

COUNT DRACULA, LOUIS DE POINTE DU LAC AND EDWARD CULLEN: THE ARCHETYPAL SHIFT OF VAMPIRES FIGURES ACROSS THREE ERAS OF ENGLISH LITERATURE

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Abstract

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The research aims at finding out the archetype, archetypal shift and the dominant archetype of vampire figures: Count Dracula, Louis de Pointe du Lac and Edward Cullen. The methods used in this research is descriptive qualitative research, used documentation as the technique of collecting data. In this research, the researcher used Archetype theory by Margareth Mark and Carol Pearson and Linda Hutcheon's theory of shifting to analyze the data. The result of this research showed that there were 137 data in total and are 10 of 12 total archetypes. The analysis on the archetypal shifting classified were; 8 archetypes uses historicizing and 129 dehistoricizing. 15 archetypes uses racializing and 122 archetypes uses deracializing. 9 Disembodiments and 3 embodiments. It is found that each figure has a different orientation of characterization depicted its own zeitgeist. Count Dracula a vampire from Victorian era has a clear characterization of a ruler. Contrastingly, Louis de Pointe du Lac of post-modern era has an ambiguous personality of being good 'evil' and is bond through his past. Differently, A vampire of Contemporary era, Edward Cullen, has an obvious characterization as a lover with 2 dominant archetypes takes 66% of the data. Furthermore, the dominant archetype of the data is the Lover which takes 30% of the data as both Louis and Edward created in the era where there is no distinguish point of being good and evil.

INTRODUCTION

In a story, characters play a vital part in conveying its value. It is up to the writer to create a fascinating character so that the reader can imagine themselves experiencing the story. To prevent flatness, a character requires depth; a change in act, pattern, or thinking from the first characterization, often known as a "characterization shift." According to Bennet and Royle (2004: 62), a characterization shift is the intricacy that prevents a character from appearing one-dimensional, cardboard, or flat. Archetypes, like other forms of literary criticism, can be used to study character and characterization. In its most basic form, an archetype is a unique

pattern, first shape, or model that is duplicated or renewed, followed by like objects. The Oxford Advanced Learner's Dictionary defines an archetype as an original or ideal model from which others are copied (Oxford University Press, n.d.). According to Abrams, in literary criticism, the term archetype denotes recurrent narrative design, pattern of action, character-types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams and even social ritual (2009: 62).

Carl Gustav Jung, a Swiss psychologist, popularized the term "archetype". Jung suggests that the creative process starts with a primordial image or vision, which represents a genuine experience. These images are rooted in the collective unconscious, also referred to as the objective psyche or racial memory. He explains that this collective unconscious is influenced by hereditary factors and serves as the foundation from which consciousness evolves (1961: 151-153). The collective unconscious exists beneath the personal unconscious and is shared by all of humanity. While it cannot be directly accessed, it manifests as motifs or patterns that individuals may not consciously recognize. When a particular archetypal motif is experienced by a group, it transforms into a belief that is passed down through folklore or myths. Jung posits that when an archetype is activated within a group's collective psyche, its energy manifests in the group's narratives, myths, and folktales, serving as a representation of psychological events. Carol S. Pearson and Margaret Mark identified twelve major categories of archetypal characteristics that tend to dominate non-specific personalities. This is because individual personality constructs may include multiple archetypes. The twelve primaries are categorized as four major human drives: independence, mastery, belonging, and stability. Here's an example of an archetypal character based on research data:

"...But a stranger in a strange land, he is no one ... I have been so long master that I would master still - or at least that none other should be master of me..." (Stoker, 2006: 31).

Dracula requests Jonathan Harker to instruct him in the British accent to avoid detection as an outsider. Dracula is frightened of being helpless and craves control since he perceives himself as a master and always will be. These behaviors are consistent with the Ruler archetypal pattern.

Dracula, the most famous vampire figure in literature, reflects the myths of his time. Myths play a crucial role in society and are linked to culture, race, thought, religion, beliefs, and values. In literature, myths serve as an important tool for conveying story values. By connecting a narrative to specific beliefs or traditional myths within a society, readers can

perceive the story as rooted in reality rather than merely the author's imagination. J. Simpson and S. Roud describe myths as narratives about divine beings, typically organized in a coherent system, regarded as true and sacred, and supported by rules and priests, closely tied to religion (2003: 254). Moreover, Frye characterizes myth as an abstract, purely literary construct that focuses on fictional and thematic design, independent of conventional standards of plausibility (1957: 136). In narrative terms, myth imitates actions that approach the limits of human desire. Often, the world of myth encompasses ideals such as heaven and apocalyptic themes. Another defining feature of myth is its unclear origins; these stories often reside in individual minds and are traditionally passed down orally through generations

Vampires, as a global mythological figure that sustains itself by consuming the life essence—typically through drinking blood—have become a prominent symbol in the horror genre over the centuries. The mythology surrounding vampires is closely linked to the concept of the "undead." They are seen as deceased beings that, while dead, possess a form of immortality. Vampires do not age and often exhibit supernatural powers. Although vampire legends have appeared in various cultures throughout history, the term "vampire" gained popularity in the West only in the early 18th century. The Oxford English Dictionary notes that the first recorded use of the English word "vampire" dates back to 1743, appearing in a story titled *Travels of Three English Gentlemen*, published in the *Harleian Miscellany* in 1745.

As vampires have become a part of mythology, they are also a 'product' of society. The vampire figure in the Victorian era, a time when people gradually moved away from religion and spirituality, is portrayed as a monster, a true monster who became a vampire as a result of facing God's fate and consumes human blood for a living (Kristjánsdóttir, 2014). Crime was punished severely in accordance with societal ideals at the time. Religion, unlike the society of the transition age, recognizes and accepts different versions of truth, which are subjective and dependent on the individual's interpretation. There is no clear contradiction between good and bad. As seen in *Interview with the Vampire* (Rice, 2012), Louis and other vampires battle the evil within themselves. Edward Cullen, the most well-known vampire of the millennium era, is portrayed as a hero rather than an evil character. When exposed to sunlight, vampires have a glittering body, eschew human blood in favor of animal blood, have unnatural beauty, and even associate with humans and develop strong feelings for human girls (Binulia, 2015). These characterizations of the vampire figure were differed significantly from the prior vampire archetype, Count Dracula to the recent Vampire figure Edward Cullen. Moreover, apparently the characterizations of the vampire figure following their own zeitgeist or the spirit

of their era. Furthermore, the structure of the story can be used to assess the characterization shift, with this study focusing on the archetypal character.

Vampire figures have also been studied from various perspectives. Some previous research focused on archetypal characters is the thesis by Firda Amalia, a student at Maulana Malik Ibrahim State Islamic University in the Department of English Language and Letters, titled *Archetypal Hero as Reflected in Harry Potter's Character in J.K. Rowling's Harry Potter Heptalogy* (2014). The main goal of the research is to illustrate the pattern of the hero archetype in the Harry Potter series. Amalia argues that Harry Potter exemplifies an archetypal hero, as evident in his life journey, based on Carl G. Jung's theory. Kristjánsdóttir E. E. (2014), in *The Vampire in Literature: Old and New* from the University of Iceland's School of Humanities, English Department, explored the differences between classic monstrous vampires and modern, more sympathetic vampires in literature. The main subjects of this research are Count Dracula from Bram Stoker's *Dracula* (1897) and Louis and Lestat from Anne Rice's *Interview with the Vampire* (1976). Another study on vampire figures is the journal article *Dracula and the Right of Hospitality: The Axis of Evil* (2015) by Maximiliano E. Korstanje, a professor at Palermo University. This essay examines Bram Stoker's *Dracula* and explores the connection between Dracula's archetype and the concept of hospitality. Korstanje argues that Stoker's portrayal of Dracula reflects the violation of hospitality, which positions him as a merciless villain (2015: 125).

It's shown that on the first previous study the researcher only focused on one archetype. While In contrast, the current study focuses on the all twelve archetypes and archetypal shifts found in the characters from different stories and eras within the same species or mythology. Although it addresses similar subjects with the second previous study, Kristjánsdóttir's research focuses on the structure of the vampire, particularly its appearance, abilities, and characterization. She positions Count Dracula as the archetypal vampire and compares him with vampires from the modern era. On the other hand, the present research focuses on the archetype of vampire figures and the shifts in their characterization. While compare with the third study, both studies deal with Dracula's archetype, Korstanje's research focuses on the relationship between Dracula's character and hospitality, whereas the present study focuses on the archetypes of the vampire figures and the shifts in their characterization.

LITERATURE REVIEW

The researcher concentrates on examining the archetype and the archetypal shift between vampire figures. This study uses Margaret Mark and Carol Pearson's archetype theory as its the recent criticism of the field. The research data were gathered from best-selling novels from various eras, including Bram Stoker's *Dracula* from the Victorian era, Rice's *Interview with the Vampire* from the postmodern age, and Stephanie Meyer's most current and blockbuster vampire novel *Twilight* from the contemporary era.

Previous research has explored archetypes, archetypal characters, and vampire figures using a structuralist approach. For instance, Futiha Alambarra Amaan Ahmada, a student from the State Islamic College of Surakarta, conducted a comparative analysis of archetypal characters in Shakespeare's "*Romeo and Juliet*" and its film adaptations (2016). This research focused on identifying archetypes and archetypal shifts across different versions of the same story. While that research examined archetypes across time periods, the current study focuses on discovering archetypes and archetypal shifts in different stories within the same mythology.

Archetype

In this world, there are things such a pattern or type which is being copied, renewed or modeled. It is an archetype, a model which is copied by the things at the same kind. *Merriam-Webster Dictionary* defines the term archetype has it origin from ancient Greek. The root word is *archein* means "original or old" and *typos* which is "pattern, model or type". The combined words meaning is an original pattern of which all other similar persons, objects, or concepts are derived, copied, modeled or emulated.

Archetypal Shift

Archetype, like a character, represents a specific collection of universal, recognized behaviors. There are twelve frequent archetypal figures in literature. Each one has an own set of strengths, fears, and desires that drive its motif or pattern. According to Pearson, for example, the Creator archetype (brand) assists individuals in creating something new, the Caregiver cares for others, the Jester enjoys having a good time, and the Ruler exerts control. In terms of characterization, a changing character is referred to as a round character, and vice versa as a flat character. According to E. M. Forster, a flat character has only one distinguishing characteristic or quality. Round characters have more aspects, depict more complexity and depth (1927: 49).

Archetypal Characters

In literary works, characters are one of the most crucial intrinsic elements. They shape the story and are inseparable from it. Most writers strive to create characters that resonate with society, not as stereotypical figures but as unique individuals. However, these characters often require minimal detailed description since society is already familiar with their traits. According to Kennedy, a character is an imagined person who inhabits a story (2007: 73).

Archetypes, specifically archetypal characters, serve as recurring symbols that represent universal patterns of the human psyche, including individuation. This theory relates to Jung's four types of individuations, through which a person becomes a unique individual, encompassing the shadow, persona, and anima/animus. These elements distinguish one person from another (1980: 275). The self, as described by Jung, is an archetype that represents the integration of an individual's unconscious and conscious mind (1980: 187). Jung explained that the creation of the self is a process of individuation, where all aspects of a person come together. He identified the shadow as the aspects of people selves that people do not accept, while the persona is the 'mask' people present to the world, designed to create a specific impression while hiding the true nature. Jung also identified the anima as the unconscious feminine aspect in men and the animus as the unconscious masculine aspect in women.

RESEARCH METHOD

Research Design

In this research, the researcher adopts a qualitative approach. According to Parahoo (1994:59), qualitative research focuses on individuals' experiences and emphasizes the uniqueness of each person. This method places greater importance on the process of analysis rather than solely on the outcomes. By utilizing a qualitative study, the researcher collected qualitative data.

The study also employed a qualitative methodology to gather, analyze, and interpret data drawn from Bram Stoker's *Dracula*, Anne Rice's *Interview with the Vampire*, and Stephenie Meyer's *Twilight* novels. Specifically, the data analyzed are the archetypes of the vampire figures in these three works. The archetypes were examined through the characters' dialogues, descriptions provided by other characters, and portrayals of both their physical appearances and internal traits.

The data in this research consist of sentences; specifically statements state by the character in the novel, their dialogues, and descriptions provided by the authors of the novels. The primary sources for the research are the three novels: *Dracula*, *Interview with the*

Vampire, and *Twilight*. The researcher herself served as the primary instrument of the research, along with relevant novels, articles, journals, and dictionaries. To collect data, the researcher employed the documentation method and note-taking techniques. Arikunto (2002:206) defines documentation as the act of gathering data from sources like notes, books, newspapers, magazines, transcripts, and agendas. The second technique used was note-taking. In this study, the researcher extracted data in the form of words, sentences, or phrases from *Dracula*, *Interview with the Vampire*, and *Twilight*

Data Analysis

Ary (2009: 465) states that data analysis is the process whereby researchers systematically search and arrange the data in order to increase the understanding of the data. Therefore, there are many steps to be conducted by the researcher to analyze the data. By basing on the archetype, the researcher read carefully to find out the archetypal shift are present in the novels. Archetypal shift of the characters is becoming the main attention to be concerned. The following is the process of data analysis chronologically; The researcher identified the data from the novels as the data resources. Concluded data analysis in order to answer the statement of the research problems. Then, interpreting and analyzing the data based on archetype theory of literature. Lastly, after analyzing the data, the researcher recorded the data in a data sheet with a code of each data to make it easier to understand.

FINDINGS AND DISCUSSION

Identified Archetypes of The Vampire Figures

The data were examined using Margareth Mark and Carol Pearson's archetypal theory (2001). The book contains twelve archetypes that are divided into four primary parts of the self: independent, mastery, belonging, and stability. The Independent component has three archetypes: the innocent, the explorer, and the sage. Mastery includes three archetypes: the Hero, the Outlaw, and the Magician. The Belonging section contained archetypes such as the Lover, the Jester, and the Regular Guy/Gal. Stability contains three final archetypes: the Creator, the Caregiver, and the Ruler.

The archetypes distributed among the vampire figures as follows; Count Dracula from Bram Stoker's *Dracula* exhibits three archetypes: The Ruler 18, The Outlaw 3, and the Explorer 1. The second vampire figure, Louis de Pointe du Lac from Anne Rice's *Interview with the Vampire* demonstrates seven archetypes: 7 archetypes including; The Lover 22, The Innocent 18, The Sage 10, The Outlaw 10, The Caregiver 6, The Regular Guy 3 and The

Explorer 1. The third vampire figure, Edward Cullen from Stephenie Meyer's *Twilight* portrays nine archetypes; The Outlaw 13, The Lover 18, The Innocent 5, The Ruler 3, The Regular Guy 3, The Magician 2, The Caregiver 1, The Sage 2 and The Hero 1.

Archetypal Shift Found from The Vampire Figures

In analyzing the archetypal shift, the researcher applied Linda Hutcheon's (2006) theory of adaptation, focusing on how archetypes are transformed through indigenization. Indigenization refers to the process of transplanting certain values, beliefs, or concepts into a new cultural context, making them more relevant and acceptable within that culture. Hutcheon categorized indigenization into three dichotomous types: (1) historicizing vs. dehistoricizing, (2) racializing vs. deracializing, and (3) embodying vs. disembodying (2006:158). The archetypal shift is visible in the data of the archetype. Each vampire figure represents a distinct indigenization. Dracula by Bram Stoker has the most evident characterization because it is based on a historical figure. Louis de Pointe du Lac of Anne Rice owned two historic sites. Meanwhile, Stephenie Meyer's Edward Cullen contains neither historical or racializing references to indigeneity. There are a total of eight archetypes that employ historicizing and 129 dehistoricizing. 15 archetypes utilize racializing, while 122 archetypes use deracialization. Nine disembodyments and three embodyments.

Archetypes Found from The Vampire Figures

According to Margareth Mark and Carol Pearson, there are 12 archetypes; nonetheless, the researcher discovered ten archetypes throughout this study. The following is an examination of the archetype:

The Lover

The Lover has a great desire to maintain a close relationship, achieve intimacy, and make the other person feel unique. The Lover shares similarities with the Innocent and Caregiver archetypes. While The Innocent merely wants everyone to be happy and The Caregiver only wants to help people, The Lover harms those he cares about. As shown in the following sentence:

"I loved my brother, as I told you, and at times I believed him to be a living saint. Not only did I not believe he saw visions, I couldn't entertain the notion for a moment. Not a brother of mine could such be. That is egotism. Do you see?" (Rice, 2012: 12).

Louis informed the interviewer that he loves his brother but declined to accept his assertions. Reject the notion that his brother has any insight on their plantation. That the

plantation should be sold and the proceeds used to further God's cause. He even scoffed at his brother's words rather than believing them, even though Louis is the one who built him an oratory. Louis acted thus because of his profound fear of losing a brother he is connected with. A brother he adores.

The Outlaw

The Outlaw archetype embodies a character who defies societal rules, driven by a fundamental desire for freedom from restrictions. This archetype often symbolizes a yearning for rebellion and change. Outlaws feel alienated from society, leading them to provoke anger and demonstrate a diminished regard for conventional morals. They are not troubled by others' fear of them, as fear signifies power in their eyes. However, their greatest fear is being rendered powerless, trivialized, or disregarded. In response to any perceived slight or trouble, the Outlaw is likely to seek revenge, asserting their strength and autonomy. As seen from the following sentences:

“But as yet you are to be punished for what you have done. You have aided in thwarting me; now you shall come to my call” and, “And you, their best beloved one, are now to me flesh to my flesh; blood to my blood; kin of my kin; my beautiful wine-press for a while; and shall be later on my companion and my helper.” (Stoker: 2006: 342-343)

Both statements are consistent with the Outlaw's motif of action: breaking the rules or seeking vengeance, just as Dracula's motif of turning Mina into a vampire is to exact retribution. Dracula indirectly avenges the Man of Light by converting Mina, their adored one.

The Ruler

The ruler's purpose is to promote prosperity in society by modeling correct behavior and expecting others to do the same. They will like taking on leadership duties and feeling in control as much as possible, even if it means becoming bossy at times. As a result, The Ruler's greatest dread is chaos and the end of their reign. As observed in the sentences below:

“It is a wonder that we were a conquering race; that we were proud; that when the Magyar, the Lombard, the Avar, the Bulgar, or the Turk poured his thousand on our frontiers, we drove them back...” (Stoker, 2006: 41).

Dracula told Jonathan about his honorable race and how he is proud of it, since they are a conqueror race, and how they won against their enemies. Dracula also spoke of his house in plural, as if he were the one in charge of speaking, as if he were the king. Dracula said that he is a master and will always be, which is a higher level in society.

The Innocent

The Innocent longs happiness above all and desire paradise most, not only for itself but for everyone include its enemy. The Innocent values simplicity and natural life. To recognize The Innocent, it is the traditionalist who believe that life does not need to be hard, that life can be Eden where everyone could be whatever they want. In result, thing The Innocent most fear of is doing bad thing that provokes punishment and make them out from the 'Eden' as shown in the sentences below:

"I was still terribly agitated, convinced I couldn't bring myself to attack and feeling no urge to do so." (Rice, 2012: 30).

From the dialogue mentioned above when Louis is hesitant to assault humans when hunting alongside Lestat for the first time. That he cannot simply attack and kill people. Louis believes that there is no need to kill them. Killing humans for Louis is excessive, and he does not need to do so. Even Lestat has urged him to do so and declared that by time he will no longer feel any guilt. In fact, in another circumstance of him hunting, after experiencing killing human Louis said that it had been catalytic awful. Louis even put his happiness aside to save human life. Furthermore, Lestat said that Louis still bond to his human life that he cannot embrace his current vampire nature which is killing.

The Sage

The sage embodies an archetype that aspires for paradise, defined as the comprehension of the world through the acquisition of truth. The sage posits that truth will enhance the world. They want only the truth and will not tolerate ambiguity. From the perspective of a sage, they are on a quest to analyze practically everything in order to identify and communicate the correct answer. However, the never-ending hunt for an absolute answer causes the sage to enter a state known as "analysis-paralysis," which prevents them from taking action. In line, their greatest worry is being tricked, misled, or misinformed.

"But I stayed with Lestat because I was afraid, he did know essential secrets as a vampire which I could not discover alone." (Rice, 2012: 81).

"I knew peace only when I killed, only for that minute; and there was no question in my mind that killing of anything less than a human had brought nothing but a vague longing." (Rice, 2012: 81).

Rather than fleeing from Lestat, Louis prefers to remain with the individual who transformed him into a vampire. Louis is apprehensive that Lestat is aware of the fundamental

truth regarding vampires. as from the second data states, even it hard to grant, Louis realizes that as a vampire there is nothing could bring peace but killing human. Louis said that it is pain for him knowing the fact that he had some sensation only when he drinks a human blood, he embrace the fact and still for him it's better be death than kill. In the second data, Louis accepted the truth of vampire that it will never satisfy him or make him happy unless he kill human. Even the truth of vampire hurted him, Louis still continue his search in finding the truth he desires, what Louis possessed is a strong indication of a Sage.

The Caregiver

Become one of the archetypes under the stability sub major; The Caregiver is also motivated to provide structure to the world. Furthermore, the caregiver attempts to avoid harm and has a defined goal: to assist and serve others. A powerful mother figure has long been seen as a sign of a caregiver. In contrast with the ruler which only focused on the control and power, the caregiver more about to stabilize the society, gaining peace and avoiding chaos.

"I saw you in the theater, your suffering, your sympathy with that girl. You die when you kill, as if you feel you deserve to die, and you stint nothing." (Rice, 2012: 213).

Armand said to Louis As if Louis himself deserved to die. For Louis, killing humans is selfish, but it is the only way for him to be happy as a vampire. He even sacrificed his happiness to consume animal blood rather than human. Things Louis did were one characteristic of a caregiver, such as putting their happiness and needs aside, among other things.

The Regular Guy

The Regular Guy is the guy who exemplifies the attributes of being an ordinary individual and is so honest that they are endearing. The regular Guy recognizes that everyone is valuable, exactly as they are. They are motivated by a desire for acceptance and belonging. As a result, their greatest worry is perceived as elitist or unwelcome.

"...I was so regular! There was nothing extraordinary about me whatsoever" (Rice, 2012: 10).

Louis told the youngster that he is a regular guy with nothing unique about him. In keeping with the Regular Guy theory, both Regular Guy and Louis do not wish to be perceived as elitist. Furthermore, Louis emphasizes it by claiming that he is so regular as the boy, even when they both know they are distinctly different from all aspect. As Louis is a vampire and

the boy is a human, and they both clearly understand that human is vampire's prey.

The Explorer

The Explorer main core is to be free from any constraints. contradicts The Innocent. If the Innocent cherishes simplicity and is content with a simple life in the present, the Explorer goes outside to find what exactly meets their internal and external demands. In common, they tend to be an individualistic or even a solitary pursuit. Moreover, they enjoy discovering the wide-open space, to be in the wild, exploring new different direction, or seeking a new path.

"I long go to through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is." (Stoker; 2006: 31).

Dracula told Jonathan Harker that he has long desired to be in London. Explore, discover, and share London's life and all about it. As seen in the dialogue above, it is clear an Explorer Characteristic to explore and discover.

The Magician

The Magician is one of those archetypes that wants to leave an imprint on the world. The magician's ambition was to create things and grasp the fundamental laws of the cosmos. The Magician will figure out a way to get things done. They tend to believe that everything is possibly happen that nothing is impossible.

"Edward can do everything, right?" (Meyer, 2006: 352).

When Esme Cullen mentioned that Edward can do music, Bella inquired as to whether Edward is capable of doing everything. For Bella, a human, a vampire is a magical creature since vampires are incredibly swift, have an angelic appearance, are immortal, never age, and have keen senses. The magician is not just about magical stuff, but it is also about a way someone created to solve a problem.

The Hero

The hero is also known as a soldier, warrior, or rescuer. The hero has a strong desire to make the world a better place. The Hero automatically protects others they regard as innocent, vulnerable, or incapable of saving themselves. In result, the hero's greatest fear is lacking the ability to endure and triumph over adversity. Moreover, they will always, takes action on saving person they personally seen as a victim.

"I wanted nothing more than to be alone with my perpetual savior"(Meyer; 2006: 175).

Edward is now Bella's savior, protecting her from the wicked guys in town. Bella is about to be raped by four evil men. When things look hopeless for Bella, Edward appears out of nowhere to save her. This feels like a hero moment because everything appears to be going wrong until a hero arrives to save the day. So, like Bella's own Hero, Edward arrives to save her life.

The Dominant Archetypes and Archetypal Shift of The Vampire Figures

Count Dracula

Count Dracula is a vampire in Bram Stoker's novel *Dracula*. He is the major adversary in the plot. He is portrayed as a genuine monster, with long canine teeth, the ability to transform into fog and animals, and the inability to age. *Dracula* contains three archetypes and twenty-two data points in all. It contains 18 (85%) data of The Ruler, 2 (10%) data of The Outlaw, and 1 (5%) data of The Explorer.

According to the explanation above, The Ruler is Count Dracula's most prominent archetype, with 18 (85%) of 22 data points. As the name implies, the ruler values power and control. *Dracula* was sometimes said to be the well-known Voivode Dracula who defeated the Turk and established his fame. He even informed Jonathan that he is a conquering race and is proud of it, and every time he spoke of his clan, his house, he used 'we' instead of 'I', like the king does.

The archetypal shifts are based on the archetype of the possessed character. Chapter II explains that there are three types of archetypal shifts: historicizing/dehistoricizing, racializing/deracializing, and embodying/disembodying. *Count Dracula* possessed 22 archetypes, including 7 historicizings and 15 dehistoricizings, 16 racializings and 6 deracializings, and 3 embodiments of true terrible evil capable of converting his body into animal and fog.

Louis de Pointe du Lac

Louis de Pointe du Lac is the major character in Anne Rice's *Interview with the Vampire*. If the *Dracula* by Bram Stoker shows a clear battle between human and vampire, but *Interview with the Vampire* depicts a conflict within the vampire itself. Louis contains 70 data points in total, including 7 of the 12 archetypes. It is: The Lover 22 (32%), The Innocent 18 (26%), The Sage 10 (14%), The Outlaw 10 (14%), The Caregivers 6 (9%), The Regular Guy 3 (4.6%), and The Explorer 1 (1.4%). According to the explanation above, the dominating

archetype of Louis is the Lover, which takes up 32% of his data.

Most of Louis' lover archetypes revolve on his brother Paul and his foster vampire daughter Claudia. It needs 8 of 22 lover archetypes to signal romantic yearning. Louis stated that he is desperate to lose his sibling. Louis felt that he was responsible enough for his brother's death. He felt like he was being egotistical by laughing at his brother, but deep down he was frightened of losing him. The anguish of losing his sibling pushes Louis to become a vampire.

Louis had 2 historicizings and 68 dehistoricizings, 2 racializings and 68 deracializings, and 2 disembodiments. The author used two historicizing prototypes of Louis, a Lover and a Sage, both of which were true locations. While one of Louis' two racializing archetypes is the Caregiver, which he held as a slave on the Freniere farm. Louis disembodies the previous vampire characterization, Count Dracula, as somehow Louis became a decent vampire who preferred to consume animal blood instead of human blood, even though it did not satisfy him.

Edward Cullen

Stephenie Meyer's *Twilight* features Edward Cullen as its main antagonist. Unlike the other two works, the *Twilight* tale revolves around a romance between a vampire and a human. The story was told by a human girl, Bella, who fell in love with a vampire, Edward Cullen.

Edward Cullen has 45 archetypes and is 9 of 12 archetypal characters. It is: The Lover 18 (38%), The Outlaw 13 (28%), The Innocent 5 (10%), The Ruler 3 (6%), The Regular Guy 3 (6%), The Magician 2 (4%), The Caregiver 1 (2%), The Sage 2 (4%), and The Hero 1 (2%). As explained above, Edward's dominating archetype is the lover, which accounts for 38% of his archetype.

Unlike Louis in the preceding work, Edward's Lover archetype is manifested through sexual expression between male and female. They both engage in bodily interactions, such as kissing and touching. Edward once stated that he had a peculiar feeling of wrath when Bella's companion invited her to dance, which was recently discovered to be jealousy. In another occasion, Edward stated that he would never want to be without Bella and would do anything to make her happy.

All of Edward's archetypes are dehistoricized and deracialized, with none rooted in historical or factual contexts or involving racial themes. Notably, his Innocent archetype also reflects a sense of disembodiment. Unlike Louis, who embodies a more ambiguous identity, Edward has a clear characterization as a lover. This contrasts sharply with Dracula, who views humans solely as possessions or enemies, while Edward develops a profound romantic

relationship with a human.

Although Edward has nine archetypes, two—*The Lover* and *The Outlaw*—dominate, collectively accounting for more than half of his archetypal traits. These two archetypes work together in Edward's characterization: his Outlaw persona arises from his decision to break his family's rules by pursuing a deep relationship with a human (2006: 103), highlighting his rebellious yet loving nature. This cooperative dynamic between his dominant archetypes sets Edward apart from the other vampire figures.

CONCLUSION

After analyzing the novels, in total, there are 137 identified instances of archetypes of vampire figures: Count Dracula, Louis de Pointe du Lac and Edward Cullen. These findings also address the first research question, which explores the archetypes present in these vampire figures. The archetypes discovered are as follows; 41 (30%) data of *The Lover*, 25 (18%) data of *The Outlaw*, 22 (16%) data of *The Ruler*, 21 (15%) data of *The Innocent*, 11 (9%) data of *The Sage*, 7 (5%) data of *The Caregiver*, 5 (3%) data of *The Regular Guy*, 2 (1,6%) data of *The Explorer*, 2 (1,6%) data of *The Magician* and 1 (0,8%) data of *The Hero*. As seen in the table below:

No.	Archetype	Number	Percentage
1.	The Lover	41	30 %
2.	The Outlaw	25	18 %
3.	The Ruler	22	16 %
4.	The Innocent	21	15 %
5.	The Sage	11	9 %
6.	The Caregiver	7	5 %
7.	The Regular Guy	5	3 %
8.	The Explorer	2	1, 6%
9.	The Magician	2	1,6%
10.	The Hero	1	0,8%
Total		137	100%

The researcher found that each vampire figure embodies a unique characterization shaped by the spirit of its respective era. Count Dracula, a vampire from the Victorian era, is characterized as a ruler—a figure from a foreign land attempting to invade London, reflecting the period's fear of foreign threats. Dracula's characterization is grounded in historical events, lending him a heightened sense of realism. In contrast, Louis de Pointe du Lac from the postmodern era exhibits an ambiguous personality, torn between good and evil and bound by his past. With only minimal historicizing and racializing, Louis embodies the postmodern

spirit, defined by Jean-François Lyotard as a sense of disconnection and non-belonging (*The Postmodern Condition*, 1979). Edward Cullen, a vampire from the contemporary era, has a clear characterization as a lover, with two dominant archetypes accounting for 66% of the data. Edward's archetypes reinforce each other: he assumes the role of the Outlaw by breaking family rules to pursue a relationship with a human, and simultaneously embodies the Lover archetype through his profound connection to Bella. Reflecting elements of contemporary literature—often marked by personal perspective and magical realism (lifepersona, 2019)—Edward's story portrays the improbable: a relationship between a vampire and a human. Although they are “predator and prey,” Edward vows never to harm Bella, committing to her happiness and underscoring the sincerity of his love.

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