

**The Vampire as a Political Minority:  
From Jews to Muslims in Vampire Television Dramas  
(*The Strain* and *Penny Dreadful*)  
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Amongst all the latest films and TV series on vampires, two in particular deserve attention from a socio-political point of view. *The Strain*, an American series created by Guillermo del Toro (2014), and John Logan’s US-British TV series *Penny Dreadful* (2014), depict an entirely new image of vampires now deprived of all romantic and sexy connotations.

On the one hand (*The Strain*), vampires are portrayed as hungry predators and provided with a kind of prehensile dart coming from their throat, like their Aswang cousins – the Filipino version of vampire. On the other hand (*Penny Dreadful*) vampires are clearly identified as coming from Ancient Egypt, at least in the first season of the series.

In both cases, though, it is clear that vampires are not portrayed as metaphorical representatives of the Jewish community any longer, like their ancestors were by Bram Stoker in the 19th century (*Dracula*) or by Murnau in the early 20th century (*Nosferatu*). In fact, they are now depicted as a stereotype of Islamists invaders. From one era to another, consciously or not, the target of victimization changes from one community to the other. This displacement is due to a concomitant shift in European and American social anxieties. In both cases, however, one is able to identify the same reemerging scapegoat profile that is constructed in the context of political and economic slump, which René Girard interprets as follows:

Ethnic and religious minorities tend to polarize the majorities against themselves. In this we see one of the criteria by which victims are selected, which, though relative to the individual society, is transcultural in principle. There are very few societies that do not

subject their minorities, all the poorly integrated or merely distinct groups, to certain forms of discrimination and even persecution. In India the Moslems are persecuted, in Pakistan the Hindus. There are therefore universal signs for the selection of victims [...]? (Girard, 1986, pp. 17-18)

This paper thus initially aims to show the transfer of stereotypes from one community (Jewish) to another (pseudo-Muslim) and that such transfers represent an imaginary and unconscious perspective in search for a scapegoat to blame for the problems faced by the contemporary Western world today. Secondly, after analysing the movement from one century to another, turning from one scapegoat figure to the other, from the Jew to the Muslim, this study will present the TV series separately, in order to highlight the distinctive features borrowed from the past to characterize the Vampire as a metaphor for an Islamist figure. The last section will focus on the issue of this “minority policy”, as I call it, in order to stress how religious discrimination is always strongly connected, in one way or another, with gender and LGBTQ discriminations.

### **From the 19th to the 21st Century: *Penny Dreadful***

Early on, one was struck by a central element of the vampire figure of the turn of the 20th century. In that era, the representation of the vampire character shifts and takes on the features of the outcast “Wandering Jew” stereotype of the time. The description of Count Dracula by Bram Stoker (1897), or the performance accomplished by Max Schreck in the role of Count Orlok (*Nosferatu*, F.W.Murnau, 1922), to take the most obvious examples, are symptomatic of this stereotype. As we know, the European anti-Jewish phobia of the 19th and the 20th centuries paved the way for the death camps of World War II. It is interesting today to return to the descriptions formulated at the time, and to the political situation that constituted the background for the emergence of such discrimination. Returning to that era provided us with the opportunity to witness how such

discrimination promoted the figure of the scapegoat, and how this figure remains plastic, endlessly mouldable.

Sarah Libby Robinson, for instance, writes on the relation between anti-Semitism and vampire tales in Britain at the turn of the 20th century as follows:

[...] Britons held many anxieties and prejudices about Jews. These fears were exacerbated when the Jewish population more than doubled in the last quarter of the nineteenth century due to immigration from Eastern Europe. This wave of immigrants arrived during Britain's Great Depression, and they were typically depicted by the press as paupers, robbing Britons of their jobs by agreeing to work for lower wages. According to these embittered journalists, in taking jobs, money, food, and housing away from native Britons, Jews were not only viewed as competitors, but as parasites, metaphorical vampires who lived by draining away economic opportunities rather than blood. (Robinson, 2009, p. 20)

Similarly, Judith Halberstam explains in her seminal text about *Dracula* thus:

[...] Bram Stoker was good friends with, and inspired by, Richard Burton, the author of a tract reviving the blood libel against degenerate writers for not being good Christians. (Halberstam, 1995, p. 86)

Meanwhile, she shows us later on, in the same book, that: “[...] the Gothic novel and Gothic monsters in particular produce monstrosity as never unitary but always an aggregate of race, class, and gender,” leading thus to the idea in this quotation:

Dracula is otherness itself, a distilled version of all others produced by and within fictional texts, sexual science, and psychopathology. He is monster

and man, feminine and powerful, parasitical and wealthy; he is repulsive and fascinating [...]. (Halberstam, 1995, p. 88)

This is exactly what is still at stake in the two television dramas I am analysing here. The monsters remain a highly complex aggregate of beings, while the discriminated scapegoat religion is no longer the Jewish faith but the Muslim one.

We know, and *Nosferatu* by Murnau (1922) is a good example of this, that at the time the British were not the only ones to feed these fantasies about the Eastern Jewish population in search of political asylum in Western Europe. The Jews then were already suffering from violence in their home countries in the East.

However, reading the anti-Semitic comments described in the text by Sara Libby Robinson, or across the entire anti-Jewish campaigns about which we find today a plethora of online documents, it appears immediately that these campaigns closely resemble those occurring today not just against Muslims but also against refugees seeking asylum in Europe, while their countries are on track to total destruction because of raging wars.

Given the events of 9/11 in 2001, and all the subsequent terrorist attacks that occurred throughout the world, it is hardly surprising that, in terms of monstrous representation, the vampire archetype moved from the Jewish community toward the Muslim one. Though the latter representation might seem less obvious at first sight than the Jewish one. This shift, in reality, only creates a wider stereotyped community once again based on religion, when actually not all Arab people are concerned with belief in Islam.

The subtext becomes clearer when one takes time to analyse the different facets of these new figures. Once we examine the shows on a deeper level, the parallels are hard to deny. I will focus, initially, on the US-British series *Penny Dreadful* (3 seasons), in which the vampires are clearly established as belonging to ancient Egypt. It is not therefore possible to consider them as Muslims,

however, they speak Arabic, and they are clearly depicted as a form of parasitic invasion of Victorian England.

The TV drama is set at the end of the nineteenth century, and draws all its characters from the most well known sources of Gothic novels.

While the vampires are Egyptian, it is still Mina Harker, the character of the novel by Bram Stoker, who was kidnapped by the Vampire “Master” who, at this point of the story, is yet to be identified as Dracula. And most of the main protagonists of the series follow a similar pattern by recalling well-known works of 19<sup>th</sup> century Gothic literature. The main characters are, in order: Dr. Frankenstein and his monster; Dorian Gray’s Oscar Wilde and his famous evil portrait; and the American character Ethan Chandler, played by Josh Hartnett, who proves to be a werewolf in the last episode of the first season. In all likelihood, this werewolf figure is an aggregation of several Gothic werewolves stories, such as the one narrated in *Wagner, the Wehr-Wolf* (1847), by George W. R. Reynolds. Season two onwards; other mythical figures of the English Gothic literature reveal themselves, such as Dr. Jekyll and Dracula himself, in the third season.

Although each narrative thread involving every character seems to follow, more or less, the structures of the various literary works from where they originate, the main plot of the series focuses on the character of Vanessa Ives, Mina Harker’s best friend. Mina is the daughter of Sir Malcolm Murray in the TV show, while Vanessa supports the father of her disappeared friend in his quest to bring her back.

Regarding the kidnapping of Mina, which constitutes the focus of the first season of the drama, Dracula appears to be absent from the picture. The Vampire who abducted her has no defined origin, like its American cousin, in *The Strain*. However, his guards and minions speak Arabic.<sup>1</sup> This fact literally expels these Vampires from the Bram Stoker’s original Central European character. Egyptian descent is confirmed when a Vampire of the same rank as the one who kidnapped Mina is killed and the autopsy of his body reveals that passages of

the Egyptian *Book of the Dead* appear to be engraved on his exoskeleton. This engraving later proves to be an unknown version of a chapter concerning the God Amun-Ra and the Goddess Amunet, whose names share the same meaning “the hidden one”.

The details of this chapter are not our concern, but what matters is the hidden character of these Gods, which perfectly functions as a metaphor for the vampires’ personality.

Now if we go back to the many fantasies of recent years concerning Muslims, the parallel could not be clearer: a “dissembler,” “hypocrite”; every Muslim, *prima facie*, is perceived to be a potential Islamist. The Burka, in some occidental perceptions, clearly illustrates this characteristic, since some do not hesitate to claim that this garment may hide bombs, and even that male terrorists can use it as a subterfuge to conceal their actions in a more insidious way.

Most American and European extremist discourse tends to blithely confuse the two. It is also the case with a form of discourse that is less radical but no-less hostile towards Muslims. For them, a Muslim can either already be a radical Islamist or be destined to become one. This simplistic way of explaining how ISIS and other Islamic terrorist movements have gained recruits in the last decade, excludes from consideration any individual psychological component to essentialize and racialize what is in fact a complex reality.

To return to the question of the ancient Arabic language in the *Penny Dreadful* series, it too proves to be more complex than it originally seems. In fact, this linguistic situation is similar to that of the vampire cousins of Central Europe who speak a language unknown to all and rather “hieroglyphic” when one refers to the version offered by Murnau in *Nosferatu*. The Vampires in the drama, and their allies – the witches –, use a fairly composite pidgin of several ancient languages – a detail that the viewer only discovers in season 2 – which Egyptologist Ferdinand Lyle calls “*Verbis Diablo*.”

In fact, just like the contamination of bodies, the hybridization of the national language is at the heart of the issues raised by the TV show. If they want to

defeat the invading monsters, the heroes of the series must decrypt the hidden messages of this composite language, which forms a code, concealing its meaning from the “common man” because of its “impurity.”

### ***The Strain: Virulence of a spreading ‘Virus’***

In *The Strain*, the connection between vampirism and the Muslim religion is not immediately noticeable, at least in the two first seasons. Indeed, at no time is the religious question raised – at least that of the Muslim religion, since, from the first episode, it is clearly stated that the fiercest enemy of the vampire “Master”, Abraham Satrakian, is Jewish. However, if one looks back on the history of World War II shown in the series through numerous flashbacks that portray Satrakian at the time of his imprisonment in the camp of Treblinka, then the analogy becomes clearer. In the TV series, the Treblinka camp is under the leadership of Thomas Eichorst – who, since then, has become a vampire himself and the Master’s right-hand man. Indeed, the stereotype of the vampire as a substitute for the Jewish invaders and as an infector of the “pure blood” of natives fizzled after the Holocaust of World War II. It is no longer possible – unless one accepts to being truly and rightfully labelled as anti-Semitic – to draw such a parallel between a whole community and the monstrous figure of the vampire who came to decimate the population of a country by feeding on its blood.

As this paper stated earlier, the Jews in the past were a scapegoat in troubled times in Europe after multiple crises. These financial and cultural crises were strongly intertwined with the crisis of identity that Europe was then experiencing. The European countries faced these struggles because they could not embrace such a radical transformation as the industrialization of the modern era. However, a substitution of community is never impossible, and this is what both series actually accomplish.

The United States, like the rest of the world, has been profoundly marked by the attacks of September 11. We all remember, at least those old enough to watch the media coverage of the attacks on the World Trade Center, the repeated

images of the attacked and collapsing towers – the very symbol of endangered American power. The attacks are considered as the event marking the planet's entry into the 21<sup>st</sup> century. But above all, the event signified the collapse of US dominance, even within Western society. The event was also interpreted to imply that Western-Christian society was brutally attacked by Islamic fanatics.

The shift from one religion to the other arose out of this event, since people of the Jewish faith have always been well received in the United States, and the country has always supported the Israeli government in its political and military opposition to the Palestinian authority. The stereotypical figure of the Vampire/Jew of the English 19th century is that of a deceitful figure who tries to interfere with the wellbeing of a country and culture through the wealth he has accumulated, with social, and real, vampirism, leading to the contamination of the "pure" blood of its native victims. In *The Strain*, 21<sup>st</sup> century version of the vampire, the viewer is confronted by an openly brutal monster – although still very rich – that is no longer concealing himself, not hiding his lust for power and violently imposes radical change on the population of the invaded country.

We indeed repeatedly hear nowadays from some political leaders – and other defenders of this ideology – that Western society is now under attack and at the dawn of a "great cultural and religious shift." Islamic radicalization encourages the widespread stigmatization of the Muslim population that becomes the new scapegoat of the so-called developed societies, which find themselves entangled once again in difficulties of all kinds: repeated economic crises – the latest in 2008 was almost identical to that of 1929; social and cultural crises due to the disintegration of social ties; and finally, individual crisis of human beings at loss with their lives and thus quick to claim that "things were better before" and, therefore, that the past should be the only example to follow. This discourse is supported by the followers of an essentialist vision of "cultural identity" recalling the old theories of "ethnic purity" which claim to be saving their countries from any form of racial hybridization. Because of these challenging times, all kinds of monsters grow today and are multiplying in novels, movies and popular TV



dramas in the form of Vampires, Zombies, and Werewolves. It is similar to the way these monstrous figures multiplied during the worldwide chaos of the Great Depression.

To return to *The Strain*, it seems its religious aspect is reversed: the Jews in the Treblinka camp are the first victims of the Master, who comes to feed on their blood made available to him by the camp management. It is, therefore, difficult to imagine that the root of the Master's figure could still be anchored in a fantasy image of the Wandering Jew. But if a substitution has been made at the imaginary level and the victims are Jews, then who are the predators?

An objective ally of the Nazis, the Master has no definite origin. We only know that he is able to migrate from body to body infecting his victim, who then becomes his “vessel” through a parasitic worm that multiplies at unbelievable speed. In the first season, the vessels' Master happens to be the body of a former Polish nobleman contaminated at an undetermined time, but presumably during the 19<sup>th</sup> century. The vessel before him was a being, which was hiding in a cave of the Polish mountains, but no specific evidence is available about its origins.

We could stick to this source: the Master, destroyer of Jews, has connections to Nazism and to the 20th century Central Europe, which joined in with the Nazi extermination of their Jewish population. However, to remain at this level of analysis would omit to consider essential elements of the series. The action of *The Strain* is set in the US rather than in Europe. More specifically, the action takes place in Manhattan, the heart of New York and the heart of American culture, which was under attack on September 11. Finally, and this is essential from a symbolic point of view, using modern means of transportation, the Master arrives in Manhattan by air and the first three seasons of the show regularly exhibit the siege of the city through shots of skyscrapers in flames. The viewer cannot miss the lack of subtlety with which constant reminders of the terrorist attacks of 2001 are provided through the parallel with symbolic images of the World Trade Center's destruction.

An underlying subtext in the TV series seems to be that attacking the Jewish

community is equivalent to attacking the United States and vice versa. Now, what or who could be the new common enemy of both communities? Who else, if not the Islamists and those who, in spite of themselves, are mistaken with this fundamentalist movement?

Other elements, external to the series and to American culture, come to support this assimilation of vampires and contemporary Islamists, particularly in the context of the series *The Strain*. The first one is to be sought in the history of World War II. An important element of this period has been forgotten or gone somewhat unnoticed. Only a few highly specialized history books refer to it explicitly: among the objective allies of the Nazis in their hunt for Jews, fundamentalist Islamists held the top spot. Before Mussolini or Franco, or even the French government of Petain. Hitler seems to have had a warm attitude towards Muslims, since he is credited with the following words: "The peoples of Islam will always be closer to us than, for example, France" (Quoted in Wistrich, 1985, p. 59).<sup>2</sup>

Thus, the two dominant figures of the Arab world of the 30s and 40s who collaborated with Hitler's regime are the Grand Mufti of Jerusalem Haj Amin al-Husseini and Iraqi Prime minister Rashid Ali al-Gaylani.

Of course, one must not generalize this collaboration to a whole community that has always been diverse. Gilbert Ashtar, professor of Development Studies at the London's School of Oriental and African Studies, explains in an interview:

In the first place, there is no such thing as Arabs. To speak in the singular of an Arab discourse is an aberration. The Arab world is driven by a multiplicity of points of view. At the time, one could single out four major ideological currents, which extend from western liberalism, through Marxism and nationalism, to Islamic fundamentalism. In regard to these four, two, namely western liberalism and Marxism, clearly rejected Nazism, in part on shared grounds (such as the heritage of enlightenment thinkers, and the denunciation of Nazism as a form of racism), and

partially because of their geopolitical affiliations. On this issue, Arab nationalism is contradictory. If one looks into it closely, however, the number of nationalistic groups which identified themselves with Nazi propaganda turns out to be quite scaled-down. There is only one clone of Nazism in the Arab world, namely the Syrian Social National Party, which was founded by a Lebanese Christian, Antoun Saadeh. The Young Egypt Party flirted for a time with Nazism, but it was a fickle, weathercock party. As to accusations that the Ba'ath Party was, from the very outset in the 1940s, inspired by Nazism, they are completely false (Ayad & Achcar, 2010. My translation).

Unfortunately, these assimilations, based more on prejudices and fears than on reason and lucid analysis, rise often enough in the collective imagination, and abusive generalizations easily flourish. In regard to *The Strain*, the parallel I have spoken about so far, between Vampires and Islamists which I observed in seasons 1 and 2, was based more on inner feelings of image analysis than actual facts clearly stated in the story. These uncomfortable amalgams then became obvious with the third season. It grew clearer at the narrative level since the writers merged their depiction of vampires with that of Islamic terrorists.

References to the attacks on the World Trade Center have become explicit. For instance, in episode 4, Justine Feraldo, head of security of New York City, explains the distress she felt when she learned, following September 11, that her husband, a firefighter, was among the victims of the collapse of the towers. She shares these emotions with Dr. Goodweather in a moment when she believes she has been contaminated by a parasitic worm.

Furthermore, just before this intimate confession by Feraldo, we see the Master's right-hand man, Eichorst, choosing some of the Vampires elected by the Master to send them on a suicide mission. The kamikaze character of these operations is highlighted by a promise made by Eichorst to galvanize his troops: "You want to feed? I promise that you will feed. If you follow my commands,

you will receive the blood of 70 virgins as a reward!" The message could not be more obvious: the suicide bomber Vampires receive the similar promises as to the ones Islamist kamikaze receive before their departure on a suicide mission. Meanwhile, Satrakian having acquired a book called the *Occido Lumen*, which allegedly holds the secret to destroy the Master, discovers that some ancient Egyptian Vampire hunters got rid of a vampire of the same rank as the Master by enclosing him in a double sarcophagus of silver and lead, before burying it "for eternity" in a pyramid's crypt.

In the episodes that follow these references, the viewer also discovers that a cargo ship from Cairo is expected in Manhattan's bay. The content of the shipment is kept secret, but it is made very apparent that its content is of the highest importance for the Master. Subsequently, it appears that the content of the cargo consists of two nuclear warheads from Russia one of which Eichorst employs to explode the den of three "Elders" – Vampires of the same rank as the Master, but who oppose his plans to conquer the world – in the heart of Manhattan. Passing through Egypt, the cargo highlights the alliances made against the United States. When all these narrative elements are placed end to end, the profiles of the "enemies" could not be more obvious: the metaphorical Muslim/Vampires defending the idea of the superiority of their race against the humans, having first allied with the Nazis during the 40s, have extended their network to Putin's Russia – the events narrated in the series are supposed to happen in present day – and then to India (or is it Pakistan?). During the third season, a new character, Sanjay Desai, responsible for the commissioning of a "blood factory," appears.

In other words, what is highlighted in the series is based on the image of the Islamists advancing the propaganda of a supposedly superior "race"/religion, and on the nationalist phobia against the international and cross-border nature of their activities and connections. Again, this is a scapegoat's fantasy-related displacement: the scapegoat changes, fantasies attached to it do not. The same accusations of rootless cosmopolitanism were levelled at the Jews

during the 20-40s. Their alleged thirst for domination and power, understood as vampiric desires, were regarded as boundless. Since the Jews were considered stateless, their sole presence was threatening to the “purity” of the countries and its inhabitants, not least the security of its borders. The transference of the accusations associated with anti-Semitism to the Arab people fleeing their countries in war, being mixed with images of the Islamist atrocities, causes what psychoanalysis calls a “return of the repressed”<sup>3</sup>: suddenly, the problems inherent to globalization and to the 2008 crisis find a perfect solution. The crowd found its new scapegoat, which permits avoiding looking too closely at the true responsibilities in the current economical, social and structural circumstances.

### **Conclusion: A minority policy**

In conclusion, I would like to highlight the fact that the transfer of principles from one scapegoat to another follows the same political process. Whatever the reason or the motive, the vilifying of a category of the population as a whole by another simply falls under the “witch-hunt” label. However, the fact that cultural works turn these witch-hunts into narratives supports the transformation of such human beings into monsters. This turns out to be a double-edged sword. On one hand, the risk is great, as was the case during the 30-40s that the non-human character of the people affected by these attacks is reinforced in some people’s imaginations. On the other hand, as Aristotle defines it in his book on poetics, these images can allow a form of *cathartic* transformation of the anxieties undergone by the spectators in their daily lives. However, we must emphasize that the transition to artistic creativity that transforms the anguish of the “collective memory” of a country using visually identifiable monstrous figure is not necessarily done either consciously or directly. Despite this, however, I hope I have managed to show that if we study these creative narratives and visual symbolisms the resemblance is undeniably striking.

Nevertheless, an overly precise identification of the human characteristics of the monsters projected on the spectators’ mental screens might increase a

risk of victimization by a crowd that, by definition, has no means of objective reflection.

Thus, as René Girard recalls in his book:

Those who make up the crowd are always potential persecutors, for they dream of purging the community of the impure elements that corrupt it, the traitors who undermine it. The crowd's act of becoming a crowd is the same as the obscure call to assemble and mobilize [...]. (Girard, 1986, p. 16)

He further writes, while speaking of the most frequent scapegoat emissaries of these witch-hunts:

In addition to cultural and religious there are purely physical criteria. Sickness, madness, genetic deformities, accidental injuries, and even disabilities in general tend to polarize persecutors. (Girard, 1986, p. 18)

The philosopher further completes the picture by pointing out as follow:

Abnormality need not only be physical. In any area of existence or behavior abnormality may function as the criterion for selecting those to be persecuted. For example there is such a thing as social abnormality; here the average defines the norm. The further one is from normal social status of whatever kind, the greater the risk of persecution. (Girard, 1986, p. 18)

It is imperative to clarify that the term "abnormal" employed by Girard comprises neither form of moral judgment nor contempt, since it only intends to emphasize that scapegoats are often chosen based on the many cultural *a priori* of what "normal" means in the etymological sense of the term.<sup>4</sup> In other words,

"abnormal" covers all social groups assigned as political minority communities, by another social group that claims to be the "majority party." Thus, at different times and in different cultures, women are considered as a "social abnormality" vis-à-vis men, Jews or Muslims are considered as "abnormal" for others, the "LGBTQ community" is considered as "socially abnormal" against heterosexuality, erected as "hetero-normativity."

In short, it is important to think circumspectly when a group is transformed into a whole "community," and is held responsible for all the evils of a country by another group. We can almost be certain that such a group is actually not the main cause of the difficulties and that its eradication will definitely not turn things back to the "normal" state expected by the crowd. Finally, this is also why Humanities, working at the source of myths, symbols and cultural conventions - too often called "root" or "tradition" - are significant at the highest level for the analysis of contemporary events. Indeed, they help to unveil the unconscious returns "of the repressed" that attempt to hide themselves under new masks, or that claim to renew a Nation's imagination too often haunted by an undigested history, be it religious/racial "minorities" or the sexist/LGBTQ discriminations.

## Footnotes

- <sup>1</sup> As William Barnes explains in an online chronical of the TV Series: “the Arabic spoken between Dalton and the vampire guard was not Egyptian colloquial, but rather grammatically perfect Modern Standard Arabic (MSA). To a native speaker’s ears, this would be the equivalent of an American and Brit communicating in Shakespearean English.” See: Barnes, 2014, July 9.
- <sup>2</sup> Quoted *in* Wistrich 1985, p. 59.
- <sup>3</sup> In his essay *Moses and Monotheism* 1939 [1934-38], Freud suggests the unchanging nature of the repressed as follows: “What is forgotten is not extinguished but only ‘repressed’; its memory-traces are present in all their freshness, but isolated by ‘anticathexes’.... they are unconscious – inaccessible to consciousness...” (Freud, 1939, p. 94). In his online encyclopedia article on the subject, Jean-François Rabain further explains that: “The repressed returns, but often remains unrecognizable.” See : Rabain October 26, 2016, <http://www.encyclopedia.com>.
- <sup>4</sup> Normal is issued from Latin *norma* “carpenter's square, rule, pattern” (see : [http://www.dictionary.com/ browse/norm](http://www.dictionary.com/browse/norm)).



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**政治的マイノリティとしてのヴァンパイア  
ーヴァンパイアのテレビドラマにおけるユダヤ人からムスリムへの変遷  
（『ストレイン』と『ペニー・ドレッドフル』）  
オリビエ・アムール＝マヤール**

ヴァンパイアについての最近の映画やテレビドラマシリーズの中には、社会的・政治的観点から、特に2つほど注目に価するものがある。ギレルモ・デル・トロ (Guillermo del Toro) によって制作された、アメリカのテレビドラマシリーズ『ストレイン (*The Strain*)』(2014) と、ジョン・ローガン (John Logan) のイギリスのテレビドラマシリーズ『ペニー・ドレッドフル (*Penny Dreadful*)』(2014) は、ロマンティックな要素と性的な含意がすべて奪い去られた、まったく新しいヴァンパイアのイメージを描いている。

『ストレイン』と『ペニー・ドレッドフル』、どちらのケースにおいても、ヴァンパイアはもはや、19世紀のブラム・ストーカー (『ドラキュラ』)、あるいは20世紀初頭のルルナウ (『ノスフェラトゥ』) によって描かれた、彼らの祖先のように、ユダヤ人共同体の暗喩的な表象としては描かれていないことは明らかである。実際には彼らは今では、イスラム原理主義者という侵略者のステレオタイプとして描かれている。これらのドラマのどちらにも、政治的・経済的衰退の中で構築されたスケープゴートの同じような輪郭を見ることができ

る。本稿では、初めにある1つの共同体 (ユダヤ人) から別の共同体 (擬似ムスリム) への、固定観念の転換を示す。

次に、ある1つのスケープゴートの姿が別のものへと変わることについて、イスラム原理主義者のメタファーとしてのヴァンパイアを描こうとして過去から取り入れた、特徴的な姿を強調するために、本稿では2つのテレビドラマシリーズを別々に提示する。

最後に、どのようにして宗教的な差別が、何らかの形で、ジェンダー/LGBTQ差別と常に強く結びつけられているかを強調するために、(筆者がこのように呼んでいる)「マイノリティ・ポリシー」の問題に焦点をあてる。

**Keywords:**

ヴァンパイア、政治的マイノリティ、ユダヤ人、ムスリム、テレビドラマ