Universitat Autònoma de Barcelona

DEPARTAMENT DE FILOLOGIA ANGLESA I DE GERMANÍSTICA

The Construction and Evolution of Otherness in Joseph Sheridan Le Fanu's *Carmilla* and its Film Adaptation by Emily Harris: From Marginalisation to Appropriation and Criticism

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Author: Cristina Franco Rosillo

Supervisor: Sara Martín Alegre

Departament de Filologia Anglesa i de Germanística

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Statement of Intellectual Honesty

Cristina Franco Rosillo

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I declare that this is a totally original piece of work; all secondary sources have been correctly cited. I also understand that plagiarism is an unacceptable practise which will lead to the automatic failing of this assignment.

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Abstract

The Gothic novella *Carmilla* (1871) by Joseph Sheridan Le Fanu is notorious for being one of the first depictions of sapphic relationships in modern literature. Still, Le Fanu's work was not meant to give visibility to lesbians, but rather characterize women who were attracted to their same gender as predatory and dangerous. Certainly, this misrepresentation has been thoroughly explored in criticism. Laura and Carmilla are depicted as mirror opposites in which the vampire "hunts" the chaste and innocent young lady to seduce her, thus becoming a sexual threat and a source of trauma for the naïve protagonist. Furthermore, this plot was diversely exploited in the cinematographic adaptations of the book, which also sought to portray a male-appealing representation of lesbian sex-affective relationships.

Nonetheless, the subversive readings of *Carmilla* and the need for proper lesbian representation have inspired multiple readaptations of the novella in recent years. I aim to focus exclusively on Emily Harris's film *Carmilla* (2019) as I suggest that this motion picture offers a critical reading of the construction of lesbian Otherness. Henceforth, the thesis I defend is that *Carmilla* by Emily Harris subverts the original lesbophobic narrative that Le Fanu's novella entailed and converts it into an empowering story by adopting a highly critical point of view, though not without some problematic limitations.

Keywords: *Carmilla* (1871, novella), *Carmilla* (2019, film), Gothic literature, Joseph Sheridan Le Fanu, Emily Harris, Otherness, lesbianism

0. Introduction

0.1. The Role of Literature in Building Lesbian Otherness

If there is a supernatural being that embodies sensuality and occult desires, that is the vampire. This figure has been used to address the sexual behaviours that were repressed in Western society, but that still caused morbid curiosity and needed to be conveyed in cultural products. Indeed, culture is the primary manifestation of any civilisation, as it serves as a means of expression, entertainment, and education. Through its products, culture can spread ideas and establish values. In recent years, the importance of fostering the creation of cultural content from a critical and inclusive perspective has been emphasised. This need arises from the predominance of cultural products that promote hegemonic and oppressive visions, such as racism, misogyny, heteronormativity, or homophobia, which Othered those individuals who were affected by these discriminations. This "Other" refers to a figure of exoticism that threatens the essence of the *status quo* (Barthes 152–53). In the case of literature, the Gothic is distinctively characterised by this demoting trait.

Gothic fiction used characters that were considered 'exotic' to instil fear among its readers. As Smith argues, "what a society chooses to abject or jettison tells us a lot about how that society sees itself, and this process can also be read archaeologically to make sense of the historically and culturally specific manifestations of 'terror' that are central to the Gothic" (8). In fact, the reason why the vampire is one of the most popular creatures in this genre is its ambiguity and association with queer monstrosity, that is, with sexual behaviours that were and still are usually considered immoral or hazardous, such as homosexuality (Haefele-Thomas 99; Davis 223; Mendes 292; Grenfell 155; Weiss 85). One of the most characteristic traits of Gothic literature from the 1790s to the

1890s is the appearance of psychological monstrosity, by which the 'monster' lives and invades the domestic sphere, approximating evil to the righteous protagonists (Smith 87). One of the most often researched works regarding this queer vampirism is Joseph Sheridan Le Fanu's novella *Carmilla* (1871), which sought to depict lesbian relationships as anti-natural and intrinsically abusive. Scholars like, for instance, Davis argue that the lesbian encounter between Carmilla and Laura is described as a sexual trauma (228). Furthermore, the novella contributes to the perpetuation of the patriarchal stereotypes of the evil and the angelic woman. As Schumann argues, "the vampire motif is clearly used to suggest a sexually aggressive woman in the very traditional sense of the Gothic novel" (117). Using Barthes's terms (136, 153), I argue that Le Fanu's language signifies itself through hetero-patriarchal values that Other queer women, which dehumanises sapphics[1] as a result.

However, despite the negative lesbophobic connotations of *Carmilla* at the time of its publication, its current readings do not hold such derogatory meanings. Contrarily, it could be argued that this novella is now an icon, a cult text, in the lesbian imaginary. That is, the novella underwent a subversive reading against its homophobic writing and became one of the most important referents in queer literature. It could be argued this phenomenon occurred during the 1990s, when lesbian vampire stories became more mainstream and authors like Jeanette Winterson, Sarah Waters, or Jewelle Gomez became

[1] *Sapphic* is an umbrella term referring to women who are attracted to other women. Under this definition both homosexual and bisexual women are included.

more renowned (Wisker 181). Also, notable popular novels and their film adaptations[2] have divested the vampire of its horrific status.

Regardless of the more progressive re-readings of the vampire character, the cinema adaptations of Le Fanu's work during the twentieth century were adapted to satisfy the male gaze (Weiss 87; Auerbach 53). Thus, although there has been an evolution in the perception of the figure of the vampire and in the reading of *Carmilla*, it could be argued that there is still an Othering portrayal of sapphic relationships in the novella, but also in its cinematographic adaptations.

0.2. The Role of *Carmilla* in the Building of Lesbian Otherness in Literature and Cinema

Furthermore, because *Carmilla* is a fundamental literary work in Gothic fiction, this novella and its early adaptations, like *The Vampire Lovers* (Baker, 1970), have already been thoroughly explored by other researchers. They have established that the main objective behind the production of these motion pictures was their pornographic appeal, as American and European censors allowed, along with the inclusion of supernatural characters, the portrayal of explicit scenes during the 1960s and the 1970s (Weiss 88; Baker 555). Despite the objectification that these productions entail, there is a certain evolution from the initial demonising perspective, as the lesbian vampire seems to seduce rather than attack her victims; however, Weiss suggests that there is still some arbitrary violence inflicted on these women that links lesbianism to depravity, perversion, and

[2] Examples of these renown works are *Interview With The Vampire* (Anne Rice, 1973; adapted in 1994 by Neil Jordan and in 2022 by Rolin Jones), *The Vampire Diaries* (L. J. Smith, 1991; adapted in 2009 by Julie Plec and Kevin Williamson), or *Twilight* (Stephenie Meyer, 200; adapted in 2008 by Catherine Hardwicke).

destruction (93). Nonetheless, other scholars like Zimmerman argue that the lesbian vampire "although originally misogynistic and anti-lesbian – can be revised and reinterpreted, thus opening in it to use by feminists" (437).

Hence, I would suggest that it is crucial to re-read and revise Gothic texts and their early adaptations[3] from an intersectional perspective, not only to highlight the problematic characteristics of these works but also to re-adapt them and offer cultural products that are fit for our modern world, which is the case of Emily Harris's adaptation *Carmilla* (2019). In fact, on the director's website, the film is described as a "cautionary tale about what happens when we demonise that which we don't understand" ('Carmilla'). In short, I suggest that the most recent adaptation of Le Fanu's novella has transgressed the homophobic and misogynistic message that the original literary work and its early adaptations entailed.

Additionally, I suggest that this film by Harris is crucial to the evolution and subversiveness that Zimmerman believed to be possible. The director used typically lesbophobic themes and figures to transform them into an advocacy of sapphic existence and a critique against the detrimental and patriarchal messages that these creations originally transmitted, whether these were the vilification or the hypersexualisation of lesbians to fit male desire. For this reason, the thesis of the present dissertation is that *Carmilla* (2019) by Emily Harris reappropriates the Othering narrative which is present in the original novella written by Le Fanu to deconstruct it and transform it into an empowering tale through a critical viewpoint. Therefore, throughout my research, I intend to answer the following questions: what Othering devices does Emily Harris employ, and

[3] Other films inspired in *Carmilla* (1871) are *Et mourir de Plaisir* (Vadim, 1960)*, La cripta e l'incubo* (Mastrocinque, 1964), *La novia ensangrentada* (Aranda, 1972), *Lesbian Vampire Killers* (Claydon, 2009), *The Carmilla Movie (*Maybee, 2017), or *Vampyr* (Dreyer, 1932).

how does the usage of these tools serve the deconstruction and the critique of lesbian Otherness? For this reason, I aim to follow a perspective based on Queer Studies, as I plan to mainly focus on those elements that directly appeal to the queer femininity of the characters.

This dissertation will be subdivided into two major sections. In the first one, I will discuss how Emily Harris rewrites evil and Otherness in her film *Carmilla*; specifically, I will focus on the differences between her adaptation and Le Fanu's novella and on the role that patriarchal powers play in the motion picture. In the second part of my dissertation, I will delve into the oppressive quality that religion entails for Lara, as Laura has been renamed, as a lesbian woman and the process of liberation she goes through with Carmilla's help. Finally, I will offer my conclusions. First, I will assess how satisfactory Emily Harris's adaptation is in relation to the original novel. Secondly, I will assess the film as an independent product and its contribution to lesbian cinema. To conclude my dissertation, I will present my final thoughts and set out possible lines of future research in relation to *Carmilla* (1871) and its adaptations.

1. Rewriting Evil and Otherness: *Carmilla*'s Resistance Against Patriarchy According to Harris

Before diving into the body of the dissertation, I would like to establish which are the differences and similarities between the novella and the film's plot. For this reason, I would like to briefly introduce a plot summary for the novella. Laura is a young English girl who lives with her father and her two governesses in the Austrian countryside. Although she is beloved by her family, she feels very lonely: her mother died when she was a child and she does not have any friends. Because of this, Laura's father persuades

one of his friends, the General Spielsdorf, to send her niece to spend some months at their manor. However, before the girl could even start her journey, she falls ill with a strange condition, which is devastating the country. This mysterious epidemic has affected many young girls from the same region, and they are dying because of it. In these turbulent times, two ladies suffer a carriage accident nearby. Laura's father comes to their aid and the oldest woman asks him to take care of her daughter, who has been injured during the accident, while she accomplishes a crucial but secret mission. The patriarch accepts to shelter the girl, who seems to be about Laura's age. During her stay, the two young girls become very close friends and there is evident sexual tension between them. However, it is inferred that the girl, named Carmilla, has been hypnotising Laura when it is discovered that she is a vampire. Furthermore, she has been the cause of the brutal plague that has killed several young girls. To end the forces of evil, Laura's father and General Spielsdorf visit the Karnstein castle under the command of Baron Vordenburg, a vampire expert. In the castle, they discover that Carmilla, in reality, is named Mircalla and that her tomb is there as well. The next day, Laura's father and the General open the vampire's grave and drive a stake through her heart, decapitate her and burn her remains to save the region– and Laura –from the vampire's haunting.

Carmilla (1871) serves only as an inspiration for Emily Harris, who even adds, eludes, and changes the characters and settings. For instance, the original story takes place in Styria, Austria, while Harris's adaptation seems to be set in England. Also, Miss Fontaine seems to be inspired by one of Laura's original educators, Mademoiselle De Lafontaine. Still, their personalities are radically different: the former is a ruthless teacher, while the latter is a kind and spoiling tutor. Laura is rebaptised as Lara in the motion picture, and Carmilla does not have multiple names like Millarca or Mircalla. Furthermore, the surname Karnstein is not even mentioned in the film. In addition,

Carmilla's destruction is radically different. While in the novella there is an expedition to exhume the vampire's body, Harris's Carmilla is murdered by driving a stake through her bosom though her identity as a vampire is never confirmed.

Nonetheless, there are also similarities between the original production and the modern adaptation. The action seems to take place in the 19th century in a retired part of the country as well. Religion is also crucial in determining the characters' kindness; however, the religious characters in the film are those who are prone to committing brutal actions, while in the novella it is Carmilla who loathes Christianity and whose nature is intrinsically evil because of this. Also, Laura/Lara is a lonesome girl who does not have any companionship besides that of her father and the domestic workers and who had lost her mother at a very young age. Finally, the plot of the unknown girl of mysterious origins who becomes part of the family for a while and causes havocs and stirs up the peace of the household is present as well as the centre of the narrative.

1.1. The Differences in Lesbian Representation: Le Fanu's and Harris's *Carmilla*

In the novella by Le Fanu, the relationship dynamics in Laura and Carmilla's affair is one of control, from which the righteous girl is freed by patriarchy. Laura seems to be under a seduction spell, in which her true will is annulled and from which she is freed by the men surrounding her. Indeed, "[a]n important characteristic of the lesbian vampire is that she relies far more on her sexual powers than on her supernatural powers – in fact her sexual powers are usually equated with supernatural powers" (Weiss 96). Yet "[a]s a creature of moonlight, […] like most of the late nineteenth-century's crop of female vampires, [she] is not permitted any direct vampire power over men. Instead, it becomes her role to prey on other women" (Dijkstra 341). Hence, in the original work by Le Fanu, Laura and Carmilla's relationship is one of domination and, thus, abuse. By depicting

lesbian relationships in such a manner, I argue that Le Fanu contributed to the understanding of female gay affairs as anti-natural and inherently wicked. Contrarily, I would suggest that these latter schemes are discredited in Emily Harris's film. In her adaptation, Harris makes Lara and Carmilla more complex characters and focuses on the dangers that patriarchy and religious fanaticism entail. In sum, while Le Fanu uses patriarchal and religious prejudices to support the Othering of lesbianism, Harris uses those detrimental ideologies to raise the audience's awareness of the hazardous consequences these beliefs may have.

In the 19th-century novella, Carmilla is described as a predator. To satisfy her blood thirst and her sexual impulses, she hypnotises the young ladies onto whom she preys to suppress their critical thinking. In several instances, Laura describes how repulsion is replaced by attraction: "She was certainly the most beautiful creature I had ever seen, and the unpleasant remembrance of the face presented in my early dream, had lost the effect of the first unexpected recognition" (Le Fanu 31). As Davis argues, Laura sees Carmilla simultaneously "as both 'good' and 'bad' object; desired and feared", the combination of this disgust and excitement traps Laura and draws her to the collapse of meaning and induces Otherness (228) as a result of the vampire's supernatural manipulation.

These uncanny abilities allow Carmilla to seduce Laura and, as a result, abuse her physically and mentally. The vampire assaults the young lady at night to sexually abuse her and to feed from her. These recurrent aggressions and the subsequent vampiric illness undermine Laura's psychological health. Indeed, Carmilla is most affectionate with Laura when she is dying due to the condition that her bites have induced and both her mental and physical health are at risk: "Carmilla became more devoted to me than ever, and her

strange paroxysms of languid adoration more frequent. […] Without knowing it, I was now in a pretty advanced stage of the strangest illness under which mortal ever suffered" (68). As Grenfell states, these sexual advances make the vampire not only a physical but also a sexual hazard (154–55). This way, Le Fanu Others lesbian relationships by conveying that these are abusive and intrinsically dangerous bonds, in which a woman must annihilate the free will of the other through the forces of evil to establish a sex-affective relationship with her.

Contrarily, Emily Harris uses Carmilla's uncanny abilities to provide the two girls with a realm of freedom in the oneiric dimension. The first encounter between Lara and Carmilla seems to be a dream induced by the vampire, who presents herself to her hostess to overcome the physical obstacles to meet imposed by Miss Fontaine. In my view, this first oneiric contact between the girls seeks to reveal Lara's suppressed desires, which are censored by her governess. In this dream, Lara borrows an anatomy book from her father's library, whose consultation Miss Fontaine had strongly advised against. In addition, the educator whips Lara for reading this book because "these are not images for a young lady" and "[might] visit [her] night terrors" (Harris *Carmilla*, script). Still, contrary to the governess's beliefs, these illustrations do not disturb Lara's psyche nor cause her insomnia, despite their apparition in her dream. In it, she disembowels a man, following the book's drawings.

Figure 1 In her dream, induced by Carmilla, Lara disembowels a man.

Instead of feeling disgusted or scared, she seems comfortable and curious during the procedure until Miss Fontaine disrupts her sleep. It is inferred that the one who alters Lara's mental stability in Harris's film is not Carmilla, as in Le Fanu's novel, but her strictly religious governess and her coercive understanding of femininity. Still, this does not prevent Harris from dealing with Carmilla's moral ambiguity as a vampire, both in the oneiric realm and in reality.

Indeed, Carmilla seems to be attracted to death and blood. Further into the film, the vampire is aroused when Lara talks about the deadly sensation caused by one of the dreams Carmilla generates. In this vision, Laura is being sawn at the uterus by the same man she eviscerated in the previous dream. He is interrupted when Carmilla takes his position and passionately kisses Lara when she is profusely bleeding.

Figure 2 Carmilla passionately kisses Lara when she is bleeding.

Regarding the meaning behind this symbolic vision, I suggest that it is the representation of Lara's situation at that time, as she has been prevented from developing sexual, moral, and psychological standards of her own. This has constrained her freedom to express her sexuality, which is liberated by Carmilla's appearance. That is, her (forced) relationship with men is incredibly hurtful, it is a relationship of suppression of her own sexual identity, which is symbolised in the laceration of her uterus, the source of her sexual desires. Still bleeding, that is, dealing with the damage of years of yearning and repression, Carmilla allows those feelings to rise again with a kiss, resurrecting Lara's lesbian identity. Hence, I would interpret this dream as an allegory for compulsory heterosexuality, a notion that I may explore in more depth later.

Likewise, this scene presumably serves the purpose of displaying the moral and psychological complexity of Emily Harris's characters, who go against the social impositions of their environment. I suggest this reading of the scene because Lara and Carmilla are portrayed with significantly more nuances in this adaptation than in the original work. Lara is not a purely innocent girl who simply fears her surroundings, but she is someone who has been brainwashed to demonise her curiosity and repress her instincts. In addition, Carmilla is not a plain evil and vicious vampire who seeks to consume Lara's vitality through her mental manipulation, but she rather seems to be a bizarre girl with supernatural capabilities, who cannot help to feel attracted towards death due to her vampiric condition. Thus, in this instance as well, the oneiric dimension serves the purpose of providing Lara with an environment where she can express her occult yearnings, which has a positive impact on her self-image and acceptance.

Furthermore, Carmilla's understanding of love is deeply connected to death and blood both in the book and in the film, but even in this coincidence, the two Carmillas

have notable differences. In fact, the literary Carmilla induces into Laura the obsessive thought that she must die for her because the young lady belongs to the vampire, which undermines the young lady's mental health. Similarly, Harris's Carmilla displays a similar excitement when Lara talks about her experiences with death or when she is unconscious, but she does not harm her despite playing risky games. For instance, in the barn, Carmilla plays a strange game with Lara that consists of making her hyperventilate and then pressing her chest so that she faints. When the girl collapses, Carmilla looks at her, admiring her unconscious body which resembles a dead one.

Figure 3 Carmilla presses Lara's chest to make her faint.

Also, Carmilla persuades Laura to allow her to drink her blood. I would like to stress this latter scene, especially. Contrarily to the novella, in the film adaptation, Carmilla asks for Lara's consent to drink her blood, while Le Fanu's vampire assaults the young girl in the middle of the night. Therefore, even though Emily Harris's Carmilla, as a vampire, is naturally attracted to death and blood, she does not mean to kill or permanently hurt Lara. In fact, the difference between Harris's and Le Fanu's Carmillas is their objective when playing with death. The former seeks to kill Laura, while the latter is simply stimulated by death and blood, but does not intend to hurt Lara, and values her consent. Still, because she is a vampire, Lara seems to fall ill as a consequence of these blood games or, maybe, for any other natural reasons.

The source of this illness is arguably ambiguous. Indeed, Newman suggests in her review that this ambiguity is also inferred by strange phenomena surrounding her, "[d]ogs shun her, she sleeps late, her closeness to Lara leads to a red-lipped blood-sister pact (crucially, Lara tastes Carmilla's blood first), and she's mysterious in her origins"; nonetheless, these are enough reasons to kill the young girl. In fact, Miss Fontaine and Dr. Renquist, who plan Carmilla's brutal murder, attribute the frailty of Lara's health to Carmilla directly, instead of looking for a natural cause first. Miss Fontaine ostracises Carmilla because of her weird behaviour and, especially, because of her rejection of religious symbols. In short, Miss Fontaine and Dr. Renquist plan the girl's murder because she does not fit their moral standards, regardless of the veracity of their beliefs. Miss Fontaine's testimonial in particular condemns her:

> MISS FONTAINE: She sleeps excessively late. She removed a cross and hid it under her bed. We all saw how the dog reacted to the sight or perhaps even the smell of her. Trust animals to see what we can't. And...
>
> DR RENQUIST: Miss Fontaine, what is it?
>
> MISS FONTAINE: The other day, I found them in Lara's bedroom. She had taken Lara's blood. I saw it. (Harris *Carmilla* script)

Henceforth, the vampire that is depicted in *Carmilla* (2019) is more ambiguous and her conduct is more difficult to label than the one in Le Fanu's, who is clearly evil and demoniac. It could be argued that this ambiguity mainly resides in the possibility that Carmilla's friendship with Lara is not as pure as it may seem and that she actually wanted to manipulate her to feed from her. Nevertheless, the empowerment that Carmilla's presence gives Lara against the religious and moral impositions she must face daily, and the respect she shows towards Lara's consent arguably contradict this latter perception. It seems clear that Carmilla has a positive effect on Lara's self-esteem, which had been severely undermined by Miss Fontaine's religious prejudices and the moral burdens she uses to attack Lara's identity.

1.2. Patriarchal Powers in *Carmilla*: Compulsory Heterosexuality and Male Influence

One of these moral burdens is compulsory heterosexuality. I am referring to Adrienne Rich's[4] critical definition of the term, which is the assumption that "women are innately heterosexual" (648), a belief reinforced by diverse cultural products (645). This trait is present in both the novella and the film adaptation. In the case of Le Fanu's *Carmilla*, this is most evident when Laura starts questioning Carmilla's gender because of her evident pursuit of seducing her, as well as the attraction they feel for each other: it was as "if a boyish lover had found his way into the house, and sought to prosecute his suit in masquerade" (Le Fanu 38). Notwithstanding, in the case of Emily Harris's film, this is seemingly addressed more critically, emphasising the role of compulsory heterosexuality as a patriarchal tool. For instance, the pupil and the governess speak allegorically about this:

> MISS FONTAINE: And why do flowers have colour and smell?
>
> LARA: To make them beautiful and lovely.
>
> MISS FONTAINE: No. To attract insects.
>
> LARA: So, to be destroyed?
>
> MISS FONTAINE: Part of the flower has to die in order for what's left to become a new fruit. (Harris *Carmilla* script)

Along with this dialogue, flowers appear onscreen. At first, these flowers are fresh and profitable for the insects. Although the film does not offer explicit information about whether Carmilla causes the flowers to wither, it is after her appearance that they die and

[4] Rich disputed and denied 'natural' heterosexuality.

do not have any profitable source of nutrients for insects. Still, those creatures are seen on the plants, trying to feed from them. My suggestion is that those flowers embody Lara and her fertility, as well as her availability for men, following Miss Fontaine's doctrine. Indeed, the governess argues that a flower must give up its essence to give fruits. This arguably means that women, in specific Lara, should abandon their true sexuality to become mothers and follow what is righteous. Nevertheless, when Carmilla becomes part of Lara's life and the girl is able to accept herself and her sexual identity, Lara rejects the possibility of abandoning her own happiness to fit into alien impositions. As a result, the flowers die.

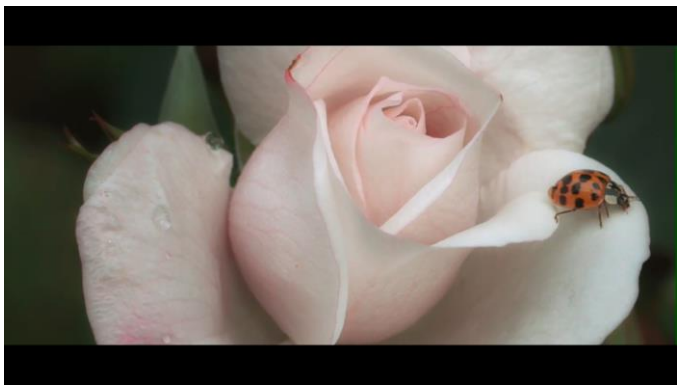

Figure 4 A fresh rose appears onscreen while Miss Fontaine lectures Lara on the importance of flowers as food for insects.

Figure 5 Paralleling the previous image, the flowers that once were profitable for other animals, are now dry.

Although Lara has been freed from compulsory heterosexuality and is not someone 'profitable' for patriarchy anymore, there still is an external intent to subjugate Lara or to profit from her, as there are still ladybugs on the dry petals. In a nutshell, even

though there is not an overt connection between Lara and the flowers, I believe these plants are a symbol of Lara's compliance to patriarchal demands, as they appear in crucial moments where these duties are being discussed. Also, I consider that the presence of compulsory heterosexuality is blatant in both cultural productions. Nevertheless, Emily Harris introduces a critical reading of this phenomenon, emphasising the objectification of women, Lara specifically, in a patriarchal society and the empowering role that Carmilla plays. Indeed, the vampire endorses Lara's personal growth and acceptance, which leads to her emotional emancipation and to independence from men.

The male characters act as saviours in both works, but the outcome of these roles is critically opposed in the two productions. On the one hand, in *Carmilla* (1871) the men and their patriarchal values save Laura from dying at the hands of a lustful vampire, preventing the young girl from being a victim of corruption. Laura's father, General Spielsdorf, and the priest collaborate in Laura's recovery from her vampiric infection and carry out Carmilla's annihilation. Actually, the priest had already "performed certain solemn rites" (Le Fanu 129) to protect Laura from Carmilla's night visitations; later, "[t]he grave of the Countess Mircalla was opened [by] the general and [Laura's] father" (116) to end the curse that was devastating the country and, thus, to save women from corruption through lesbian seduction. On the other hand, in Emily Harris's motion picture men do not act as protectors, but as foes.

In this regard, I would highlight the roles of Dr. Renquist and of Lara's father. As I have previously explored, Dr. Renquist, along with Miss Fontaine, plans Carmilla's torture and death, which are extremely detrimental to Lara's psyche. The young girl witnesses her girlfriend's brutal murder, the killing of someone who helped her to explore her sexuality and accept her identity. With Carmilla's homicide, a part of Lara is

murdered as well: her true self, which is considered immoral. Certainly, Dr. Renquist's attitude is extremely hypocritical, as he has sex with the governess, with whom he does not seem to have a previous formal relationship either; this is a furtive and purely carnal encounter, which does not correspond to the Christian ideas they both preach. In other words, they intend to censor a love affair that allegedly violates their religious standards, while their sins are more serious. Among those religious offences not only lust but also wrath and pride are found. First, their wrath induces them to murder and torture Carmilla, and to torment Lara as well until she loathes herself because neither girl fit into the patriarchal ideals. Second, these two characters are vain and dare to disregard their master's authority, that is, the authority of Lara's father. Because of this latter aspect, he fails at protecting his daughter. Contrarily to the novella, Mr. Bauer realises too late that his child is in distress when she has already been severely traumatised by Carmilla's murder. Furthermore, Lara's father is absent during most of the film and is not aware of what occurs in his house. Therefore, his role from the novella to the adaptation is drastically different: in the book, he saved his daughter's life by killing the dangerous creature that was feeding from her blood, while in the film, he is ignorant of the brutal punishments that Miss Fontaine inflicts on Lara and the consequences these beliefs have until it is too late. This seems to be partly inspired by other productions like *The Vampire Lovers* (Baker, 1970), because "[i]n these [Gothic inspired] films men are always absent at such crucial moments" (Dijkstra 340). Hence, whereas men and patriarchy enabled Laura's survival in the novella, Emily Harris treats them as a deadly risk for the young lovers, who are ostracised as a result of the Othering of patriarchal ideology. Nonetheless, the greatest accomplice in patriarchy is not a man, but a woman: Miss Fontaine. Induced by religious fanaticism and the repression of her sexuality, she tortures Lara and Carmilla and ultimately murders their guest for deviating from her moral standards. Therefore,

supported by her religious and homophobic views, Miss Fontaine embodies the sexist role of the misogynistic woman who violently represses those of her same gender –and sexual orientation– to empower herself. Hence, this might be a critical element that could undermine the film's progressive quality.

2. The Building of Otherness in Emily Harris's *Carmilla*: The Emphasis on Religion

2.1. Religion: Repression of Queer Identities and Salvation by Patriarchal Values

Although all the previous elements analysed play a significant role in the Othering of lesbians and in patriarchal oppression, religion plays a major role both in Le Fanu's novella and, especially, in Emily Harris's film. As I have previously mentioned, Le Fanu's *Carmilla* is characterized by portraying the relationship between the two young female characters as morally questionable. Moreover, the attraction that these women feel for each other is displayed as intrinsically evil, not only because it is not a 'natural' relationship, but because Carmilla instils a feeling of disgust and abjection. According to Kristeva, "[a]bjection […] is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you" (4). More precisely, Carmilla is a friend who seduces Laura so as to sink her fangs into her bosom and ultimately kill her. Nevertheless, in Emily Harris's film adaptation, the source of abjection is Christianity, more precisely, religious fanaticism. In other words, whereas Carmilla betrayed and tormented Laura in the novella, in the motion picture religion becomes a means of psychological and physical torture, inflicted by Miss Fontaine. Through religion, Harris depicts how the desire that Carmilla and Lara feel for each other is not negative on its own but is rather demonised by Miss Fontaine's beliefs. Hence,

although religion is a crucial element in the process of Othering in both cultural productions, they certainly have different aims. The novella intended to make the reader aware of the evil nature of Carmilla and any lesbian relationship according to the Christian faith. In contrast, religion in Emily Harris's film adaptation is a dangerous moral referent. The film does warn the audience about the dangers of Othering individuals, as it may lead to torture, deceit, and murder, rather than side with their Othering as Le Fanu does.

Thus, the film implicitly reveals that Lara has been constantly abused by Miss Fontaine, both physically and psychologically. Because of her governess' strict religiousness, Lara is a solitary girl who is fearful of her surroundings and who has internalised the beliefs of her instructor. This faith forces Lara to loathe herself and fear anything unknown. The first encounter with this restrictive religiousness is in the binding of Lara's dominant left hand, which Miss Fontaine associates with the Devil. When the teacher discovers that Lara has been glancing through an anatomy book in her father's library that contain improper "images for a young lady" (*Carmilla*) and Miss Fontaine flogs Lara's dominant hand. Because of this, it is inferred that the hand is the source of her sinful impulses. Moreover, whenever Lara intends to use her left hand, Fontaine argues that it is dangerous, it is "playing the Devil" (*Carmilla*). Consequently, Lara ends up internalizing Fontaine's belief that her left hand is a source of evil. Thus, she tries to burn her left hand, as if she could burn her sins because she believes she "called the Devil", which caused Charlotte's[5] illness and the perpetuation of her solitude. Nonetheless, Charlotte's convalescence conveniently serves Miss Fontaine's purpose of keeping Lara under her control, ensuring her that if "[she] keep[s] to [her] rules all will

[5] Charlotte seems to parallel General Spielsdorf's niece from the novella. Charlotte is a girl about Lara's age who is supposed to become her friend during her stay and alleviate Lara's lonesomeness.

be well". Nonetheless, the persistent input of coercive thoughts against Lara not only undermines her self-esteem but also provokes Lara's need for validation and liberation.

Figure 6 Lara burns her left hand.

However, Lara never finds redemption or solace in Christianity, but constant pain and punishment as she is constantly victimised by Miss Fontaine's religious fanaticism. Still, these ruthless tortures are not only physical but psychological as well. The only instance when Lara attends church is to punish her for having kissed – thus, sinned with– Carmilla. Miss Fontaine forces her to repent for accepting her sexual identity and deviating from God's directions. Therefore, Miss Fontaine embodies the union of patriarchal and religious oppression, as she represses another woman's sexuality with her Christian values.

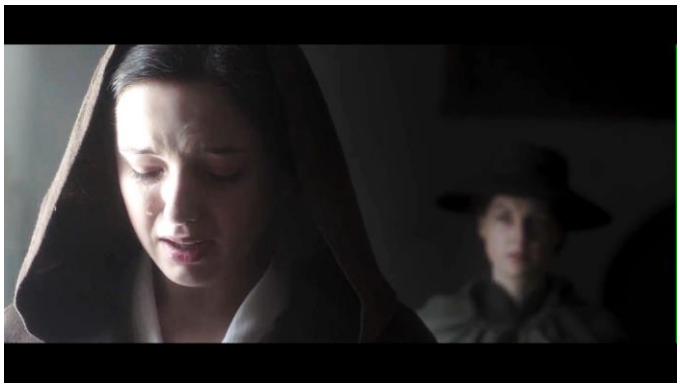

Figure 7 Lara attends church as a punishment. We can see Miss Fontaine behind her.

Despite the hateful ideas Miss Fontaine has instilled about herself, Lara tries to regain her self-confidence. For instance, Lara admires herself on the lake's reflection and touches the water with her left hand, perhaps a parallel to Narcissus and the deadly sin of

pride. Nevertheless, I see this scene as a moment of peace and reconnection with herself. Lara is repeatedly told by Miss Fontaine that her essence is diabolic. In other words, the interpretation of that self-admiration is ambivalent. On the one hand, Madame Fontaine understands it as vanity and somewhat sinfulness. On the other hand, this same image could be understood as an effort to appreciate oneself while being mistreated and suffering from religious trauma. In sum, although Lara had adopted Fontaine's ruthless religious beliefs, she deeply desires to be accepted and validated. Lara's left hand embodies a source of evil and sin in the film, which is reinforced through the characters' religious prejudices; however, the young girl rebels against these impositions. After spending some time with her new friend, Lara abandons self-hatred and becomes fearless through empowerment.

Figure 8 Lara watches her reflection on the pond while touching the water with her left hand.

Even so, the use that Le Fanu makes of religion is arguably the opposite. Certainly, Laura is described as a pious girl who does not display any suspicious behaviour regarding her religiousness. Carmilla openly rejects any kind of Christian manifestation, whereas Laura is enthusiastic about it. There is a scene where the two young ladies witness the funeral of a peasant girl who has expired due to the mysterious epidemic that is devastating the country. While Laura is respectful of the procession and joins in the hymn sung by the peasants, Carmilla is disgusted by the procession and calls it "discordant" (Le Fanu 39). Furthermore, in the novella, Carmilla exhibits traits of being

a person who is not fearful of God nor accepts His will. In addition, in Le Fanu's work, religion plays the role of a foreshadowing tool of Carmilla's sinful nature. For example, when the girls and Laura's father are discussing the alarming rise in cases of young women who suffer from a mysterious and fatal disease, Carmilla dismisses the power of Providence and argues that "[a]ll things proceed from Nature—don't they?" (Le Fanu 46). This blasphemous attitude seems to contradict the beliefs of the 19th century about nature, which stated that the natural laws were "'manifestations' of God's 'eternal ideas' [and] also framed nature as truthful in a moral and spiritual sense" (Abberley 66). Henceforth, when Carmilla claims that everything comes from Nature, as if it were something different from God, not only is she dismissing His power, but also intends to equal Him, who resides "in the heaven", with the Devil, who is "under the earth" (Le Fanu 46), in Hell. In other words, Carmilla seems to be implicitly acquainted with the Devil, while she explicitly rejects Christianity. Furthermore, there is yet another instance in which Carmilla hints that she is not a good Christian, as she angrily asks Laura "[h]ow can you tell that your religion and mine are the same?" (41). Indeed, she cannot tell, as Laura "should have doubted her being a Christian" (60) if she had not mentioned that she had been baptized. Moreover, later in the novella, after Carmilla is annihilated, the reader knows that the origin of vampires is, in fact, sinful by nature:

> A person, more or less wicked, puts an end to himself. A suicide, under certain circumstances, becomes a vampire. That specter visits living people in their slumbers; they die, and almost invariably, in the grave, develop into vampires. This happened in the case of the beautiful Mircalla, who was haunted by one of those demons. (Le Fanu 138)

In short, in the novella by Le Fanu, Carmilla hints about her detachment from God and her acquaintance with, presumably, the Devil. This is due to her vampiric nature,

which cannot be other than sinful as it originates from suicide.[6] Consequently, Carmilla could only be evil and corrupting, and her only goal was to seduce and feed from the young girls she hypnotised "with the lusts and malignity of hell" (89). Similarly, in the film, Carmilla seems to dislike Christian images, which contrasts with Miss Fontaine's religious fanaticism. Furthermore, while Carmilla offers a liberating view of sexuality, Miss Fontaine is obsessed with a repressive vision of it, which is supported by her spiritual beliefs. Thus, because her religion supports the repression of feminine sexuality and, by extent, lesbianism, this faith could be considered patriarchal and homophobic. In addition, it could be argued that the governess's hatred towards sex and lesbian relationships is her own self-loath, as she is repressing her sexuality. Contrarily, Carmilla encourages Lara to liberate herself from the patriarchal and religious repression that Fontaine intends to instil her. Therefore, while Fontaine is an agent of censorship, Carmilla is a representative of sexual and religious liberation.

2.2. Self-Acceptance and Redemption: Carmilla as a Liberator

Carmilla and Miss Fontaine, the severe educator, have contrary ideals and thus hold very distinct influences on Lara. Whilst Miss Fontaine suppresses Lara's sexual identity, Carmilla encourages her to explore it. One of the most remarkable scenes in this regard is when Miss Fontaine references the "excitement" her pupil might feel for her new friend Carmilla. This is a crucial moment in the film, as it is an opportunity to understand the instructor's character more profoundly and study more critically her personality. From this intervention, we learn that Miss Fontaine had experienced a similar

[6] According to Christianity, to kill someone – even oneself – is a sin because all life belongs to God. As the Bible admonishes, "You shall not murder" (Exodus 20:13).

situation to that of her disciple. The governess describes how she met a person who awakened in her a "new feeling", one of "excitement", referring to sexual desire, and how it affected –in a negative manner– her life completely:

> MISS FONTAINE: I remember when I was a young lady, about your age, there was a person who gave me a feeling I had never felt before. It was a new feeling, and it confused me. So to understand it, I reflected on it, on what that feeling could be. But before I understood it, I made choices based on it. And those choices affected the rest of my life. Looking back, I now know what that feeling was. It was exciting, that's all. But I wish I'd known that then. Don't confuse your feelings, Lara. Don't make the same mistakes I did. (Harris *Carmilla* script)

I would like to note, first, how the governess instils in Lara the patriarchal idea that women must sacrifice their true selves in order to become a source of profitable offspring for their husbands. Although I have not stressed the characters' physical appearance, because Miss Fontaine appears to be a middle-aged woman who is still single in a social context where this seems rather unusual and goes against her preaching, I argue that she had probably ignored the Christian doctrine in this matter and committed an irreversible error, a mistake that she does not want Lara to make. That fault, I believe, was following her desire and having sex with that person in her past, probably a woman, which irreversibly affected her reputation and made it impossible for her to marry or simply live a regular life outside of men's control. Moreover, it is precisely when she realises that Lara and Carmilla are becoming more than friends that she decides to disclose this sensitive information about herself. Thus, even though Miss Fontaine does not explicitly mention the gender of the person with whom she had an affair, nor does the film offer more information about this, I suggest that it is likely that her strong rejection towards sapphics originates from a traumatic event connected to her attraction to women. As a result of this harrowing and humiliating situation, Miss Fontaine might have found an answer to her distress in Christianity, which she had previously ignored and understood her end as a divine punishment. For this reason, Miss Fontaine strongly rejects Lara's

sexual inclinations, she is repressing her pupil as she once had to repress herself and continues to do so. In fact, it is not until she discovers Lara and Carmilla kissing that she decides to plan to torture and murder Carmilla on the pretext that she is a vampire. In consequence, I suggest that Miss Fontaine is projecting onto Lara her fears and coercing her personal growth to prevent her to suffer the same fate as she did, but also there seems to be an intense hatred or rejection towards lesbianism, which is justified in her faith.

This aspect of the film is problematic, despite its critical intention. Her creed allows Miss Fontaine to constrict Lara's sexuality and have control over her, thus submitting another woman to the same misery and perpetuating the misogynistic belief that 'a woman's worst enemy is another woman'. In this aspect, Harris's film seems to be problematic and not progressive: the greatest accomplice of patriarchy in her film is a woman, and she offers a stereotypical ending in many lesbian films by killing one of the lovers. Also, Miss Fontaine tortures the young girls, kills Carmilla by driving a stake through her heart, and she still receives no punishment for these atrocities onscreen. As Kate[7] argues, "Lara's attempts to be her own person and find her own love are punished almost as harshly as possible […] her lover is murdered in front of her, and she can't do anything about it". This does not seem to be part of an empowering tale, although it serves its critical purpose. Nevertheless, the praise for lesbian and religious liberation could have been more successfully stressed by the revenge for Miss Fontaine's abuses. Still, the antagonistic relationship between the governess and the vampire is clearly depicted.

In addition, I would argue that the most significant difference between Fontaine and Carmilla is their relationship with Christianity. There are several instances in which

[7] The author's surname is not available on the webpage.

the vampire rejects religious symbols as Le Fanu's Carmilla does. For example, Margaret, the maid, finds the crucifix that hung above Carmilla's bed under it. In general, Carmilla exhibits a defiant attitude towards Miss Fontaine's impositions and there is a constant tension between them. Furthermore, the tutor seems to intuitively know that there is something wrong with Carmilla. I will highlight a scene in which they are having supper and Carmilla has not eaten. This raises Miss Fontaine's suspicions, and she encourages her to eat. At first, the vampire appears reluctant to do so, but then she starts eating looking directly at the governess. As a result, Lara imitates this defiance and ultimately accepts her queer identity.

Figure 9 Carmilla looks at Miss Fontaine defiantly.

In this process of self-acceptance, the young lady starts to ignore her tutor and unlearn all the previous teachings. For instance, in a similar scene, Lara is eating with Miss Fontaine and uses her left hand to grab her cutlery. When the tutor threats "to bind that arm […] again if [Lara] is not mindful", Lara not only refuses to correct her posture but also does not hesitate to continue eating while fixedly staring at her governess, paralleling Carmilla's previous behaviour.

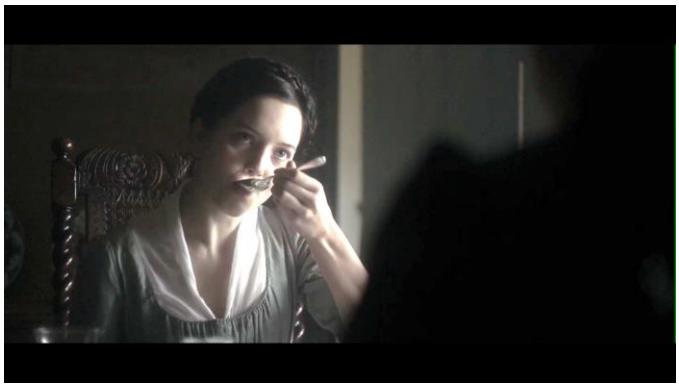

Figure 10 Lara parallels Carmilla's previous attitude.

Lara's acquaintance with Carmilla not only involves small disputes with her instructor; in fact, thanks to the vampire's presence, Lara unlearns all previous teachings from Miss Fontaine and dares to follow her curiosity unapologetically. This happens in the scene when Carmilla induces a dream in Lara, in which she is seeking in her father's library the forbidden book about which Miss Fontaine had spanked Lara before. Also, other remarkable instances especially deal with religious doctrine. For instance, Carmilla convinces Lara to become blood sisters by performing a ritual. Initially, Lara licks Carmilla's blood from her fingers and then, Carmilla drinks Lara's blood from the palm of her left hand. This scene is relevant for four distinct reasons. Firstly, the Bible, which dictates Miss Fontaine's faith, forbids the consumption of fresh blood: "But you shall not eat flesh with its life, that is, its blood" (Genesis 9:4); hence, this rite is inherently anti-Christian. Secondly, during this ritual Lara confesses to Carmilla her darkest secret: she is left-handed and, according to Fontaine, this attribute comes from the Devil. In response, Carmilla tells her that being left-handed is "not a secret, and certainly not dark" and grins, as if she knew that the educator considers her to be the incarnation of the Devil. Thirdly, despite being a questionable act or a morally vague one, it is especially remarkable that Carmilla asks for Lara's consent for every of her 'wicked' proposals. Finally, this scene concludes with Lara's final liberation of her sexuality and previous moral constraints, to which the governess bears witness when she discovers them. The girls kiss passionately

covered in blood, the symbol of their supposed sin and guilt, which Miss Fontaine uses later to accuse Carmilla of being a monster and justify her murder. This is an excellent device, as Harris manages to contrast Fontaine's 'righteous' ideals and horrifying actions with Carmilla's 'questionable' morality and loving behaviour towards Lara.

Figure 11 Lara and Carmilla passionately kiss after performing the blood sisterhood rite.

Nevertheless, there is some vagueness in the possible interpretations of the motives of the characters. For example, it could be suggested that Miss Fontaine is forced to make a radical decision to save Lara's life from the illness she is suffering, which is what happens in the novella. However, Dr. Renquist and Miss Fontaine are excessively cruel and sadistic to Carmilla for this concern to be a feasible explanation for their behaviour: prior to the scene where the governess drives a stake through Carmilla's bosom before Lara's eyes, Fontaine and Renquist viciously torture her. These atrocities are justified in a vampire book that Miss Fontaine found near Carmilla's crashed carriage, in the girl's unusual behaviour, in the association of Lara's illness to their blood ritual, and in the violent reaction a couple of dogs had when seeing Carmilla. Henceforth, it is in the sum of many coincidences and prejudices that justify to Miss Fontaine the torture and murder of a young girl.

Everything that Miss Fontaine mentions is true; however, it is because of her religious background that she understands all these actions as evil. Hence, Emily Harris

plays with the ambiguity of the figure of the vampire in her film since there is a subtle shadow of a doubt that might lead to sympathising with Fontaine's fears. Nonetheless, I believe this ambiguity is finely dissipated in the last scenes. When Miss Fontaine, Dr. Renquist, and the help are chasing Carmilla and Lara into the woods, there is a shot of the Bauer's house, which looks menacing and eerie. The main door is opened, which, I would argue, refers to Miss Fontaine's warning: the devil might enter the house. Indeed, evil has entered that house and is still in there, hinted by that crucifix: Christianity. It is not the devil who is dangerous, but religious fanaticism.

Figure 12 The Bauer's front door is open. At the end of the corridor, there is a crucifix hung on the wall.

Finally, the end of the film parallels its beginning, with Lara throwing pebbles into the pond. Nonetheless, there are significant differences. Lara wears now her hair untied and a dress of vibrant colour, the same that Carmilla wore, instead of the brown dress that resembled Miss Fontaine's. This change in appearance is an active rejection of Miss Fontaine's oppressive beliefs. Also, her attitude is different; at first, Lara is a faint-hearted girl who blindly followed her governess's precepts and that a light breath of wind could easily frighten her. By the end of the adaptation, however, the intense force of the wind does not affect her. This last scene signals Lara's final loss of innocence and ultimate self-acceptance, which is materialised in the transformation of her reflection in the lake into Carmilla. Finally, I may add that Lara does not believe in immaterial enemies

anymore, but in the real ones, those who can actually wound her: patriarchy and, specifically, religious fanaticism embodied in Miss Fontaine.

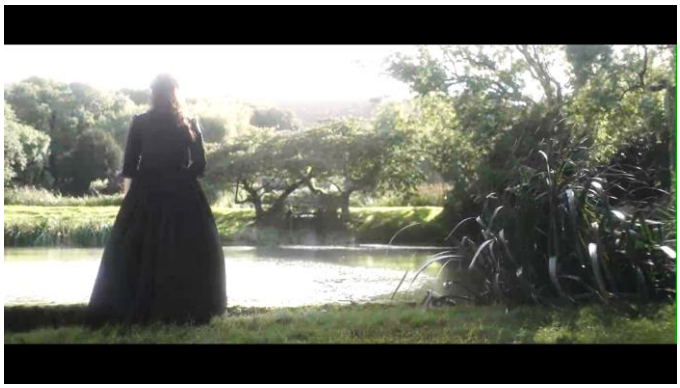

Figure 13 At the beginning of the film, Lara throws pebbles into the lake. A soft breath of wind scares her and flees running.

Figure 14 At the end of the film, Lara is throwing pebbles at the pond. A strong wind flow does not scare Lara this time and, slowly, the image of Carmilla substitutes her reflection on the water.

3. Conclusions and Further Research

I have argued in this dissertation that in her film *Carmilla* (2019) Emily Harris subverts the original lesbophobic message to transform it into an empowering tale; still, there are some flaws in this critique. The most remarkable Othering devices that the director uses are ambiguity, religiousness, and the setting of the story in a deeply patriarchal environment. These elements are also present in previous cultural products, but Harris employs them in a radically different manner; whereas Christianity or the adherence to

patriarchal constraints were a reliable marker for righteousness in the past, in the present Harris uses them to signify death and evil. Not only there is ambiguity in the character of Carmilla, but also what these ideologies preach, and their impact is ambiguous. Emily Harris, in short, has significantly contributed to lesbian narratives in cinema and, in specific, those around the lesbian vampire. Rather than simply imitating previous directors and film adaptations of Le Fanu's novella, Harris subverts the detrimental messages that their works offered about lesbians. Therefore, I conclude that she got inspiration from these Othering elements that are present in the original Gothic novella and former films to subvert the original homophobic message that was infused through religion and hypersexualisation of sapphic women. Thus, Emily Harris introduces the same Othering elements to alter their roles and portray a critical version of these relevant cultural products.

In addition, vagueness is an important characteristic of her motion picture. By using ambiguity as a device in her film, she infuses critical thinking into her audience. Indeed, I would suggest that because Harris does not explicitly mention whether Carmilla is a vampire or not, the audience can concentrate on the atrocities of which she is a victim and the real reasons behind them, which are not her vampiric nature, but her sexual orientation and her rejection of Christianity. Henceforth, Carmilla is a discordant individual in a deeply religious environment, whose queerness and distance from religiousness serve as excuses for her brutal murder. *Carmilla* (2019) is not only a cry for lesbian liberation but also a vindication of religious freedom. Nonetheless, this empowering message is partly silenced by the impunity of patriarchal and religious abuse.

Religion is indeed one of the fundamental elements that Emily Harris employs to depict how lesbian women are victimised and abused. Christianity both in Le Fanu's

literary work and in Harris's adaptation is a means of outing the evil nature of Carmilla as a lesbian and it is strongly supported by patriarchal values. In both texts, religion serves as an explanation for Carmilla's eerie behaviour, which opposes patriarchy. Nonetheless, Emily Harris offers a critical view of these beliefs by portraying the extreme consequences these may have. One might order chronologically these atrocious effects, which escalate throughout the course of the story. Initially, it could be speculated that Miss Fontaine was punished for violating the patriarchal rules that limited women's liberty to live their sexuality by preventing her to ever marry and having a family of her own. Therefore, Miss Fontaine could have been a victim of patriarchy, but she certainly became an aggressor when she forced Lara to fit into these patriarchal social schemes supported by her faith. Finally, the climax of this fanaticism is the murder of Carmilla, the young girl that does not adapt to those social constraints. Because of this, it is difficult to consider this production progressive. The figure that embodied patriarchal constraints is not punished and the cliché of the dead lesbian appears in this film as well. In sum, although *Carmilla* (2019) is more progressive than the original work and is very critical, it is not an entirely satisfactory modern adaptation as it reproduces detrimental stereotypes of lesbian narratives. Therefore, my thesis statement arguing that Emily Harris subverted the homophobic narrative present in the Gothic novella is partially contested by the perpetuation of clichés in lesbian productions and the impunity for the abuses against the lesbian protagonists, which contradict the critique that Harris tried to present in her most recent film.

Nonetheless, I believe that there is still more room for interpretation of *Carmilla* by Emily Harris. In fact, I had to exclude some minor aspects[8] of the film for which I had no room in this dissertation. Also, I had the opportunity to discover many other films and series that could also be suitable for analysis and for establishing a more detailed evolution of the theme of the lesbian vampire inspired by *Carmilla* (1871). I also suggest that other aspects of these films could be considered in future research within other frameworks, like Gender Studies. Because *Carmilla* is an iconic work and there is an incessant production of filmography, I think that eventually other works inspired by Le Fanu's novella will be created and alter the original misogynistic and homophobic message, just like Emily Harris did. As a result, there will be more room for further research, which will make possible the elaboration of a more exhaustive study of the figure of the lesbian vampire and its evolution.

[8] For example, the symbolism behind the fur coat and the brooch that belonged to Lara's mother; the figure of the travelling illusionist who appears in Lara's dream and visits her house later; or Margaret's character, the maid, who is the only Black person in the film and for whom is reserved a servant role.

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Filmography

The Vampire Lovers. Directed by Roy Ward Baker, screenplay by Tudor Gates, performances by Peter Cushing, Ingrid Pitt, George Cole, Madeline Smith, Kate O'Mara, Pippa Steel, and Dawn Adams, Hammer Film Productions, 1970.

Image Credits

Figures 1 – 14. *Carmilla.* Directed by Emily Harris, screenplay by Emily Harris, performances by Hannah Rae, Devrim Lingnau, Tobias Menzies, Greg Wise, and Jessica Raine, Altitude Film Entertainment, 2019. (30 April 2023)