



THE TRANSITION OF VAMPIRES, FROM CLASSICAL PERIOD TO MODERN TIMES IN THE MOVIES “NOSFERATU” AND “TWILIGHT”

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ABSTRACT-- *The transformation of movies has been changing every year. When we look back into the movies of eighteenth century it has completely redesigned and altered into new formation. A wide change has occurred in the kingdom of vampire. The modern vampire is not a serpentine predator, but a wounded romantic who never gets old and is often wealthy and good looking. Variations of early vampire mythology spread across Europe over the conventional period, with the evil monsters frequently employed to explain plagues and other ailments. This paper tries to bring to the limelight the transition of vampires from classical period to modern times through the movies “Nosferatu” and “Twilight”. Physical characteristics, revolutionizing vampire movies of modern times, advanced technology, theatrical settings, and costumes are the major concern showcased in the films.*

KEYWORDS — *Transition, vampirism, cultural difference, fantasy and supernatural.*

I. INTRODUCTION

This paper offers a detailed changeover of vampire culture and these changes are portrayed through the movies *Nosferatu* and *Twilight*. The vampire movies have polished everything from its classical elegance to modern techniques. The term “Vampire” did not exist until the eighteenth century. A succession of stage disappearance, strange markings on corpses, and suspicious activities around graveyard and cemeteries led to charges of vampirism, similar to the panic surrounding the witch trials. The vampire has undoubtedly been affected by legends from the past in pop culture. In the kingdom of vampires, things are changing. With a little help from admiring humans, these demonic beings are attempting to reinvent themselves. The distorted blood suckers with foul breath and long nails who have terrified generations of moviegoers have been altered into stunningly attractive super humans with a conscience, torn between their disgusting dietary cravings and their obligation.

Since the 1990s, vampires have been undergoing a tremendous transformation. The vampires of today are not only human in appearance, but also elegant, attractive, well-groomed, and possess a moral compass. The earlier, more traditional vampires were shameless bloodsuckers who weren't hesitant to kill, and they were unconcerned with such human foolishness as morals and ethics. They were shown as horrible supernatural creations that were ugly, dangerous, and entirely alien.

This research is an attempt to explore how the vampire movies have polished their techniques from classical grace to modern techniques. This transition is shown through the movies *Nosferatu* and *Twilight*. F. W. Murnau directed the silent German expressionist horror film *Nosferatu* in 1922. This film was considered as the first vampire movie. *Nosferatu* is an unauthorized version of Bram Stoker's novel *Dracula*, which was published in 1897. The movie portrays the story of Thomas Hutter, who is summoned to the enigmatic Count Orlok's mountain castle in Transylvania. Orlok is looking to purchase a home close to Hutter and his wife, Ellen. Hutter fights to get out of the castle once Orlok reveals his vampire nature, knowing Ellen is in danger. In the meantime, Ellen reads the book Hutter discovered, which promises that a vampire can be vanquished if a beautiful woman distracts the vampire. She tries to invite Orlok into her home, but she passes out. Hutter takes her to the doctor. When Hutter leaves, Orlok enters and drinks her blood, but when the sun rises, he vanishes in a cloud of smoke in the sunlight. In the movie the light reflected on Orlok's face, the clothing and walls in the scenes with him are all a little darker than in earlier scenes. The shadows of Orlok's head, arms, and claws are a typical occurrence in modern horror, but in *Nosferatu*, this pioneering use of dark space and shadows indicates more than just an artistic choice. Under the sun, *Nosferatu* becomes sensitive, defenseless, and murders. Orlok's supernatural takes place in a natural setting. Except in natural situations, he is impossible to detect. *Twilight* is a romantic fantasy film, released in 2008. It is based on Stephanie Meyer's 2005 novel. The movie is directed by Catherine Hardwicke. Bella Swan, a high school student who has always been a misfit, doesn't anticipate anything to change when she relocates from Phoenix, Arizona to Washington. There she encounters Edward Cullen, a dashing but mysterious adolescent whose eyes seem to stare right into her soul. Bella, far from being terrified, engages into a risky romance with her immortal soul mate, Edward, a vampire whose family does not suck blood. When three migratory vampires—James, Victoria, and Laurent—arrive in the local area, their love is challenged. James is ecstatic about Bella's dispatch and becomes fixated on tracking her down. He strikes her and injects vampire venom into her. After a bloody battle, Alice, Emmett, and Jasper decapitate and burn James, while Edward extracts the venom from Bella's wrist and prevents her from becoming a vampire. Following these events, Edward joins Bella for the high school prom, where he declines her desire to turn her into a vampire. They had no idea that James' mate, Victoria, is spying on them and preparing vengeance for her lover's death.

Globalization and multiculturalism have rendered the vampire films' previously proclaimed principles obsolete. They're on the hunt for love, expressing a romantic yearning to meet a soul mate in a better world, seeking to traverse the human universe, and battling their own demonic natures by fighting hard to overcome them. "A horrific supernatural creation, ugly, dangerous, completely foreign, decrepit, deformed, and with long fangs,"

says the vampire in *Nosferatu*. Until the eighteenth century, vampires were regarded to be malicious monsters, rather than the aristocratic beings depicted in the films *Nosferatu* and *Dracula*. Images of vampires as humans with souls and potential salvation for a monster have become popular since the debut of countless pop culture shows during the entertainment boom.

V. REVIEW OF LITRATURE

There have been no previous research findings on the transition of these films to yet. Some research on ‘Vampires and transnational horror’ and ‘The evolution of the vampires throughout the history have been worked on the movie *Twilight*’.

II. OBJECTIVES

This paper aims to explore how the vampire movies has polished from its classical elegance to modern techniques. This transition is distinctly shown between the movies *Nosferatu* and *Twilight*. The study also focuses on how the theatrical settings, costumes and use of new advanced technologies have revolutionized the movies of modern period and the physical characteristics i.e., from the unbearable sight of *Nosferatu* in the 1920s to the sex appeal and good looks of Edward Cullen in the *Twilight*.

III. HYPOTHESIS

As the title implies, the goal of this research work is to examine how the vampire movies of classical period has transformed its style and techniques to modern times in the context of archetypal theory.

IV. RESEARCH METHADODOLOGY

The paper investigates the mystery of vampire literature and how it has evolved into its current form in the framework of archetypal theory. The transition of classical vampire movies to modernized formation is exhibited through the movies *Nosferatu* and *Twilight*. Vampire movies used to be associated with dread and want, but now they are more closely associated with romance than with traditional horror. There is love, romance, and humor in spite of dread, desire, and revulsion. The allegorical role played by the vampire is mostly focused on in contemporary movies. Count Orlok is a reclusive vampire in the movie *Nosferatu*. He instils dread in others and allows them to express desire, all while robbing them of their innocence by evil activities. In a modern vampire movie, the vampire would represent someone who kills out of rage and range for the sake of their lover, personal desire and fulfilment, regardless of whether or not there is any rationale behind it. This is clearly visible in the movie *Twilight* where Edward Cullen falls in love with Bella Swan and his feelings for her grow stronger and stronger until he can't get her out of his thoughts. Edward is so possessive of Bella that he battles with others and puts his life on the line to save her.

VI. ANALYSIS

Nosferatu, Twilight

Nosferatu is a silent movie; nobody would really know what language was spoken. The movie does not have any technology at that time. It is one of the defining and landmark entries of expressionist cinema, and first ever on-screen adaptation of Bram Stoker's Dracula. The movie was crucial in supporting the fashioning the entire tradition and concept of what we know today as a horror film. *Nosferatu* was made during the time of post-war defeat. Movies of the expressionist era, sought to provoke and capitalize on the feeling of societal hysteria, felt by the German people during this time. Though the word horror to describe the film genre was not used until the 1930s. The foundation of every concept of terror within the cinema can be traced back to George Millie's 1896 short the haunted castle. *Nosferatu* reached an early peak in turn producing some of the most enduring and haunting imagery, ever to be captured popularizing the expressionism style of filmmaking and laying the fundamentals for the future of horror cinema. The begins in Bremen Germany in 1838 when a real estate agent assigns his employee Hatter to visit the secluded castle of Count Orlok, who himself wishes to buy a house in the town. Leading the count to soon strike an interest in both his new residence and the wife of his estate agent. Murnau's fable was made with the context of post-war Germany interwoven into its fantasy and horror narrative. In the war non-conforming death left on contemporary German culture. Movies central vampire Count Orlok creates death and chaos along his path. He has a distinct aesthetic style that is used to express the film's depraved perspective of the world. Murnau make use of shadows to convey a sense of impending destruction and fear. Also, the movie creates a sense of duality for the audience and yearning for daylight in the scene, atmospheric lighting and reflecting also assist in incorporating the key themes. *Nosferatu*, as the first vampire film, conveys the warped vision of a man who appears to be human but is stripped of his humanity by the unnatural eating of blood. The vampire, in which every Romanian peasant believes as strongly as he believes in heaven or hell, is considered the most definitively evil. In the Vampire-verse, sexuality is frequently depicted. This film also emphasizes the significance of the subject. Sexuality is discussed frequently in the film adaptation, just as it is in the novel. The only way to beat Count Orlok is for a pure woman to keep the "vampire" distracted with her beauty until the sun rises. Ellen is the ideal female character who is both sexualized and pure female character. In the end, Count Orlok is distracted by Ellen's pure beauty and femininity, demonstrating the strength and importance of sexuality in this film and narrative. The film was essential in defining the history and concept of what we now refer to as a horror film. In the aftermath of World War II, *Nosferatu* was created. Expressionist films aimed to elicit and profit on the sociological hysteria that gripped Germany at the time. The usage of shadows, name alterations, and minor tale changes aren't the only differences seen in *Nosferatu*. The vampire's description differs from that contained in the book as well. He appears in the film as a tall, slender, pale man with long arms and fingers and enormous, pointed nails, like a cross between a skeleton and an animal rather than a human.

In the scenes with Orlok, clothing and walls are all little darker than previous scenes to contrast the light reflected on his face. The shadows of Orlok's head and arms and claws, this revolutionary use of black space and shadows

is common occurrence in modern horror but in *Nosferatu* this represents more than just an aesthetic choice. *Nosferatu* balances this with themes of supernatural and the natural. The juxtaposition between the supernatural forces in the movie and the countering natural forces provides the situation where the human seems to fade into the distance. Orlok's supernatural is presented in a natural environment. One cannot perceive him in any way except natural settings. Orlok himself is a figure of death who happens to be rooted into life.

The relationship that develops between Bella and Edward has us engrossed and fascinated. We understand Edward's adoration for Bella and his need to be beside her at all times (he even enjoys watching her sleep at night). We share Bella's need for euphoric union with Edward, as well as her urgent need to discover a way for them to coexist in the same universe. These two young and attractive lovers are willing to face the wrath of emotions in exchange for the thrill of love's rollercoaster ride; they are willing to sacrifice everything in order to keep that intoxicating feeling. *Twilight* is a fascinating film; there are three characteristics that make it such. The first is that *Twilight* has an unusual tale because it is about two youngsters who are of two distinct species: human and vampire. Because they love each other, they have hopes that they wish to pursue together. The movie's visuals and cast are the second factors to consider. Catherine Hardwicke entralls the audience with the plot of the film, even if it depicts the life of a vampire family, which is completely different from the average human life. The music in the film adds to the chemistry as we discover more about the tale. This gives the impression that the film is real. The blossoming friendship between Bella and Edward intrigues and entralls us. We understand Edward's love for Bella and his need to be near her at all times (he even enjoys watching her sleep at night). We understand Bella's need for euphoric union with Edward as well as her desperate need to figure out how they'll get along in the same universe. These two lovers are willing to risk their lives in return for their love and are willing to give up all in order to keep that intoxicating feeling. The existence of the vampire's family in human society, which is represented in this film, is the third aspect. Edward's family was thought to be like any other human family; instead, Edward's family is a vampire family. His family goes about their daily lives in the same way that everyone else does. It demonstrates to the viewers that humans and vampires are distinct; they can coexist as long as the vampires understand their roles in human society and can control their emotions when they are near and smell human blood.

Transition

Vampires play a divisive role in society. In the past people actually feared them because they were nasty, soulless monsters. However, it appears that we have developed a fondness for them in the present. With the decline in the employment of gothic literary styles, the vampire has evolved from a villain to a hero in the last century. It's been looked into how various aspects change when dread isn't the main focus. The transformation of the vampire from a terrible image of evil to a likeable character demonstrates how our dread of the beast has given way to respect. The vampire has undergone a significant transformation, which reflects societal changes. Theatrical settings, costuming, and the use of new advanced technology have transformed present period films and physical features,

such as *Nosferatu*'s intolerable sight in the 1920s to Edward Cullen's sex appeal and excellent looks in *Twilight*. These films show how the vampire world has changed over time, as well as how the vampire stereotype has been radically rebuilt by the film industry. Rather than the primal and folklore, the vampire has come to represent modernity itself. The vampire films of the modern age have changed not only the style, but also the processes of filmmaking. Special effects makeup and today's dazzling and cutting-edge computer-generated effects have influenced how individuals are portrayed in movies. The rise and near-impossible revolutionization of the vampire has been one of the most fascinating movements in literature and pop culture over the last three decades. Stephanie Meyer's *Twilight* is an example of a modern vampire film; it has resulted in significant distinctions and changes in the vampire world. In addition, the transformation of vampires demonstrates the vampire's evolution from a terrible Gothic character to a good-looking or handsome figure in popular culture. In the movie *Nosferatu* Count Orlok was a predatory metaphor for sexual peril, and it was based on Victorian sexual repression principles. This isn't a horror movie in the modern sense. It prioritizes creepiness above horror, evoking a sense of terror rather than a jolt of shock. *Nosferatu* gets sensitive, unprotected and kills under the sunlight.

Twilight has relied on sex and gore, as well as made a cultural revolution. They appear to be enthralled and attractive, especially Rosalie and Heidi, whose beauty has been described as divine or angelic. They are the epitome of lusty desire, feeding one's own desires with one's own flesh in an act of unmistakable erotica. They cannot be killed by sunlight, but sparkle. The film *Nosferatu* depicts a dark-natured beast eating blood. He instills dread in others and allows them to express desire, all while robbing them of their innocence by evil activities. *Twilight*, on the other hand, depicts inhumanly attractive superhuman with incredible endurance, intellect, and agility. The vampires of *Twilight* don't kill or attack others purposefully but they kill out of rage and range for the sake of their lover, personal desire and fulfilment, regardless of whether or not there is any rationale behind it. Vampires today still need blood to survive and have fangs like those of the 18th century, but they do not sleep in coffins.

VII. CONCLUSION

The changes brought in the land of vampires and how the vampire archetype has been radically recreated by the film media has conveyed in *Nosferatu* and *Twilight*. Rather than symbolizing the primal and folkloric, the vampire has come to represent modernity itself. Both these movies convey the changes brought in the land of vampire and how the vampire archetype has been radically recreated by the film media. Rather than symbolizing the primal and folkloric, the vampire has come to represent modernity itself. The vampire movies of modern period have not only changed the manner, but it has also interchanged the filmmaking techniques. The representation of the in movies has been influenced by special makeup and the dazzling and ultramodern computer-generated effects of today's movie. Throughout the twentieth century, cultural conventions shifted, resulting in a new take on the classic vampire. The transformation of the vampire from a terrible image of evil to a more sympathetic persona demonstrates how our dread of the beast has given way to respect. However, it

appears that we have become fond of them at the present. The vampire films have polished everything from their classical grandeur to their current technology. Modern period films and physical qualities have been modified by theatrical settings, costuming, and the use of new technology innovations, such as Nosferatu's awful sight in the 1920s to Edward Cullen's sex appeal and superb looks in *Twilight*. In contemporary American vampire fiction, such as *Twilight*, vampires have lost much of their ugliness and have become more incorporated into human society. Another current development is female characters in modern vampire land's eagerness to assimilate into the vampire realm. Female characters in millennial vampire fiction are drawn to the vampire world because of its Otherness, and marrying a vampire allows them to embrace and express their own female difference. This unique feature stands out in comparison to other vampire legends.

The movie *Nosferatu* is the chief example of German Expressionist and *Twilight* is a romantic fantasy movie. Wide range of transition is clearly depicted between the movies. It mainly explores how the vampire movies has polished from its classical elegance to modern techniques. The prime change is that, from unbearable sight of *Nosferatu* to the sex appeal and good looks of Edward Cullen. Both the movies also shared some similarity, the villainous Count Orlok is killed by sunlight and *Twilight* took vampires even more out of the shadows (they only gleamed in the daylight) and turned them into romantic characters rather than fearful ones. Also, the transition of vampires shows the growth of the vampire from a terrifying Gothic figure to a good looking or attractive figure of popular culture.

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