge that one gives its nature—a feature especially represented in vampire women. Other aspects of the novel which influenced vampire films were the construction of the vampiric figure through the description of other characters and the sporadic appearance of the vampire whose presence is manifested in an intense manner through different textual resources in literature and film. In sum, the vampire fights against obstacles and constraints in a continuous tension because the vampire is pulled or contracted by two opposing forces: life and death. Under this condition, its nature remains by definition off-centre, floating, dispersed.

Besides the definition and description of the main features of the myth and the figure of the vampire, we focused on the historical and cultural reasons for the recurrence of the myth and figure of the vampire during the 20th century in Germany and in Mexico through film. Thus, we gave an overview of the emergence of the cinematographic industry and of the most popular film genres in both countries with special focus on fantastic films and the Expressionistic aesthetic elements which influenced Mexican cinema, considering the

relationships among different foreign filmmakers and cinema technicians as well as American films as points of contact among German and Mexican cinema.

In the case of German cinema, we analyzed Expressionistic features such as the use of the set space, lighting, the personification of objects and characters as a part of the geometrical disposition of the setting used in fantastic and horror films. Likewise, we studied the economic, social and political aspects related to the emergence and development of such film genres. This allowed us to understand the increasing presence of marginalized and transgressive characters in film such as the criminal and the vampire, for example. The inclusion of these Expressionistic features and elements of Romanticism and gothic literature in several fantastic, horror and crime films, as well as the adoption of some postures and gestures from Expressionistic theater by different actors, served to construct a certain plasticity or style and fantastic characters which became stereotypes in the cinema of the following decades.

We have also seen that due to political and economic circumstances during the twenties, Hollywood became the place where directors, actors and technicians from Germany and other countries met and established the elements of the horror genre which dominated for thirty years, influencing other countries, as was the case of Mexico.

In turn, our review of German fantastic and horror films allowed us to recognize specific elements used to construct such genres during the twenties: the inclusion of a fantastic character with specific gestures and body language, shadows, the use of chiaroscuros, macabre hands and experimentation with the filmic techniques of the time to create lighting and spatial compositions. Thus, lighting and setting were two filmic features frequently used to construct fantastic and supernatural spaces invaded by monsters, ghosts, death, etc. Likewise, photography transformed different places included in different films into the space where terrifying events occurred.

Considering these aspects, we have seen that the filmic composition of *Nosferatu* made possible the link between mythology and fantastic and horror literature through Expressionist and light elements and served to construct further the myth and the figure of the vampire in film. Subsequently, the cinematographic composition of *Nosferatu* and *Dracula* by Browning influenced the rest of vampire movies, especially in Mexico, which contributed to the construction of the stereotype of the vampire in film.

One of the reasons for the success of horror films was the appearance of television which then broadcast such movies. This also favored the emergence of the vampire as one of the most popular figures among international audiences and one of the most filmed characters in comparison with other monsters. Later, the popularization of the vampire, as other monsters, was related to an attempt to represent in a metaphorical way political or social threats or collective fears of the fifties and sixties in different countries.

In addition, our review of several films made by Murnau revealed his search for representing the psychological or emotional condition of his characters through the use of visual resources, in especial the use of chiaroscuro and shadows to create atmospheres of mystery to proclaim danger or bad omens and to reveal the presence of the Uncanny. Likewise, this analysis revealed that the vampire of *Nosferatu* served as a figure which projected an image of social and economic instability (the lost war, the new political system and exacerbated war reparations for the allies) through his monstrosity.

As with Murnau, Lang also included other technical resources of lighting and sound to create dramatic atmospheres in mystery and crime films introducing anti-heroic characters as protagonists. These features were used to construct the figure of the criminal, a character whose behavior serves as a representation of harm over a community and whose filmic representation is influenced by some features of the vampiric figure. In *M*, Lang constructed an anti-heroic character with a common appearance, a normal citizen whose monstrosity is revealed through his behavior and the fear of the rest of the characters. In this case, the criminal is a victim himself of an internal otherness which completely takes over the self. In this regard, we were able to show a connection between the vampire and the criminal because instincts control the behavior of those characters and reveal the otherness that lives inside them.

In the case of *M*, the construction of space and its objects are significant elements used to reveal the nature of the criminal. To do this, Lang used places commonly present in fantastic literature (a spatial mark, as for example a door, a cave, a river, a basement, and so on) and cinema to indicate the division of borders between the fantastic and non-fantastic space and the oppressive nature of the places inhabited by anti-heroic characters. Likewise, the use of different spatial levels served to indicate an underground world or clandestine action. This was a resource of fantastic cinema in which the places that are

inhabited by marginalized or strange beings are frequently in an inferior or superior level in comparison with the space where the common people live. We have seen that in some films by Lang there are reiterative spatial features, such as stairs or arches, which serve as border or access to the fantastic or criminal world. Thus, for both filmmakers, Murnau and Lang, it was important to show that the Uncanny takes over space through the use of different filmic resources.

In relation to Mexico, we saw in chapter 3 that political and economic factors caused a generalized crisis which produced a decline of film production and its quality at the beginning of the fifties. However, the Mexican film industry was favored with the arrival of cinema technicians, filmmakers and actors and the appearance of new genres and marginal or transgressive characters as well as the promotion of other images of Mexico and stereotypes, as was the case with fantastic characters. This represented an important contribution in contrast to the nationalistic topics frequently addressed in Mexican cinema during the forties. One of the main contributions to Mexican horror cinema was the integration of foreign cinematographers which were influenced by Expressionism, *film noir*, etc., and who also formed further a new generation of cinematographers in Mexico.

Our review of a large list of fantastic and horror films allowed us to see how Mexican cinema integrated most of the fantastic figures from European literature of the nineteenth century and German and American cinema as a result of a period of filmic experimentation in the thirties and the search for new topics during the decline of the film industry in the fifties and sixties. This time coincided with the appearance of television which broadcast American horror films and science fiction series and the exploitation of the horror genre in films of other countries which were known in Mexico. As a consequence, the horror genre became a means of entertainment for the Mexican film industry between the fifties and sixties and the figure of the vampire and the mad scientist became for a while the most popular figures of Mexican cinema.

Likewise, we focused on the influence of Fernando Méndez on horror cinema as the precursor of the vampire films in Mexico and as a director with the ability to combine horror with wrestling, western and other genres which, in turn, stimulated different filmmakers and producers to develop a continuous production of horror movies. The inclusion of wrestling, old Mexican legends, settings of rural and urban spaces or religious

elements constituted remarkable aspects of the search for adapting American and European fantastic figures and stories to Mexican cinema in order to create a profitable product for the masses.

Like Chano Urueta and Emilio “el Indio” Fernández, Fernando Méndez, among other directors, formed film teams for the making of films which contributed to the creation of a particular style of horror film. In this regard, the composition of the setting, cinematography and sound were the main elements in the construction of the Mexican fantastic and horror films. Such elements were a result of the influence of American and German cinema and of the work of adaptation to the Mexican reality by the inclusion of specific cultural elements and the mixture of elements from diverse genres. Likewise, a relevant aspect of Mexican horror movies was the assignation of Hispanic names to characters which represented good and foreign names, mainly German, to evil fantastic characters. Such a distinction was also observable in the inclusion of foreign actors, unknown or little-known actors or with particular facial features as evil characters, as occurred in German and American films.

In relation to the figure of the vampire, the films *El vampiro* and *El ataúd del vampiro* by Méndez and some films of other directors contributed to the establishment of the figure of Count Dracula as the stereotypical figure of the vampire in Mexican cinema—a phenomenon which emerged in *Nosferatu* by Murnau and *Dracula* by Browning and Melford. However, Mexican vampire films constructed other forms of vampires which were characterized by being combined with other fantastic characters.

To unravel this complex combination of circumstances and influences, in chapter 4 and 5 we proposed an explorative analysis of the figure of the vampire in film by means of the study of the actantial model and the semiotics of passions of Greimas. This served to understand how the motivation of the vampire is constructed in the films of our study and how narrativity is structured surrounding the character of the vampire. We found that narrativity is strategically and significantly placed on the anti-heroic figure of the vampire and its relationship with other characters as well as with space and its objects.

Regarding these aspects, we have seen that the main object of value or objective of the vampire is to gain power over a community. Such a power is represented by the sucking of blood. Likewise, young women play a role as means to achieve such a power or control

over others. As a consequence, when young women displace the search for dominating or taking over a community, the vampire is in danger of being destroyed and losing its existence and experiences disjunctions with various objects of value. This reveals the interdependence of narrative programs in the case of the narrative action of the vampire or, regarding *M*, the criminal. Also, the analysis of the actantial model revealed that the vampire plays the role of different actants and this is represented as the accumulation of an intense power which can only be confronted by numerous characters acting together rather than by a single character corresponding to a hero, the logical antagonist of the anti-heroic figure of the vampire.

In addition, the analysis of each film through the establishment of narrative programs achieved by the vampire allowed us to identify through a series of visual, verbal and auditory elements: (1) the beginning of narrative junctions, (2) junctive processes (acquisitions of competences and development of actions) and (3) the conclusion of actions. In sum, the analysis of the vampiric figure and the criminal in the four films of this study and the description of each narrative trajectory make evident the syntagmatic level of narrativity revealed through visual, verbal and auditory features of the change of states of conjunction and disjunction of the subject. We have also seen that these textual features allow us to identify the presence of three narrative dimensions (pragmatic, cognitive and thymic dimensions) which are involved in the motivation of the subject, the structure of narrativity and the realization of the narrative action in film.

The actantial analysis also led us to identify how the thymic dimension is the main source of the motivation of the character. For this reason, we dedicated the last chapter to the study of the thymic dimension as an essential part of the construction of the figure of the vampire and the criminal and to find common features between these transgressive characters. However, an important difference in the construction of narrativity surrounding each character was the emphasis on the supernatural abilities of the vampire and its increasing capacity to dominate others reserving its destruction to the end of the film, whereas the figure of the criminal appears as a harmful and astute being at the beginning of the film and later, in the most part of the film, there is rather an emphasis on the prosecution and frustration of his plans favoring the visualization of action scenes.

In addition, the vampire and the criminal were shown to be similar in relation to the kind of opponents which they confront. On the one hand, we find the presence of numerous opponents which try to destroy the anti-heroic character (vampire or criminal) who is not easy to confront due to his diverse abilities. On the other hand, opponents are represented as internal obstacles of the nature of the anti-heroic character such as weakness, decontrol of emotions or his own physical or supernatural nature.

We could observe that in the Mexican vampire films of our analysis the narrative programs of the vampire are interdependent. As a consequence, the search for domination is suspended and finally cancelled by the appearance of a series of disjunctions which, in turn, are related to the appearance of a common object of value in vampire films: a young woman. In this regard, in *Nosferatu*, *El vampiro* and *El ataúd del vampiro* this object of value leads to the destruction of the vampire. The difference is that in *Nosferatu* the vampire achieves a series of conjunctions with diverse objects of value throughout the story, whereas in Mexican vampire films the appearance of a young woman implies a series of obstacles which poses a series of disjunctions before the vampire is destroyed. Thus, the construction of the Mexican vampire is more similar to the criminal of *M* as a character in a constant state of disjunction.

Another significant aspect is that in *El vampiro* and *El ataúd del vampiro* there is an increase of the number of textual features which construct the different elements of narrativity. This is related to the development of the filmic technology of the fifties and sixties in comparison with the film technique used in *Nosferatu* and *M* in previous decades.

A common aspect of the four films in relation to the construction of narrativity is the search for blood or attacking which becomes a reiterative action. This repetition is composed of three moments which function as qualifying, decisive and glorifying test of the vampire and the criminal. However, as we have noted above, the realization of the glorifying test, that is, the search for taking over a young woman or a little girl risking everything, leads to the destruction of the vampire and the capture of the criminal respectively.

In the last chapter we posed the study of the figure in film by looking also for those filmic elements which denote the emergence of passions in order to describe and understand the thymic structure linked to the motivation of the subject and to see how

such a structure was configured in the case of the vampire and the criminal. Regarding these objectives, we searched for similarities and differences in the passions involved in the narrative trajectory of each subject and which textual features helped to establish the thymic dimension in each film. To do this we focused on four elements proposed by Fontanille: modalization, modulation, somatic expressions and typical scenes. In relation to the modulation of modalities we could identify three forms to analyze intensity and extension, two essential aspects of modulation considered by Zilberberg and integrated in the analysis of film of Blanco: modal frequency, duration of the narrative programs and how their corresponding junctions are related to specific shot distances.

The analysis of modalities served to identify via a series of textual features the existence of inchoative, durative and concluding passions which were driven by a combination of desire and need, that is *wanting to* and *having to*. Such a combination led to the emergence of specific and similar passions in the four films analyzed. Likewise, the identification and description of visual, verbal and auditory features allowed us to recognize how some passions appear constantly at the beginning, the process, or the closure of the junction. However, we also found that some passions remain part of the three states of the subject throughout a narrative program. This was the case with domination, which is related to the main objective of the vampire and the criminal. This is relevant considering that the domination of the characters is not only a desire comparable to the sucking of blood of young women, but also a need which the character is not able to control.

These remarks confirm the hypothesis which has driven this research: the vampire and, by extension, the criminal are configured in film as harmful and monstrous beings either physically or psychologically, but also as victims of their uncontrollable desires and needs. As a consequence, the vampire is revealed as a constantly unsatisfied being—in a constant state of virtualization in semiotic terms—even though it is a powerful being with supernatural abilities which make possible the achievement or progress of its evil goals—the state of actualization of the subject. In this regard, the vampire is constructed as a dependent being which needs to accomplish different actions or to overcome different obstacles and requires the help of others to achieve its goals. Likewise, its dependence on young blood and the need to find it is related to the constant dissatisfaction of the vampire.

Most of these features are shared by both the vampire and the criminal, but the most important difference is that the vampire searches for dominating the other whereas the criminal searches for dominating himself—frequently without success, which implies harm to others. Likewise, the criminal acts on his own, which reveals the need to hide a monstrous behavior and stands in contrast with the vampire, which reveals its monstrous nature in order to dominate others. However, it is still necessary to research the construction of the vampire figure further in subsequent and more recent films as well as the figure of the criminal, as for example the serial killer, in other films, from a semiotic perspective of narrativity as has been pursued in this analysis.

From our observation of vampire literature and films, we can recognize that films maintain the basis of the myth of the vampire from legends and literature, but the construction of the vampire figure changes according to cultural and historical contexts. For instance, in subsequent vampire films of the Hammer company the physical appearance of the vampire is more human and strongly erotized. The focus of these films was on the construction of a threatening and monstrous sexuality which was hidden in the human, beautiful and elegant appearance of Count Dracula or vampire women.

Another example of the subsequent literary and filmic construction of the vampire is *Interview with the vampire* (1976) by Anne Rice and its subsequent filmic version (1994, Neil Jordan). Both texts are focused on the human nature which remains in the vampire. Such a nature is emphasized by a beautiful and human physical appearance of characters whose desires and actions are considered as monstrous combined with animalistic features (obtaining of human blood without respect for human life). However, the character Louis, for example, is shown as a victim of a monstrous nature who suffers an ethical conflict and tries to avoid attacking humans. In the film, the violence which characterizes the attack of the vampire is hidden or not visualized in order to emphasize the human nature and the existential conflict of the character.

In contrast, in recent vampire films and series such a conflict is mixed with the filming of more violent scenes at the moment of attack of the vampire. In addition, subsequent vampires films such as those of the Hammer company and later *Dracula* by Francis Ford Coppola, *Interview with the vampire*, among others, as well as series for television were focused on showing the figure of the vampire. This was realized through a longer time

of the figure of the vampire on screen and by including a larger number of scenes than in the first vampire films analyzed and described in this study—where a third or quarter of the film on average is related to the intention of hiding the figure of the vampire and includes few dialogues of the vampire in order to create suspense and mystery. Although in *El vampiro* and *El ataúd del vampiro* we find a more active role and more presence of the vampire, in subsequent vampire films the increasing range of scenes of the vampire corresponds to erotic and action scenes, to the story of the origin of the vampire from literary and mythical sources or to the interaction of the vampire with humans. These changes allow us to see the need for further researching the modification or inclusion of other typical scenes and somatic expressions in later vampire films in order to identify passions, among other aspects, regarding the construction of the figure and the myth of vampiric figures, and so to analyze their evolution in film.

In sum, the analysis of a semiotics of the action of the vampire led us to consider the three narrative dimensions involved in the narrative trajectory of the subject and to find the essential role of the thymic element in each phase of the narrative action, that is, the virtualization, actualization and realization of the action. These phases correspond to the beginning, development and closure of a junction of the subject with an object of value. In each phase, the thymic element is present as a semiotic dispositive which drives and continues the action, but also as an emerging dispositive of the result of the subject's action, that is, the 'perfume' which emanates from passions which correspond to a deep structure of discourse composed, in turn, of modal structures.

In this regard, as Greimas and Fontanille (1994: 21) highlight, passions are a property of a whole discourse and can be perceived through the narrative action of the subject, the object of value and the series of junctions produced among the subject and the object of value. In this regard, the study of the thymic dimension allows us to measure how the subject is constructed through multimodal textual features in the film as a perceiving body or being. In other words, the semiotics of the passions allows us to analyze how a real or fictional subject is constructed as a projection of an anthropological being and how this is constructed through discursive structures.

Finally, it is necessary to conduct further research on the construction at the level of content and expression of the thymic dimension in film in relation to other vampire figures

as well as to other stereotyped figures in order to understand what specific passions are related to each figure and what textual features are used in such configurations in determinate cultural and historical contexts. This could shed more light on the semiotic concepts here analyzed and their application to film as well as on how visual, verbal and auditory textual features and filmic resources are combined over time to construct characters and their narrative universe.

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## Figures

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# Erklärung

Hiermit erkläre ich, dass

diese Arbeit ohne unerlaubte Hilfe angefertigt wurde, keine anderen, als die angegebenen Quellen und Hilfsmittel benutzt wurden und die den benutzten Werken wörtlich oder inhaltlich entnommenen Stellen als solche kenntlich gemacht wurden.

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