

**DIFFERENT LOOK, SAME BLOOD: THE PORTRAYAL OF VAMPIRE IN *THE TWILIGHT SAGA* AND *THE LITTLE VAMPIRE***

Faaza Muushanaatin<sup>1</sup>, Fitria Arum Alfiani<sup>2</sup>, Nuur Laelatul Janah<sup>3</sup>, Dian Saputri<sup>4</sup>, Annissa Faradea Melliana Putri<sup>5</sup>, Nabila Huwaida As syfa Tamami<sup>6</sup>, Lathifah Lirisworo<sup>7</sup>

Program Studi Sastra Inggris, Fakultas Adab dan Bahasa, UIN Raden Mas Said Surakarta

<sup>1</sup> [226111072@mhs.uinsaid.ac.id](mailto:226111072@mhs.uinsaid.ac.id); [226111071@mhs.uinsaid.ac.id](mailto:226111071@mhs.uinsaid.ac.id); [226111101@mhs.uinsaid.ac.id](mailto:226111101@mhs.uinsaid.ac.id);  
[226111102@mhs.uinsaid.ac.id](mailto:226111102@mhs.uinsaid.ac.id); [226111078@mhs.uinsaid.ac.id](mailto:226111078@mhs.uinsaid.ac.id); [226111103@mhs.uinsaid.ac.id](mailto:226111103@mhs.uinsaid.ac.id);  
[226111095@mhs.uinsaid.ac.id](mailto:226111095@mhs.uinsaid.ac.id)

Diterima: 05-05-2025

Direvisi: 17-06-2025

Disetujui: 1-09-2025

**Abstrak:** Penelitian ini membahas perbedaan penggambaran vampir pada film *The Twilight Saga* dan *The Little Vampire* dengan menggunakan teori atavisme oleh Leeder (2013) dan teori ameliorative oleh Mathews (2013). Tujuan penelitian ini adalah untuk menganalisis bagaimana karakter vampir dirancang untuk menyesuaikan target penonton yang berbeda usia, yaitu anak-anak dan remaja dewasa. Penelitian ini menggunakan pendekatan penelitian kualitatif dan teknik analisis data Spradley untuk mengolah data yang berupa visual dan tekstual dari film-film tersebut. Hasil penelitian menunjukkan bahwa dalam *The Twilight Saga*, vampir digambarkan lebih ameliorative, dengan sifat manusiawi dan emosional yang lebih sesuai untuk penonton dewasa, sementara dalam *The Little Vampire*, vampir cenderung lebih atavistik, dengan ciri primitif yang disampaikan dengan elemen humor, yang lebih cocok untuk penonton anak-anak. Perbedaan antara kedua film tersebut menunjukkan bagaimana representasi vampir disesuaikan dengan target penonton yang berbeda. Penelitian ini tidak hanya menunjukkan perbedaan penggambaran vampir, tetapi juga membuka peluang kepada para peneliti yang ingin meneliti mengenai makhluk supernatural dalam budaya modern.

**Kata kunci:** vampir; atavisme; ameliorative; *The Twilight Saga*; *The Little Vampire*

**Abstract :** This research discussed the differences in the portrayal of vampires in *The Twilight Saga* and *The Little Vampire* by using the theory of atavism by Leeder (2013) and the theory of ameliorative by Mathews (2013). The purpose of this research was to analyse how vampire characters were designed to suit different age target audiences, namely children and young adults. This research used a qualitative research approach and Spradley's data analysis technique to process visual and textual data from the films. The results showed that in *The Twilight Saga*, vampires were portrayed as more ameliorative, with humane and emotional traits that were more suitable for adult audiences. In contrast, vampires in *The Little Vampire* tended to be more atavistic, with primitive traits delivered with elements of humour, which were more suitable for children audiences. The differences between the two films show how the representation of vampires was adapted to different target audiences. This research not only showed the differences in vampire portrayals, but also opened up opportunities for researchers who wanted to study supernatural creatures in modern culture.

**Keywords:** vampire; atavism, ameliorative; *The Twilight Saga*; *The Little Vampire*

## INTRODUCTION

Vampire-themed movies, as studied by Melton (2011), are not only consumed by adults but also children. Therefore, vampire designers are required to address the issues of portrayal. When vampires are designed for the consumption of children, they need to consider what Nikolajeva (2010) calls as proairetic decoding. This decoding implies that children have to possess a direct interpretation of what they capture visually and textually.

In *The Twilight Saga* and *The Little Vampire*, for example, the depiction of vampires are distinctively different. In *The Twilight Saga* focuses more on the visual and aesthetic aspects, where the vampires are portrayed as handsome and beautiful, which becomes the main attraction in the romance between humans and vampires. The story in this movie emphasizes the romantic conflict and emotional tension that develops between the main characters. In contrast, *The Little*

*Vampire* presents vampires in a lighter and kinder context, focusing on the friendship between a human child and a young vampire. It highlights the qualities of friendship, teamwork, and adventure that the protagonists must encounter rather than physical beauty. This distinction demonstrates that *The Little Vampire* is more suited for audiences of children and families, while *The Twilight Saga* is primarily targeted towards teenagers and young adults.



Figure 1. The Twilight Saga



Figure 2. The Little Vampire

The Cullen family, who follow current fashion trends and adjust to the times, live a more modern lifestyle in *The Twilight Saga*. They have the characteristic facial features of vampires in the series: naturally red lips, glittering eyes, and pale, marble-like skin. Since they refuse to swallow human blood, they get their power and speed from consuming animal blood. The Sackville-Bagg family from *The Little Vampire*, on the other hand, represents basic vampire traits by dressing in a more conventional manner, perhaps even adopting the fashion from when they first turned vampires. Their appearance is also pale but is considered more “old-fashioned” as they do not follow current fashion trends. Additionally, there is a reference to an unpleasant odor, which might be associated with traditional vampires. Although not explicitly stated in *The Little Vampire*, traditional vampires are typically known to gain their power from human blood. These two families highlight differences in how they adapt to the times, their appearance, and their sources of power, with *The Twilight Saga* emphasizing modern adaptation and *The Little Vampire* taking a more classic approach.

Previous studies that investigate vampires’ flourish. First study by Somogyi and Ryan (2014) that investigates Stoker’s vampires with an emphasis over the examination of their inhuman physicality with terrifying physical features that have canine fangs, pointed ears, long claws, and bald heads. Second study comes from Brock (2014) that explores *The Vampire Diaries* where vampires can switch their humanity on and off at will. When their humanity is “off”, they become cold and ruthless, or they can choose to embrace their feelings and empathy when their humanity is “on”. Third study by Sigmundsdóttir (2016) that investigates the portrayal of Dracula as portrayed by Bela Lugosi of having black hair, pale white skin, a foreign accent, and a black cloak on. Fourth study by Zurcher, Webb, and Robinson (2018) that

investigates media portrayals of families significantly that shape children's perceptions by providing examples of family structures, home environments, interactions between parents and children, and family roles. Fifth study by Jernej (2021) investigates Hammer's dracula as a symbol of masculinity. Different from the usual vampires, Hammer's vampire is more focused on depictions that attract women, such as being depicted with an attractive physique and being eroticized.

Since *The Little Vampire* and *The Twilight Saga* are created for different audiences, there are considerable differences in how vampires are portrayed in both stories. Young adults and teenagers are the target audience for *The Twilight Saga*, which heavily emphasizes the attraction of vampires, who are shown as strikingly beautiful and desirable. This focus on appearance serves to reinforce the film's central concept, which is a passionate and deep romance between humans and vampires. On the other hand, *The Little Vampire* is geared toward a younger audience, including families and kids, and places more emphasis on friendship and adventure than the vampire characters' aesthetic appeal. Moral teachings and the importance of friendship are given top priority in the movie since they are more relevant and instructive for its younger audience. We formulated the question as follow:

1. How do *The Twilight Saga* and *The Little Vampire* portray vampires?

This research project focuses on the issue of how vampires are portrayed in various objects using atavism theory by Leeder (2013). Through this theory, the differences and similarities of vampiric portrayals would be distinctively perceived. Thus, in relation to different consumptions by different audiences, the study might reveal how they are different and how they are intertwined.

As McFadden (2021) explains that folklore was the base of early vampire stories in literature, where the portrayal of vampires were monstrous creatures without a moral compass. These vampires could pretend to be human, hiding their monstrous nature. This was the beginning of their evolution from terrifying creatures to more romantic or heroic figures, from the subconscious myths to becoming more conscious, independent archetypes. The intriguing aspect lies on how the characteristics of vampires continue to evolve, with some portrayals transforming them from malevolent creatures into something more benevolent. By the end of the 19th century, the quintessential literary vampire was marked by Bram Stoker's Count Dracula, inspired by earlier characters like Lord Ruthven and Varney. Despite being portrayed

as a romantic seducer in some movie versions or adaptations, Dracula's core nature remains evil, but his tragic story continues to captivate and fascinate readers.

Over time, the definition of a vampire has evolved. Based on Groom (2018), in 19th-century literature and modern pop culture, vampires are often portrayed as soulless, undead beings with two long fangs that are used to bite their victims. They are susceptible to garlic, sunlight, stakes, beheading, fire, holy water, and the ability to captivate people. However, in ancient folklore, the concept of vampires was broader, including people affected by diseases like rabies or conditions like porphyria, triggering symptoms such as blistering in the sunlight to appear. Though their tales occasionally overlap, vampires are a separate species among the monsters of the night, different from demons, ghosts, and witches. While vampires are commonly associated with fears of death and disease, literal or symbolic, their most defining characteristic remains their thirst for blood.

As mythical beings from folklore and mythology, vampires have a wide range of physical and behavioral characteristics that have evolved significantly over many generations. Mantzioris and Weinstein (2021) highlights the idea that, traditionally, they are identified by their pale skin, long fangs, and strong dislike of sunlight—features that together emphasize their nocturnal lifestyle and sanguinary tendencies. The representations of vampires are profoundly influenced by a myriad of psychological and sociocultural factors, with certain individuals adopting vampiric traits as manifestations of psychological disorders that resonate with existential themes of mortality and identity.

According to Katey Dager (2014), vampires are identified by their large noses, odd ears, and lines of sharp teeth, vampires are frequently portrayed to have a strong jaw due to also seems that they have a broad and powerful chin. According to Lorna Piatti-Farnell (2014), vampires in modern literature have evolved significantly from the classic monsters they once were. Instead of being pure evil creatures, they've evolved into something more complex, frequently torn between their darker, predatory nature and human-like emotions. *The Twilight Saga*, for example, romanticizes vampires as emblems of eternal love and desire, making them almost as much fantasy as terror. However, they are about more than simply love; they also reflect the sensation of being an outsider, grappling with identity, which mirrors real-life challenges that many people encounter. Babu (2021) claims that while contemporary vampires emphasize their murderous nature, they fight a valiant battle to repress it. Blood is seen as an important supply of food for vampires, who suppress it through self-control. They employ different means to satisfy their biological demands rather than murdering humans. For example, the Cullen family

in *The Twilight Saga* consumed animals from the forest and became vegetarians. The fact that vampires' vengeance involves a conflict between their bodies and minds shows their moral strength and strong moral character. These vampires are no longer only terrifying; they are more human, mirroring our own moral dilemmas and anxieties, so they can coexist with humans. As Kristjánsdóttir (2014) observes, this new vampire appears to be evolving into being similar to a normal human, but with additional abilities.

## METHOD

The data of this qualitative study comprise of both visual and textual forms. Visual data come from scenes that show the vampire's appearances and behaviors while textual data come from the narrative elements of the movies. The data sources for this research were *Twilight*, *The Twilight Saga: New Moon*, and *The Little Vampire*. The portrayals of vampires in these films were significantly different. We chose these films as our data source because the portrayal of the vampire in these films differs from the traditional representations commonly found in the genre. Therefore, this research aimed to explore and compare how vampires look like in these films. We viewed these films multiple times and conducted a thorough analysis by capturing still images of scenes that aligned with our theoretical frameworks, specifically atavism and ameliorative.

To analyze how vampires are portrayed in *The Twilight Saga* and *The Little Vampire*, we employed Spradley's (2016) analytical technique through four phases: domain, taxonomy, componential and finding cultural themes. In the domain phase, to reveal what aspects of vampire life are traditionally preserved and what aspects are changed, we employed Leeder's (2013) theory of atavism. In the taxonomy phase, the findings in the domain are analyzed using ameliorative theory as discussed by Mathews (2013). In the componential phase, the findings on how vampires preserve their traditions while keeping up with modernity are linked into the following table:

Table I. Componential Table

Data Sources	Atavism		Evolutionary	
	Ameliorative	Progressive	Ameliorative	Progressive
Twilight	V			
The Twilight Saga: New Moon				V
The Little Vampire	V			

The cultural theme in this analysis explored the different portrayals of vampires in contrast with one another. From the componential table, each movie in the vampire genre touches on both atavistic and evolutionary traits in vampires. For instance, some portrayals may depict characters resisting primal urges, drinking animal blood, others may emphasize the darker, more primitive.

## **RESULT AND DISCUSSION**

This research presents the findings on Atavism and Ameliorative in *Twilight*, *The Twilight Saga: New Moon*, and *The Little Vampire* films. This research found a combination of Atavism-Ameliorative, Atavism-Progressive, Evolutionary-Ameliorative, and Evolutionary-Progressive.

One of the main findings in the movie *The Little Vampire* is that Rudolph's vampire family uses cow's blood as their food source. This suggests a strong example of Atavism-Ameliorative. This indicates a commonality with Leeder's (2013) theory of Atavism and Ameliorative discussed by Mathews (2013) stating that ameliorative is a study that emphasizes the potential of vampires to develop morally, switching from their purely predatory nature to more human-like values. As well, Jackson (2012) points out that modern portrayals of vampires are evolving from "mindless monsters" to becoming complex and rational creatures, who are capable of making moral decisions and emotional development. In *Twilight*, for example, Meyer's vampires avoid traditional predatory behavior, rejecting the blood of humans and prefer animal blood instead. The "vegetarian" approach reflects Jackson's theory that contemporary vampire narratives function as means to explore moral and social issues, transforming vampires from a symbol of badness to a representative of tabooed topics and moral concerns.

When discussing characters in popular stories, components are often changed to make plots more interesting or likable. In *Twilight*, for instance, Edward Cullen's scary vampire traits are toned down, and he's reimagined as a charming, protective figure, like a prince from a fairy tale, according to Murphy, as discussed by Tanti (2019). This deliberate portrayal leans towards Atavism-Ameliorative, as Edward represents two sides, the thrilling danger of being a vampire and the moral self-control of a good human. This combination makes him more attractive to the audience.

### **a) Twilight**



Figure 3. Edward Cullen and Bella Swan

In *Twilight*, various aspects of vampire behavior and traits reflected different types of atavism and evolutionary progressive. For instance, in the scene where Edward uses his supernatural strength and speed to save Bella from an oncoming car, he embodies Atavism-Ameliorative. Vampires usually use their powers to kill, whether it is for pleasure or to find prey to suck their blood. Unlike Edward, he uses it to protect Bella, who is a human. Similarly, the Cullen family decides to go vegetarian, choosing to consume animal blood rather than human blood, which shows that there is Atavism-Progressive here. They remain tempted by human blood, maintaining the classic vampire need for blood, but avoiding harming humans and also aligning their existence with modern ethical principles.

Additionally, the Cullens' choice to engage in human-like behaviors, such as driving cars despite their vampire speed, represents Evolutionary-Progressive adaptation. By adopting such practices, they blend into modern society and challenged traditional vampire archetypes, different with behavioral atavism studied by Mian (2023), that vampire traits like aggression, territoriality, and a need for blood, with manipulation and nocturnal behavior for survival in folklore. In another scene, Bella visits the Cullen house and she looks surprised. The Cullen home can be described as modern, open, and brightly lit. Then Edward humorously asks Bella if she is expecting a coffin and a basement, contrasting her assumptions with the reality of her family's living style. This evolution shows how the Cullen family has embraced a progressive existence that redefines and modernizes the traditional vampire myth.

#### **b) The Twilight Saga: New Moon**



Figure 4. Bella Swan and Carlisle Cullen

Carlisle has shown impressive self-control, especially when it comes to resisting the temptation of Bella's blood. The scene also highlights his unique and unusual profession as a healer, a role that puts him close to blood, something rare and unexpected for a vampire. His role as a doctor is extraordinary, but it shows an Evolutionary-Progressive trait. He already found a way to fight his natural instincts and live peacefully with humans. His efforts to save lives, rather than take them, challenge the typical vampire behavior and shows how much he has evolved traditional vampire norms.

On the other hand, Jasper faced a completely different challenge. In one scene, he nearly attacks Bella, revealing how strong the atavistic vampire instinct that drives the need for human blood. Even though he has lived with the Cullens for years and worked hard to control his urges, the instinct to hunt and feed still rises within him. This scene shows the struggle between his vampire nature and the control he has tried to develop over time. Similarly to Jasper's case, Aro experiences a similar internal conflict when he is tempted by the scent of Bella's blood. His strong desire to drink her blood reveals the power of his atavistic instincts, but like Jasper, Aro is able to control himself, choosing to avoid taking further action based on his instincts. It demonstrated the Atavism-Ameliorative nature of both Jasper and Aro, realizing his ancient instincts but chose to suppress them.

Furthermore, Alice, another member of Cullen family, shows her ability to see the future when Aro holds her hand. Her vampire ability, known as precognition, not only highlights her unique ability, but also the Atavism-Ameliorative traits in the way she makes decisions. Alice uses this gift to protect her family from threat by predicting what will happen. This power can be seen as a part of a vampire's evolutionary legacy from her ancestors, which continues to develop and offer an edge in dangerous situations.

### c) **The Little Vampire**



Figure 5. Rudolph Sackville-Bagg and Tony Thompson

In *The Little Vampire*, Atavism - Ameliorative is found, as in the picture above. Rudolph, a vampire who explained to Tony that he and his family chose to drink cow's blood instead of human's, because they want to keep humans as friends instead of food. This shows that vampires here have undergone a slight change, where a vampire is supposed to drink human blood, but they want to make a better change by drinking cow's blood. In addition, Rudolph also said that vampires have a habit of sleeping in coffins. Because vampires prefer to hide from sunlight. Thus, they will sleep in the coffin until sunset. Vampires that avoid sunlight indicate Atavism - Ameliorative. Because it has an atavistic aspect that doesn't change, even though ages are constantly evolving. If vampires are caught by sunlight, they might get burnt and die. Therefore, Rudolph chose to sleep in Tony's coffin room. So that he can avoid the sunlight and hunters. *The Little Vampire* also shows that vampires can fly and transform into bats. In this picture, Rudolph takes Tony flying. Because they were chased by vampire hunters. In order to do so, Rudolph used his power to fly. So, they can get away from the hunter's catch. After that, they enjoyed the flight to Tony's house. It reflects Atavism - Ameliorative where Rudolph used his ability to fly.

Atavism-Progressive is showcased in several key moments. For instance, Rudolph saves Tony from a dangerous attack by vampire hunters and chooses to form a friendship with him. This represents a profound transformation, as vampires are typically depicted as predators driven by instincts to harm humans. In contrast, Rudolph prioritizes Tony's safety and their friendship. Another example occurs when the Sackville-Bagg family, Rudolph's vampire family, rides in the Thompson family's car, a human family, to reach an important vampire ritual. This collaboration happens because Frederick, a member of the vampire family, is too weak to fly, despite vampires traditionally possessing the ability to fly. Instead, they decided to hypnotize the Thompson family into helping them get there, using the Thompson family's car. By showing a change from the usual independence of vampires to interdependence and collaboration between humans and vampires, this scenario exemplifies Atavism-Progressive.

## CONCLUSION

The vampires in these works, originally seen as primitive creatures that depend on human blood as their main energy supply, are able to evolve and adapt to the human lifestyle, including the use of technology. The portrayal of vampires in the *Twilight* films shows an atavistic-ameliorative narrative, which attempts to balance between their desire to coexist with humans and their innate instincts. This defies the traditional view that vampires are barbaric creatures, and displays their struggle to change, moving away from the nature of their predecessors. In this movie, vampires are shown as capable of growth and adaptation. Meanwhile, in *The Twilight Saga: New Moon*, the main focus is not the physical changes of vampires, but the emotional and psychological relationship between human and vampire characters. The movie shows the inner struggle of vampires, between their desire to be like humans and their instinct as monsters. Contrary to the two films, *The Little Vampire* is presented with a more humorous feel, emphasizing harmony in family life and the relationship between vampires and humans. In this movie, vampires are represented as being able to adapt easily to the human world. This is due to the emotional connection that exists between fellow vampires as well as between vampires and humans, which encourages the formation of common goals and a sense of community. Thus, it can be concluded that the myth of the vampire has evolved over time-from a barbaric monster to a complex individual who is able to evolve and be more humane.

Theoretically, this research can be used as a reference for future studies that discuss supernatural beings. This research uses an atavistic approach to examine supernatural beings, and provides ideas for other researchers who want to use similar theories to explore vampire characters in *Twilight*, *The Twilight Saga: New Moon*, and *The Little Vampire*. This research also opens opportunities to expand the application of atavism theory in the study of supernatural creatures in Indonesian folklore, such as *kuntilanak* and *pocong*. From this, ethnic characteristics can be analyzed, and changes in cultural values in society can also be observed through how local figures are re-represented in modern media by researchers using this approach. In addition, this research can also help researchers who use an atavistic approach to portray magical creatures, by reviving supernatural creatures that have human traits to make them more relevant and easily accepted by modern society. Furthermore, researchers can apply Roland Barthes' Mythologies theory (1972) to study supernatural beings. By applying the concept of second-order signification, researchers can explore how the characteristics and appearance of *pocong* and *kuntilanak* brought into modern media can reflect social values, societal anxieties, and the development of cultural values. This approach encourages further research on how

contemporary myths develop in response to the dynamics of social values, ranging from traditional beliefs to modern issues. This research is also an important reference for researchers interested in analyzing changes in vampire representations over time, as well as providing an in-depth analysis of the transformation of vampire characters, roles, and symbolism in literature, film, and other popular media.

## REFERENCES

- Babu, R. K. (2021). *The Depiction And Revolution Of Vampires In Stephanie Meyer's Twilight Saga & Bram Stoker's Dracula*. 17(3), 1883–1890. <https://www.jlls.org/index.php/jlls/article/view/4425/1325>
- Barthes, R. (1972). *Mythologies*. <https://archive.org/details/barthes-roland-mythologies-en-1972/page/n2/mode/lup>
- Brock, M. L. (2014). *Switching It On/Off: Emotional Performativity and Melodrama in The Vampire Diaries*. 10(1), 6–9. [https://www.researchgate.net/publication/330413067\\_Switching\\_It\\_OnOff\\_Emotional\\_Performativity\\_and\\_Melodrama\\_in\\_The\\_Vampire\\_Diaries](https://www.researchgate.net/publication/330413067_Switching_It_OnOff_Emotional_Performativity_and_Melodrama_in_The_Vampire_Diaries)
- Dager, K. (2014). *Reverse Colonization as a Function of Criminal Atavism in Bram Stoker's Dracula*. <https://emergencejournal.english.ucsb.edu/wp-content/uploads/2018/05/Reverse-Colonization.pdf>
- Groom, N. (2018). *The Vampire: A New History*. <https://www.scribd.com/document/624895237/Nick-Groom-The-Vampire-a-New-History-Yale-University-Press-2018>
- Jackson, M. A. (2012). *Mindless Monsters : The Evolution of Vampire Mythology in Modern Fiction*. 1(1). <https://journals.troy.edu/index.php/test/article/download/329/253>
- Jernej, L. (2021). *The Development of Vampire Characters in Film History* (Issues 38–43). <https://netlibrary.aau.at/obvuklhs/content/titleinfo/7150845/full.pdf>
- Kristjánsdóttir, E. E. (2014). *The Vampire in Literature Old and New* [University of Iceland]. <http://hdl.handle.net/1946/17164%0A>
- Leeder, M. (2013). A Species of One: The Atavistic Vampire from Dracula to The Wisdom of Crocodiles. In *Images of the Modern Vampire: The Hip and the Atavistic*.
- Mantzioris, E., & Weinstein, P. (2021). Garlic as a vampire deterrent: fact or fiction? *Medical Journal of Australia*, 541–542. <https://doi.org/10.5694/mja2.51349>
- Mathews, C. (2013). Lightening “The White Man’s Burden”: Evolution of the Vampire from the Victorian Racialism of Dracula to the New World Order of I Am Legend. In *Images of the Modern Vampire: The Hip and the Atavistic*. [https://archive.org/details/isbn\\_9781611475821/page/n7/mode/2up](https://archive.org/details/isbn_9781611475821/page/n7/mode/2up)
- McFadden, M. (2021). A History of Vampires and Their Transformation From Solely Monsters to Monstrous, Tragic, and Romantic Figures. *Curiosity: Interdisciplinary Journal of Research and Innovation*, 2, 1–16. <https://doi.org/10.36898/00Ic.22205>
- Melton, J. G. (2011). *The Vampire Book: The Encyclopedia of The Undead*. <https://archive.org/details/vampirebookencyc00melt>
- Mian, L. (2023). Atavism : An Exploration of Primitive Traits Resurfacing in Modern Society. *Social and Criminol*, 11(1), 1. <https://www.longdom.org/open-access/atavism-an-exploration-of-primitive-traits-resurfacing-in-modern-society-98385.html>
- Nikolajeva, M. (2010). *Power, Voice and Subjectivity in Literature for Young Readers*. <https://www.taylorfrancis.com/books/mono/10.4324/9780203866924/power-voice-subjectivity-literature-young-readers-maria-nikolajeva>
- Piatti-Farnell, L. (2014). The Vampire in Contemporary Popular Literature. In *Routledge*. <https://doi.org/10.4324/9780203501573>
- Sigmundsdóttir, S. D. (2016). *Blood , Coffins and Transformation The Image of Dracula in Children's Vampire Fiction* [University of Iceland School]. <http://hdl.handle.net/1946/24457%0A>
- Somogyi, E., & Ryan, M. D. (2014). *Mainstream Monsters: The Otherness of Humans in Twilight, The Vampire Diaries and True Blood*. 3–4. [https://www.researchgate.net/publication/290248007\\_Mainstream\\_Monsters\\_The\\_otherness\\_of\\_humans\\_in\\_Twilight\\_The\\_Vampire\\_Diaries\\_and\\_True\\_Blood](https://www.researchgate.net/publication/290248007_Mainstream_Monsters_The_otherness_of_humans_in_Twilight_The_Vampire_Diaries_and_True_Blood)

- Tanti, C. (2019). *The Evolution of the Vampire in Popular Narrative from the Nineteenth Century to the Present*. 8(1), 122–148. <https://journal.fi/thanatos/article/view/137360>
- Zurcher, J. D., Webb, S. M., & Robinson, T. (2018). The Portrayal of Families across Generations in Disney Animated Films. *Social Sciences*, 7(47). <https://doi.org/10.3390/socsci7030047>