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Transtextual Evolution of Vampire in Western and Turkish Cultures: From Revenants and Oburs to Aristocrats

Batı ve Türk Kültürlerinde Vampirin Metinsel Aşkın Evrimi: Hortlak ve Oburlardan Aristokratlara

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ABSTRACT

This study analyzes the evolution of the vampire image from the earliest prose examples to the first literary works, both in Western and Turkish cultures. The corpus consists of the medieval Western chronicles that include revenant narratives, such as William of Newburgh's *Historia Rerum Anglicarum* (1196) and Walter Map's *De Nugis Curialium* (1190), the first Turkish folkloric vampire narratives taking place in Evliya Çelebi's *Seyehatname* (1666), and the first literary Western and Turkish examples of vampire characters, J. William Polidori's *The Vampire* (1819) and Ali Rıza Seyfi's *Kazıklı Voyvoda* (1928). The study uses a qualitative content analysis guided by Genette's theory of transtextuality, that is, hypertextuality and architextuality, the techniques that enable the analysis of the relationships between texts and between texts and genre definitions. This approach seeks not only to observe what shifts are visible when the story is transposed into different forms but to show how the generic contracts of each host architext (Latin chronicle, travelogue, Gothic text, and nationalist adventure prose) systematically define what vampires mean, how they function, and who is legitimate as their monster hunter. The findings illustrate that the reason for the story's enduring appeal lies less in thematic concerns of immortality, vampirism, and Christianity than in the structural pliability of vampires as objects that transact across different texts. Each architextual regime (e.g., William of Newburgh's clerical truth claim, Polidori's Gothic ambiguity, Seyfi's nationalist resolution) involves an entirely different hypertextual adaptation of the vampire myths but also represents a distinct configuration of fears in society and legitimate institutional authorities. As a result, the study argues the vampire's universalization is best understood not as a process of cultural diffusion but as a series of governed transtextual operations in which genre contracts silently authorize what the monster may be, what it threatens, and who has the power to defeat it.

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Introduction

Vampires hold an inseparable position in popular culture worldwide, and these blood-sucking creatures have had various forms and names across different cultures. Although they are now depicted as sensual, elegant, and aristocratic characters, the earliest folkloric representations were mostly hideous and grotesque, making them a perfect element of Gothic literature later. They have been mentioned in various parts of the world under different names, such as "obur" in Turkish, "obour" in Bulgarian, and "vyrkolakas" in Greek culture, reflecting local moral frameworks, fears, and beliefs. However, over time, these creatures started to be universally

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called vampires, and it is undeniable that literary and cinematic versions of vampires made immense contributions to the standardization and global popularization of the image and name. Nevertheless, the comparative development of the Turkish obur and the Western medieval revenant, particularly within a transtextual framework, remains largely unexplored despite the widespread presence of vampire mythology.

The present study aims to trace the evolution of the vampire image in literature from the perspectives of Turkish and Western cultures by employing Genette's analytical Transtextual framework. To this end, five literary texts that stand at different points in the history of this image, beginning with revenant narratives told by William of Newburgh (1196) and Walter Map (1190), and Obur tales described in Evliya Çelebi's *Seyahatname (Travelogue)* (1666), proceeding to the first examples of Western literary fiction, Polidori's *The Vampire* (1819) and the first example of a vampire novel in Turkish literary history, Seyfi's *Kazıklı Voyvoda (Vlad the Impaler)* (1928), are examined. Rather than treating these texts as a simple chain of influence, the study employs hypertextuality and architextuality to project the relations among them. Throughout the analysis, questions such as how the hypertext innovates on the traditions it implicitly draws upon, and how the rules that operate in its architext determine what this monster symbolizes, what function it serves, and which institutional authority kills it, are taken into consideration. The analysis covers these five works in chronological order, using an architextual organizing logic rather than solely observing the order. Each chapter begins by exploring the specific generic regime of the text it examines, the silent contract imposed by the architext within which the text exists. Next, the transformations related to hypertexts are investigated. From this examination, the central argument emerges that the vampire's enduring cultural strength is not rooted in common human fears of death. Instead, this power results from its nature as a transtextual entity. Each evolving overarching architextual regime enables a distinct presentation of the vampire. This new guise is filled with contemporary societal anxieties, ultimately delivering the modified creature into the hands of a new entity responsible for its demise. To understand that a thematic inventory of shared motifs is not required, but a transtextual analysis of how they are governed and transformed, and of how various meanings are posed by the genre to which they belong, is necessary.

Methodology

The present study employs a descriptive content analysis grounded in a comparative approach to illustrate the evolution of the vampire's image within Western and Turkish cultures. In doing so, the corpus for the analysis is composed of five main works: three folkloric prose examples, including Evliya Çelebi's *Seyahatname (Travelogue)* (1666), William of Newburgh's *Historia Rerum Anglicarum (History of English Affairs)* (1196), and Walter Map's *De Nugis Curialium (The Courtiers' Trifles)* (1190), and two literary prose examples, including Ali Rıza Seyfi's *Kazıklı Voyvoda (Vlad the Impaler)* (1928) and John William Polidori's *The Vampire* (1819). The works to be analyzed have been categorized and selected by genre and chronologically. The works of William of Newburgh and Walter Map, which are medieval Latin chronicles and collections of anecdotes, exhibit parallel features with Evliya Çelebi's *Seyahatname*, a travelogue in essence more than a work of literary fiction. On the other hand, Polidori's *The Vampire* (1819) and Seyfi's *Kazıklı Voyvoda* (1928) are the first literary fiction examples in the West and Turkiye.

The theoretical framework of the study is constructed within the framework of "transtextuality" as defined by Gerard Genette (1982/1997), primarily based on the sub-branches "hypertextuality" to display the recontextualization of the Western vampire image in a Turkish environment, and "architextuality" in terms of the analysis of the shifts in generic classification of the works from travelogues and chronicles to literary fiction. The postmodernist idea that all texts are related to each other in a way was first proposed by Bakhtin because, according to him, all languages are in a dialogue with other utterances, as he states, "The word in language is half someone else's. It becomes 'one's own' only when the speaker populates it with what is his desire, his accent, when he appropriates the word, adapting to it his own semantic and expressive intention" (Bakhtin, 1981, p. 293). The concept of dialogism destroys a unique,

unrelated, closed text. Following Bakhtin, Julia Kristeva was the one who coined the term "intertextuality" stating that every text is a mosaic of quotations (Kristeva, 1986, p. 37). Influenced by the ideas of Bakhtin and Kristeva, Genette developed his own theory of transtextuality. According to Genette (1982/1997), the subject of poetics lies in the transcendence of the texts, which he calls transtextuality, and there are five types of it: Intertextuality, Paratextuality, Metatextuality, Hypertextuality, and Architextuality (pp. 1-4). Intertextuality, a restricted version compared to Kristeva's theory of intertextuality, is the "relationship of copresence between two texts or among several texts, … eidetically and typically the actual presence of one text within another" (Genette, 1982/1997, pp. 1-2). This presence can be achieved through quoting explicitly and less explicitly, which is called plagiarism, or in a less explicit and less literal way, which is called allusion. Paratextuality refers to the secondary signals that surround the main text, such as titles, subtitles, intertitles, prefaces, postfaces, illustrations, and book covers; the elements that "present the text within a setting and sometimes a commentary" (Genette, 1982/1997, p. 3). Metatextuality refers to the commentary relationship between texts, without clearly citing or summoning them. Architextuality is a "relationship that is completely silent" (Genette, 1982/1997, p. 4). It is only titular, limited to the genre similarities. Finally, hypertextuality refers to the relationship between a text B (the later text) and a text A (the former text). In this case, Text A is called hypotext, and Text B is called hypertext (Genette, 1982/1997, p. 5).

To examine how the Western vampire is introduced into the Turkish literary system, the present study employs hypertextual analysis to conduct a comprehensive study. With a detailed analysis of Western hypotexts, the degree of transformation in the early vampire examples in Turkish literature can be measured, revealing whether the earliest Turkish vampires are nothing more than translations of their Western hypotext images or hypertextual localizations as obur or hortlak folklore. In the analysis of the travel of vampires in literature, the study makes use of Genette's transposition concept while dwelling on how the Western vampire hypotext examples have undergone a diegetic transposition in transferring the vampire narrative into a Turkish setting and the transformation they have undergone in this journey, such as adjustment to the cultural and religious beliefs. Architextuality is also crucial because of the nature of the works mentioned above. It will be utilized for tracking the generic journey of the vampire display with the transition from the architext of chronicles claiming historical fact to the architext of Gothic fiction, providing a visible line for the transformation of vampires from a documented deadly threat to a literary figure. The vampire undergoes a generic shift, first presented in folkloric prose as a reality, and then the Gothic fiction turns it into an archetype for literature and cinema. Other components of transtextuality, such as intertextuality, paratextuality, and metatextuality, will be mentioned where needed. Applying hypertextuality enables tracing the specific transformations applied in the hypertext, apart from the hypotext upon which it is based, in terms of either mimicking, transposing, or replicating the earliest vampire figures. On the other hand, architextuality traces the journey of legitimization of the vampire as a literary archetype, from chronicles and travelogues to Gothic fiction.

Vampires in Folklore and Fiction

A vampire would simply be described as a revenant that rises from its grave and needs blood to survive because of its nature. Vampires have played numerous leading roles in different forms of art, including literature, painting, sculpture, and cinema. The image that comes to mind is unified as an attractive appearance combined with a tall posture, a pale face, long fangs, and unnatural eye colors; it has become an inseparable combination of these creatures, thanks to literature and the cinematic universe. In recent years, vampire lore has appealed to the world for its divinity and romanticism, along with its physical appearance, yet it has a long history in folklore before becoming a star of literature and it has been called by various names over time. The Greeks called them "vrykolakas," and Bulgarians called them "obour" (Bane, 2010, pp. 137, 148). Before their names and features were universalized as attractive vampires today, these revenants had been depicted as horrible creatures that hunt for the blood of the living in folklore. For that

reason, the literary prose examples were not the first texts to depict vampiric creatures in prose form. In the West, some medieval chronicles, like William of Newburgh's *Historia Rerum Anglicarum (History of English Affairs)* (1196) and Walter Map's *De Nugis Curialium (The Courtiers' Trifles)* (1190), presented the revenants as corpses bloated from sucking blood and rising from their graves and walking among the living. In Turkish culture, on the other hand, the mention of the first vampiric creatures dates to Evliya Çelebi's *Seyahatname*. In the works, these creatures are called "Obur" and depicted as gluttonous and terrifying, causing harm to communities. These early mentions show that they are not always the aristocratic, noble, erotic vampires presented today, but rather creatures at the cross-section of grotesque, folkloric prose.

Over time, these revenants started to appear in literary works. The first literary example in the West was Polidori's *The Vamp*ire (1819). The book set an example for many other works, making vampires one of the main themes of the Gothic genre, such as *Dracula* (1897) and *Interview with the Vampire* (1976). Starting with *The Vampire* (1819), these creatures have been depicted as human beings living an almost normal, everyday life that includes some abnormalities, such as their diet based on human blood and the hunt to acquire it. Vampire lore had gained some new traits with the publication of each new vampire literature work until the end of the 19th century. With the publication of *Dracula* (1897), the mainstream characteristics of vampires became a rulebook for their powers, vulnerabilities, and methods of destruction. The list of stereotypes has continued to evolve with each vampire novel. They have been portrayed as aristocratic, seductive figures, romantic lovers, and, at times, guardians of goodness. Today, the image of vampires is almost the same across various works. The journey of the image of vampires is a long and intriguing one, beginning as the worst enemy of people and later becoming an object of desire.

Vampire lore has traveled across different countries and has resulted in indigenous works in the literature of those countries. It also found a place in Turkish literature. Ali Rıza Seyfi's *Kazıklı Voyvoda* was published in 1928 as an adaptation of Stoker's *Dracula* (1897). It shows remarkable resemblance to the general features of vampire lore, thanks to its nature as an adaptation of the all-time favorite vampire novel. However, it is highly significant since it introduces vampires as a completely new genre in Turkish literature.

The Ancestors of Vampires: Western Medieval Revenants vs Turkish Oburs

The first narrative example dates way back to Polidori's *The Vampire* (1819); even though they are not fictional, they can be read as narrative thanks to their anecdotes. There are for sure some early examples of their narrative presence in Turkish culture.

Historia Rerum Anglicarum by William of Newburgh

William of Newburgh's *Historia Rerum Anglicarum* (1196) includes English history from the Norman Conquest of 1066 to 1198, ending with William's death (Medievalists.net, 2012). The work, written in Latin and composed of five books in the chronicle genre, sheds light on 12th-century English history, focusing on the kings' deeds. His words are widely accepted as trustworthy thanks to his "'acute and sensible' observations and 'clean and sober' style" (Medievalists.net, 2012). The revenant stories in his work are not random storytelling or a piece of folklore. According to Gordon (2015), the "walking dead" stories have a metaphorical connection to the actions of "social monsters" who behave in ways that cause chaos and disorder in society (pp. 30-31). They would stand as an allegory for political and social figures disrupting order, considering the contexts in which they were presented. He introduces four revenant stories, which can be considered the ancestors of the vampire lore, long before the word "vampire" entered the English language.

The first revenant story he included takes place in chapter twenty-two of the fifth book. It is about a man who died in Buckingham and was buried on the eve of the Lord's Ascension. The next day, the man enters his wife's bed, nearly crushing her. This goes on for three days in a row, and finally, as a commonly used precaution against revenants/vampires in both folkloric tales and literary versions, his wife brings witnesses around the bed, and the screams of the

companions repel him. His nightly visits make the whole street terrified, and people take precautions by keeping watch, which only makes him more aggressive towards the animals, once again standing as a hypotextual item for the revenant/vampire stories, which is vividly visible in *Dracula*. The issue is discussed among the advisors, and some solutions are suggested, such as digging up the grave and burning it, a motif that is among the most common intertextual vampire lore features. Nevertheless, the Bishop chooses another solution in order not to destroy and disrespect the dead body. He decides to write a letter of absolution and place it on the corpse's chest. When the tomb is opened, it is seen that the body is intact and bloated, the most obvious intertextual relation between folkloric revenant stories and vampire literature.

According to the second story, the story takes place in the city of Berwick. Similar to the first story, the revenant, resurrected by Satan, also leaves his grave at night, wanders the neighborhood, and terrifies people, keeping them indoors. The elderly of the town fear that this corpse would poison the air and cause diseases, creating an intertextual relation for the belief that vampires have something to do with plagues. Ten young men from the town dig up the body, dismember it, and burn it as well. It is also stated that the revenant himself told them that they would not have peace until it was burned, yet this act does not stop the pestilence (William of Newburgh, 1196/1861). In this story, there are not enough details about the physical appearance of the revenant. However, the prevailing belief about the relationship between the plague and the revenants appears to date back to ancient times. Additionally, the way the revenant is terminated can be considered as one of the universal hypotexts for vampire narratives.

The third one is the story of a sinful priest buried at Melrose Abbey. His incredible addiction to hunting earned him the nickname "hundeprest" (dog-priest). His sinful life is seen as the reason for his return. When he rises from the grave, he goes to his former mistress to disturb her with his groans. Then she begs the monks for help. A friar and three companions go to the cemetery, and the revenant confronts the friar. He strikes an axe to the walking dead, and his body flees back to the tomb that opens and closes to accept him. When the sun rises, the men dig up the tomb, and they find a bloody and fresh wound from the axe strike on the corpse. Then they burn the body by taking it outside the monastery first. They also scatter the ashes into the air (William of Newburgh, 1196/1861). Again, the only description of its appearance is given in the termination ritual, which presents another hypotextual example of the motifs commonly used in revenant/vampire narratives.

Finally, the last story is about the return from the grave of a wicked man who lived in Anantis Castle. The man gets married and, over time, he becomes jealous. He catches his wife in the act of adultery and falls from where he was hidden to catch them and dies before his final confession of jealousy, which was accepted as a sinful act. The man is believed to have been resurrected by Satan, even though he was given a proper Christian burial ceremony. He terrorizes the town by rising from the grave, often pursued by dogs, yet the real danger is in his breath that corrupts the air, resulting in disease and death. Two brothers who lost their father because of the plague decide to exhume the corpse, and while doing so, they discover that the body was swollen and bloody with a torn shroud. When they stab it, the blood flows out. They tear out the heart and then burn the body completely. After that, the air is purified immediately, and the plague ends. The most common intertextual vampire motifs, such as the relation with animals, connection with plagues, and, as the most obvious sign of vampirism, bloated corpses filled with blood, are also visible, setting a hypotextual written example for the narratives to come (William of Newburgh, 1196/1861).

In each of the four stories, there is, without exception, a pattern that is not accidental, but architextually determined: the once-resurrected revenant is consistently a sinful or non-religious person. According to Genette (1982/1997), architextuality determines a relationship between the genre of the text and the reader, a completely secret operation, forming a shape of their opinion upon it, without them ever realizing it. Locating revenant stories in the Latin chronicle architext is done in a structure that only works on the accounts of eyewitness stories,

openly stated sources, and ultimate church supremacy, which allow these supernatural stories of William of Newburgh to be apprehended as the ultimate truth. The reader considers the text as if it were not a fictional work; the architext silently guides them and allows them to receive it as a fact, not a fiction. A shift in ideology thus occurs, as the genre transforms local oral tradition into clerical record. William's revenant hypotexts are the vernacular revenant stories that are told across all Anglo-Norman communities. Their hypertextual representation in William's chronicle is more of a legitimation than a retelling. Transitioning the oral lore into the Latin historiography allows the scope of the revenant stories to be seen as more of institutional knowledge than folk belief. In terms of architextuality, this transformation made a great impact on the literary representation of vampires. Later, Polidori's *The Vampire* (1819) and Stoker's *Dracula* (1897) take William of Newburgh's chronicle as architext due to its authenticity within other factual parts to give a feeling to the reader of a sense of reality by using paratextual elements, for example, diary entries, letters, or newspaper cuttings. Therefore, William of Newburgh is not only a source for the future vampire literary narrative; he also makes an epistemological posture for Gothic fiction, which will then be transposed into future vampire hypertexts. Polidori utilizes aristocratic vice rather than sin, Stoker, an investigation into science rather than absolution, and Seyfi vindicates everything according to nationalistic duty. Moral content lasts longer than theological since William's chronicle architext transforms the revenant into a social and moral symbol.

De Nugis Curialium by Walter Map

De Nugis Curialium by Walter Map (1190) is a collection of exempla and commentary. It includes supernatural tales that are presented not as fables but as real events. It is also one of the earliest accounts of revenants, showing strong parallels with vampire lore. There are four revenant stories in the part *Distinctio II* of *De Nugis Curialium*. The first story is about a Herefordshire revenant on the Welsh border. A cruel, greedy man dies, and everyone in the town takes a sigh of relief. After a while, people report him wandering outside at night, followed by barking dogs and calling his neighbors' names one by one. Those who are called always fall sick and die within three days. One of those neighbors, William, takes advice from the local bishop and embarks on the accepted practice. He digs up the body, decapitates the corpse with a spade, and finally sprinkles holy water on it. However, the attacks continue. One night, he finally calls upon William, who chases the revenant to its grave and forces it to enter, and then, on the ground, chops the head with his sword, and subsequently the revenge of that corpse finally ends permanently (Map, 1190/1923, pp. 110-113). This narrative establishes a strong intertextual connection with well-known vampire narratives, especially the classical literary forms such as *Dracula* (1897) and *Carmilla* (1872). The "barking dogs" part establishes a hypotextual motif for Jonathan Harker's narrative of the driver in the carriage and the scene in which they are surrounded by howling wolves. The fact that people fall sick at the call of their names also has a hypertextual relationship with various vampire narratives, such as *Carmilla*. Moreover, the extermination rituals also display the most obvious intertextual bond with revenant/vampire narratives.

The second story is about a man who dies an unchristian death and returns as a revenant. He wanders in his neighborhood for days and nights. A Bishop orders a cross to be placed on the man's grave, and when he sees it, he recoils at the sight of the cross. They remove the cross and replace it on top of the grave after the man sinks into his grave. The earth closes over him, and then he rests peacefully (Map, 1190/1923, p. 114). In this part, the main intertextual motif is the use of religious tools to defeat the revenant. It is a kind of integration of Christian orthodoxy utilized for the validation of the supernatural elements.

The third story is about the betrayal of a cleric to a dead knight's trust; instead of giving the knight's horse to the poor, he keeps it for himself. Despite the warnings from the ghost of the knight, he refuses to give it. Then, he visits the cleric for the fourth time while he is awake, and delivers that because of his hardened heart and pride, he would be carried off by devils. Even though Charlemagne's entire army surrounds the cleric, he is miraculously snatched away by

demons. (Map, 1190/1923, pp. 114-115).

The last story is about a knight in Northumberland who was visited by his father's ghost. The knight first thought it was a demon, but his father explained that he was not accepted after death for withholding tithes. His father explained that the prayers of the faithful had helped him enough that he was permitted to ask for absolution. The knight called the priest, who would absolve the father. Then the ghost returned to his grave, and the earth was closed over him, and he found peace (Map, 1190/1923, p. 115).

In this case, the generic framing of Map's (1190) revenant stories is hybrid, combining clerical and moral anecdotes and historiographical styles that foreshadow horror motifs, making it more complex than William of Newburgh's work in terms of architextuality. Compared to William, whose work is an architext of formal chronicle, Map's work is a collection of courtly anecdotes, moral treatises, and exempla constituting a hybrid architextuality. The revenant stories in the work are presented as moral examples, as well as entertaining anecdotes for the audience. Therefore, it would include various functions, such as serving as proof of divine punishment, providing entertainment, and offering a soft introduction to ecclesiastical authority. The Map's text, which can be called anecdotal, classifies revenants in the orbit of the believed and enjoyed things category. On the other hand, from the perspective of hypertextuality, Map's hypotexts for building his stories are altered by the transposition of register (Genette), reshaping the village fear/memory into a moral structure that is useful for clergy and aristocracy. Later, Gothic vampire fiction is also aimed at faith on the one hand and entertainment on the other. Lord Ruthven (Polidori, 1819) sets a dilemma between a moral threat and a figure of fatal attraction, a dilemma that could be considered a lay version of Map's revenants. What was mentioned before are not only intertexts coming from Map's revenants. From the architextual perspective, they carry the marks of what Map's hybrid genre embodied, such as a horror that can be enjoyed thanks to the genre's allocations. The transition from Map's Latin anecdote to Polidori's Gothic fiction marks an architextual break, as the church loses its authorial position and aesthetic pleasure becomes the primary contract. Nevertheless, the theme of attractive and repellent monsters had been operative for more than six centuries.

He uses oral tales circulating in England in the twelfth century as hypotexts for his revenants, and he revisits these tales, transferring them into Latin prose anecdotes. He includes strong Christian elements, decorated with morals, as they become revenants due to greed, cruelty, and other vices. The solutions used to prevent revenants from returning from the grave and to consult church authorities every single time demonstrate the church's power over people and its trustworthy nature, presenting it as the ultimate authority. Moreover, these narratives about how the revenants rise from the grave and terrorize people are the hypotextual parts of the stories that shape future vampire lore, especially the assumed relation between plague and them, the methods used for extermination, such as decapitation and staking, being followed by the dogs, and the revenants' repulsion by sacred symbols. The depiction of the revenant's sinking into the earth after seeing the cross above its grave represents the supremacy of Christianity over superstition. This has a direct metatextual dimension to it as centuries after, many pioneering literary vampire works such as Polydori's *The Vampyre* (1819), Stoker's *Dracula* (1897) and Meyer's *Twilight* (2005) have taken these narrative methods and plots (as described, revulsion to sacred symbols such as the cross, barking-dog packs, decapitation, skewering the corpse with a sharpened object and or burning its body) were taken for granted and helped construct vampire lore and myths. This also bears much intertextual resemblance, as it is rooted in the Bible's moral message, with the theme of restless deaths serving as divine punishment.

Seyahatname by Evliya Çelebi (17th-century)

While Western folklore indulged in exotic revenant stories, the East was also enjoying revenant stories with similar features. Evliya Çelebi was a renowned 17th-century Ottoman traveler, best known for his *Seyahatname* (Book of Travels), which is a notable example of travel literature. It

is not just a travelogue, but a hypertextual crossroad for various supernatural elements. In this form, various types of storytelling are employed, including geography, ethnography, and anecdotal storytelling. In the seventh volume of his monumental work, he mentions some supernatural creatures, such as "cazı/cadı" (witch) and "obur" (vampire) (Öztürk Bitik, 2011, p. 64). Especially, the creatures called "obur" that appear in the 7th volume of *Seyahatname* are the primary concern of the present study. Evliya explains "obur" as a witch (cadı/cazu/cadu) who practices witchcraft and sorcery: "Meğer obur demek sehhar cazulara derlermiş" (Apparently, obur is what they call witches who deal with sorcery) (Evliya Çelebi, 1666/2011). Obviously, Evliya uses obur and cazı/cadu as synonyms.

The main story of these obur creatures takes place on a night in 1666 (the night of Shawwal 20th, 1076 in the Hegira calendar). Başak Öztürk Bitik (2011) explains the details of Evliya's claims, such as his witnessing an incredible fight between Circassian oburs and Abkhazian oburs in the sky. The event took place in the village of Pedsi, which he claims is in Circassia (p. 65). When he asked, the villagers explained that once a year, at "Karakoncolos nights," these Circassian oburs and Abkhazian oburs fight against each other by ascending to the sky (Evliya Çelebi, 1666/2011, p. 624). He claims that there were hundreds of them, and the Abkhazian oburs came flying over the Obur Mountains on big uprooted trees, jars, boats, mats, cart wheels, oven shovels, and many other objects, and Circassian oburs on horse, cattle, and camel carcasses with snakes, human, horse and camel heads in their hands (Evliya Çelebi, 1666/2011, p. 624). Evliya Çelebi states that the screams were deafening throughout the six-hour-long battle, and some objects, such as mats, pole splinters, human, horse, and camel heads and carcasses, broken jar pieces, were falling over the watchers. The presented scene would ring a bell in the minds of vampire literature fans, as this nocturnal sky battle creates a hypotext for the battle between the vampire groups taking place in the fourth book, *Breaking Dawn* (2008), of the *Twilight Saga* by Stephenie Meyer, which is considered one of the most famous vampire novels worldwide. Kırgi (2018) states that Carlo Ginzburg discusses the intertextual relations between these oburs and their sky battle in his Ecstasies, which researches similar narratives to the Benandanti culture from Italy's Friuli region, a culture whose most obvious feature is fighting evil witches in the sky (pp. 73-74).

According to the depiction of their appearances, the hair of these oburs and sorcerers was scattered, and they had ivory-like teeth coming from their mouths, and ship mast-like fire coming from their mouths, ears, eyes, and noses, and spread into the air, which create vivid hypertextual relations between almost every single vampire literary work narrating them with long fangs thanks to mention of teeth sticking out of their mouths (Evliya Çelebi, 1666/2011, p. 624). They were described as creatures riding fish-shaped rings carved from trees, holding ropes, snakes, and the heads of men, horses, and camels. They flew and battled to such an extent that after the battle lasted till cockcrow, which is considered a warning to return to their graves to spend the day because of their vulnerability to sunlight and create an intertextual relation with almost every vampire narrative, the ground was covered with the things that had fallen from the sky, and the villagers told Evliya that they had not seen such a battle in forty or fifty years. Then, Evliya (1666/2011) states that the villagers have given more information about the oburs. They claimed that there are oburs who drink human blood at Karakoncolos nights. The family of the person whose blood is drunk consults a sorcerer-magician introducer. When these introducers search the graveyard and find a tomb whose earth is freshly disturbed, they dig up the grave and find an obur carcass, red-eyed because of drinking blood. When the belly of the obur is pierced with a blackberry bush stake, the effect of it on the victim disappears, and they do not die. If the victim does not have any relatives and an introducer cannot be found, then the victim dies. Sometimes, the obur, who is staked, is also burnt to prevent the settlement of another obur in his/her carcass. When an obur drinks blood from a human's ear, this person also becomes an obur. Obur introducers wander the villages, find the red-eyed oburs, and shackle them, just like a vampire slayer of modern vampire narratives. When an obur confesses that he/she is an obur, a blackberry bush stake is pierced through his/her belly, and the victim's face is rubbed with the obur's blood; then the victim heals.

Evliya Çelebi's descriptions of the obur creatures are relatively minor within the narration and not detailed, yet their analytical significance extends beyond the narration. An architextual and hypertextual analysis helps understand the position of the work. In the works of William of Newburgh and Map, the generic contract demands belief because it is received as recorded historical fact or exemplum. In Çelebi, on the other hand, the generic contract of travelogue is based on marvel, which cannot be considered as evidence in terms of a theological argument, but rather something to be witnessed and reported. The reader is invited to share the traveler's astonishment, as if it were shared with another traveler, and this is what would be defined as a generic contract. The author's intention is not to ask for the theological existence of oburs. He only functions as a reporter of what he saw, and he received confirmation from the villagers for its annual repetition, and the scene in the morning that depicts a ground covered with debris. The eyewitness testimony serves as the clerical authority, replacing obur's religious argumentation with ethnographic spectacle. This architextual shift results in a change in the meaning of obur (revenant in Newburgh and Map) as a local phenomenon that demands local expertise rather than as a soul to be exterminated through ecclesiastical intervention.

From a hypertextual perspective, *Seyahatname* is an interpretation of some stories taken from other hypotexts, and the author makes a diegetic and cultural localization. He creates localized vampires through cultural elements and blending in shamanistic rituals. The air battle between the Abkhazian and Circassian oburs, with bits raining down on the village, also makes a direct hypertextual, if slightly diegetic, transposition to the shamanistic spiritual rituals. The traditions, such as Circassian and Abkhazian revenant traditions, Karakoncolos beliefs about the night, rooted in the Caucasus and the Balkans' methods of exterminating the revenants, who were not called vampires yet, by staking them and burning them, can be seen as oral hypotexts that, as an architext of the travelogue, formed Çelebi's travelogue. There is a specific nature of transposition that Genette distinguishes as a serious, register-altering transformation of the hypotexts. Çelebi does not cite or allude to the hypotexts but absorbs them into prose and relocates from a community performance to individual eyewitness testimony. In doing so, the revenant's moral function is displaced by no theological meaning at all. In Çelebi's narrative, they are natural recurrences coming every year and fighting in the sky, drinking blood from each other's ears, and the solution is in the hands of local specialists like obur tanıtıcı (sorcerer introducer). The procedure to be followed for the destruction of the oburs is presented as an empirical technique and is unique to the travelogue architext, making *Seyehatname* an epistemological hypotext for the upcoming Turkish vampire literature, presenting the vampire as a cultural phenomenon, not a theological problem. Additionally, Çelebi uses the term "obur" rather than the more common phrases for demonic creatures such as djinn or ghoul. This is an indicator of his architextual self-awareness and his efforts not to domesticate what is different.

According to Kırgi (2018), it is impossible to understand why these key features of Evliya Çelebi's oburs are not mentioned in any international study, as they are simply the founding hypotexts of modern vampire narrative (p. 75). Kırgi (2018) points to another crucial relation that reveals the strong ties between Stoker's *Dracula* (1897) and Evliya Çelebi's *Seyahatname* (1666) (p. 77). He states that the role of the Hungarian Turkologist, traveler, and spy Armin Vambrey in the relationship between these two seminal works is largely ignored in studies. There has been a claim that the famous vampire hunter Van Helsing in *Dracula* (1897) was inspired by him, based on Stoker's own statements and direct references in the work. According to Kırgi (2018), the most crucial part is the fact that *Seyahatname* was Vambrey's area of interest, and even Vambrey himself wrote the foreword of the sixth volume of Seyahatname's first written version, which was censored for its inconvenience (p. 78). Even though it is not explicitly stated, the immense intertextual relations between *Seyahatname* (1666) and *Dracula* (1897) cannot be ignored.

The transtextual analysis of the revenant stories in William of Newburgh, Walter Map, and Evliya Çelebi indicates how different cultures influenced early forms of vampire lore long before the modern vampire appeared and how different architexts of similar revenant figures encode

different meanings, what is common ground being the shared motifs, of decaying, bloated corpses, blood-drinking, and staking. In William and Map, the revenant is based on the theological beliefs embedded in the genre, demanding institutional belief as part of their silent contract. In those works, the physical depictions are eerie since the architext of chronicle needs proof and they function that way. Çelebi, on the other hand, uses the same motifs, such as bloodshot eyes and fire from the body's holes, as a means of spectacle in line with the travelogue architext. It must be theatrical since the marvel demands that. Therefore, arthitextuality can be used as an explanation for the question of why two distinct texts sharing almost the same supernatural content are so different from each other in terms of register, tone, and ideological function. This difference affects the development of Turkish vampire literature, particularly in its depiction. The obur is encoded as a marvel, not a theological case, and leaves the legacy of a culturally legitimate local vampire tradition for Seyfi's *Kazıklı Voyvoda* (1928). The journey of these creatures from obur to Seyfi's Drakola is not a mere intertextual borrowing of the abovementioned supernatural motifs. It is a hypertextual inheritance of the epistemological state presented by the travelogue architext.

Early Fictitious Vampires in Western vs. Turkish Literatures

The earliest Western vampire story in literary fiction was Polidori's *The Vampire* (1819). The 19th century marked a new era for vampires to flourish in literature, as after Polidori, many authors utilized the same theme that had been used as a motif in folklore. It was mainly because it represented the most deeply rooted anxieties of this time, such as anxieties over empire through reverse colonization, fears related to degeneration within society, and sex and gender issues. In Turkiye, on the other hand, the vampire only found its place in fiction during the Republican era to help draw nationalistic feelings.

The Vampire by John William Polidori

As the first literary fiction example of these revenants, *The Vampyre* by John William Polidori (1819) marks a milestone for these creatures, as it is the first time they appear in fictional prose. It also holds a special place in the transfer of the folkloric ugly revenant into a modern, man-about-town literary figure. The vampires in folklore were often depicted as zombie-like reanimated corpses. On the contrary, Polidori's vampire figure, Lord Ruthven, is a sophisticated, wealthy, and seductive man. This has since become a trend strictly followed by many authors of vampire lore. The character was directly inspired by the author's patient and friend, Lord Byron. The story emerged from a contest on a stormy night. Lord Byron began a fragment of a vampire story, but it was Polidori, his personal physician, who accompanied him on that trip and completed and published the story. In a sense, this seems to be a major hypertextual reconstruction, in which the folkloric grotesque body undergoes aristocratization through a transposition of diegesis.

It is about the journey of a young English gentleman, Aubrey, set on after being affected by a nobleman called Lord Ruthven, whom he met at a society gathering. First, he was attracted to Lord Ruthven's generosity and charm; then he realized Ruthven's dark nature. In Greece, he falls in love with a young woman, and she begins telling him local vampire folklore. Before she finishes it, she gets killed by a monster, and all the evidence points to Lord Ruthven. Soon, they part ways; however, Lord Ruthven gets terribly wounded. On his deathbed, Ruthven makes Aubrey take an oath not to speak of Ruthven's death or the crimes he committed on their journey, and then he dies. Returning to London, Aubrey finds Lord Ruthven right before him, alive, yet he cannot mention anything to anyone because of the oath he took. His mental state deteriorates as Lord sets his sights on Aubrey's sister. On the night of Lord Ruthven's and Aubrey's sister's wedding, the oath expires. Yet they get married right before the expiration of the oath. Aubrey dies, and his sister, drained of her blood, dies as well.

The architextual positioning of *The Vampire* (1819) is a turning point since it presents the most consequential generic change. William of Newburgh's and Walter Map's works are placed in Latin chronicle and exemplum architexts demanding unconditional belief from the reader

because of the silent generic contract. Evliya Çelebi's work, observing a travelogue architext, renders ethnographic wonder rather than theological commentary. Polidori's *The Vampire* displays a different architextual regime called Romantic Gothic prose fiction. The silent contract with the reader for this genre is composed of willing aesthetic suspension. It does not ask to be believed; its function is to entertain the reader. As the genre started to be shaped around a psychological atmosphere and for aesthetic pleasure, the clerical apparatus, such as the bishop, the priest, the obur tanıtıcı, became irrelevant. Lord Ruthven is not destroyed by anyone at the end of the story. The source of power of the vampire is based on the oath, when Ruthven forces Aubrey to swear: "Swear by all your soul reveres, by all your nature fears, swear that, for a year and a day you will not impart your knowledge of my crimes or death to any living being in any way, whatever may happen, or whatever you may see." (Polidori, 1819/2025, p. 24). From then on, his power was not physical but social. Back in the medieval chronicle hypotexts, the power of the revenant was sourced from the grotesque body spreading plague. Genette defines this as the term pragmatic transformation (1982/1997, p. 311), in which the rules governing action in the fictional world are altered. What prevents Aubrey from taking action against Ruthven is not the vampire's supernatural power, since he is not hypnotized at all. It is a social contract considered unbreakable within London's high society. From an architextual perspective, this psychological manipulation replaces the physical superiority of a bloated corpse seen in earlier hypotexts. At this point, Polidori's hypertext hands in the weapons to class privilege and invalidates the traditional revenant combat methods.

What is performed by Polidori is a diegetic and pragmatic transposition according to Genette's taxonomies (1982/1997, pp. 296, 311). While there is absolutely no parody or travesty of the source material, there is a fundamental rework at every register, including a moral rewrite. It is Diegetic, shifts from medieval village in terms of setting, to London's drawing rooms and Greek travel routines and it is pragmatic within the limits of the fictional world whose rules are reshaped and reconstructs the figure of revenant from moral tale of sin and punishment, making it a new form based on psychological modern and erotic ambiguity, through multi-dimensional shifts from grotesque to appearance of nobleman aristocrat, moving from the villages as setting to metropolis as London. Indeed, the deepest hypertextual break comes through the failure of the destruction of the monster. In every hypotext analyzed in this study, the revenant is destroyed at some point, and the community is presented as the ultimate winner. However, in this work, the vampire manages to get away with every crime he has committed. It is the pre-requisite of the Gothic architext's generic contract leading to this outcome. The result is not an aesthetic choice of the author but forced by the arhitext's necessities. A genre built on nan unresolved horror cannot lead to a religious resolution. The transition from William of Newburgh's Latin chronicle to Polidori's Gothic prose fiction is not only a change in the literary register but also a redistribution of the authorial power. There is no place for the Church in Gothic London.

At the same time, the medieval didactic and moral stories evolved into Gothic prose fiction, as we know it today. Therefore, the punished sinner revenant has turned into a charismatic, attractive, and hard-to-resist nobleman, both for men and women. While the drive of return is spiritual unrest for the medieval revenants in Map's and William of Newburgh's texts, the drive in the hypertext *The Vampire* (1819) is immoral vitality and vampiric immortality. The folkloric vampires victimize through physical contagion and plague; the hypertextual vampire deceives its victims through emotional seduction and corruption. *The Vampire* (1819) has the precise function of bridging the gap between folkloric revenants and Romantic aesthetics, working both retroactively and projectively, serving as an exemplar in modern vampire literature. There is a clearer genealogical line between the tales of Map and William of Newburgh and how the constants are kept, but their semiotic function changed from religious exemplum to psychological fiction; from sin and divinity to desire and moral corruption; and from communal cleansing to individual devastation.

Kazıklı Voyvoda by Ali Rıza Seyfi

The first Turkish literary appearance of vampires is marked by Ali Rıza Seyfi's *Kazıklı Voyvoda* (Vlad the Impaler) (1928). Although it is now known that the novel is a free-style adaptation of the world-renowned *Dracula* (1897), it is considered the first example of a vampire novel in Turkish. The book was published in Arabic letters in 1928, on the eve of the Alphabet Reform, and it was republished in 1931 in Latin letters. The introduction to the first publication of the book states that they are launching a new series of novels, including works that have not been published in Turkiye. Considering that the novel was also relatively new to Turkish literature, this novel subgenre was indeed a new introduction to the Turkish literary landscape. The title of the novel suggests to the reader that it is a historical novel because of the connotation with the Historical figure Vlad Tepes.

Seyfi (1928) follows the stylistic structure of *Dracula* (1897), utilizing letters, diaries, telegrams, and newspaper clippings as narrative devices. This is not the only thing that shows parallelity with Stoker's *Dracula* (1897). The main character of the story, young attorney Azmi, travels to the castle of Kont "Drakola" for title-deed transactions, just as Jonathan Harker does in *Dracula* (1897). He writes letters to his beloved fiancée, Güzin, who is in Istanbul. Attorney Azmi soon discovers Drakola's true nature: a blood-drinking, shape-shifting vampire. His stay at the castle becomes torture for him as he witnesses increasingly unnatural things. Seyfi (1928) incorporates local horror figures in addition to those found in *Dracula* (1897). Dr. Resuhi, the counterpart to the vampire hunter Van Helsing in *Dracula* (1897), tells the stories of Black Sea witches who scratch their nails at windows and plague the animals. These blood-drinking revenant male or female figures show parallel features with the Ottoman records, in which the terms "revenant" and "vampire" are used interchangeably. Instead of traditional vampire-hunting weapons such as garlic, crosses, holy water, and mirrors, the characters in *Kazıklı Voyvoda* use the En'am-ı Şerif amulet, the soil from the prophet's grave, and the Quran held by Dr. Resuhi against the vampire. Azmi talks to the local villagers about the release of the evil spirits on the eve of Hagia Yorgi (St. George) day, before he reaches Kont's castle. He talks to himself, "The evil spirits and demons of St. George's Eve would not harm good, strong-hearted people. I had given my heart to Allah. I felt nothing but love for all mankind—even demons and spirits" (Seyfi & Stoker, 2017, p. 22). This is an indicator of upcoming events involving the destruction of the vampire using Islamic holy objects.

According to Kaya (2021), *Kazıklı Voyvoda* exhibits nationalist dimensions that should be considered from Genette's perspective. From this viewpoint, it is merely the most overt layer of a greater architextual recontextualization in which Seyfi is not infusing the Gothic narrative with Turkish nationalism but changing the central figure from one architext into another. Whereas Stoker's *Dracula* is primarily within the conventions of the Gothic, part of which involves a general contract with the reader for psychological suspense, possible latent homoeroticism, and the disturbance of a patriarchal order, *Kazıklı Voyvoda* is in an architext closer to that of a nationalist historical adventure. The silent contract here requires, instead of such conventions, a heroic community, a recourse into history, and a definitive and morally reassuring victory. Moving *Dracula* from one type of architext to another determines more than just the level of nationalism in the novel; it determines the fate of the vampire. Since Gothic texts must conclude with the continued presence of the monstrous threat, which provides a kind of Gothic security and allows the reader to contemplate the vampire's evil in lingering ambiguity, they cannot end with the destruction of the vampire. The historical adventure architext requires the monster's destruction, a happy ending, and a sense of national victory. This is the reason why, while Lord Ruthven gets away with his crimes, Kont Drakola is staked through the heart by Mr. Özdemir and decapitated by Mr. Turan. The difference between these endings is determined less by the author's will on the supernatural or his nationalism than by the generic principles that order each narrative convention. By deciding that his book is to be an adventure story, Seyfi closes the door to the ambiguity that Gothic fiction normally needs. In fact, this move is facilitated by the novel's paratext from Genette's perspective (1982/1997). The title of the story, *Kazıklı Voyvoda*,

evokes the historical figure of Vlad the Impaler. By taking this title, the author foregrounds the conflict between Ottomans and Christians not just at the level of narrative content but also at the outset. The Dracula of the novel is presented not as an abstract representation of foreign malevolence that destabilizes innocent bourgeois society, but as a well-documented, historical adversary. In other words, paratext does ideological work that the Gothic convention does not allow. However, the true horror starts with the destruction scene:

> Mr. Turan suddenly drew a large, bladed sword from under his coat… instantly piercing the Implaer's throat and severing his detestable head from his body… Mr. Özdemir also plunged a long Dağıstan dagger all the way to the hilt into the monster's heart. I heard Mr. Turan say these words: Revenge for my compatriots impaled along the Danube! (Seyfi, 1928/1946, p. 148)

Seyfi's transtextual operation becomes apparent as the scene plays out. From a hypertextual perspective, Seyfi's work reflects what Genette calls a pragmatic transformation, an unavoidable consequence of diegetic transposition (1982/1997, p. 311), by substituting cultural, religious, and institutional apparatuses for those in the source text. As discussed, Van Helsing in Stoker's *Dracula* (1897) defeats the creature through his medical expertise, Christian religious rituals such as the cross, holy water, and the Host, and masculine action. As noted, these elements are replaced in *Kazıklı Voyvoda*. Van Helsing transforms into Dr. Resuhi, an authority based on Islamic scholarly knowledge. The cross is replaced by an En'am-ı Şerif amulet and soil from the grave of the Prophet. Masculine action becomes nationalist heroism, like taking revenge for Ottoman victims. These are pragmatic, rather than purely cosmetic, changes because the moral authority of destroying the vampire is also at stake. For example, William of Newburgh and Walter Map used the Church to exterminate the vampire revenant. Polidori does not show institutional destruction-no agency exists in the Gothic architext to do so. In *Kazıklı Voyvoda*, the nation armed with Islamic signs and nationalist beliefs acts as the agent of destruction. With each new architextual regime, there is a correspondingly new institutional agent of destruction because the genre contract determines who has the authority to remove the monster. The chronicle allows the clergy; the travelogue allows the local sorcerer; Gothic fiction allows no one; nationalist historical fiction allows the nation; and *Kazıklı Voyvoda* allows the nation to eliminate the vampire threat, a nation armed with Islamic insignia. Thus, *Kazıklı Voyvoda* also fits the model offered above as a unique example, and as a double hypertext: firstly, a rewriting of Stoker's *Dracula*, and secondly, a continuation of the desacralized ethnographic vampire within Çelebi's *Seyahatname* (1666). In the Introduction, it was noted that Çelebi removed the obur from a theological context and presented it as an interesting piece of information, relating a curious anecdote encountered through observation of Turkish folk culture and Ottoman society and traditions. In contrast, Seyfi perfects that transformation and equips it - what Çelebi observes as something curious and menacing among the Caucasian mountain peoples - the alien menace - with something that the Turkish nation has the power to fight and the historical right to rid itself of that threat.

Conclusion

The Genettian transtextual approach shows how the evolution of the image of the vampire from folklore to literature exemplifies evolution across time and various cultures, traceable through hypertextuality and architextuality. A comparative approach would reveal the similarities between the bloated revenants and the aristocratic vampires. Each textual repetition of vampire motifs is influenced not only by earlier versions but also by transtextual relationships.

The architextual dimension of this study shows that not only William of Newburgh (1196) and Walter Map (1190) recorded the revenant accounts of that time but also secretly encouraged readers to accept these narratives as documented facts embedded in the architext. Genette's (1982/1997) explanation of architextuality as a completely silent relationship is evidenced by the fact that even when a genre says nothing, it contributes to how it is received and consumed (p. 4). The anecdotes mentioned in Map's text do not ask to be believed; the exemplum architext

ensures its believability beforehand. Evliya Çelebi's *Seyehatname* (1666) carries the features of another architext, a travelogue, and is based on eyewitness testimony stories. For these three traditional texts, the architextuality functions as an epistemological guarantee, silently implying the revenants and oburs are real.

The Vampire (1819) marks both an architextual and a hypertextual rupture. From then on, they were depicted not as restless corpses but as leading predatory figures in the aristocracy and the bourgeoisie. Gothic fiction puts forward a new generic contract, offering readers pleasure, aesthetic terror, and suspense. The revenant becomes a fictional character; nevertheless, Gothic literary works do not simply abandon the truth effect's archetypal features. Hypertextually, the most serious transposition is the folkloric revenant's transposition into Polidori's (1819) Lord Ruthven. Even though the traditional revenant is not parodied or travestied, it is reworked in register, milieu, and semiotic function. While traditional stories always end with the defeat and destruction of the villain, Ruthven persists, presenting the most obvious hypertextual break with folklore's moral.

Kazıklı Voyvoda (1928) is evidence for how the same transtextual operations function in an entirely different culture. Polidori contributed to the positioning of Western folkloric hypotexts in diegetic and pragmatic ways, and to their functions in the story, ranging from morally structured tales to Gothic entertainment. Seyfi produced a work that can be evaluated as a cultural repositioning of Stoker's *Dracula* (1897), which is already hypertextual. The Islamic versions of Christian vampire repellent devices are chosen not arbitrarily but as a structural transposition of moral authority. The authority has the ultimate solution for the destruction of the revenant in Map and William of Newburgh. In Seyfi's work, it is the nation that destroys the vampire. *Kazıklı Voyvoda* (1928) can be positioned within the hybrid architext of historical adventure fiction, emphasizing historical legitimacy and national heroism over psychological ambiguity. It foreshadows ideological choices by situating the vampire within a genre constructed around Ottoman-Christian conflict and national resistance.

The architextual and hypertextual analysis of these works highlights a pattern that cannot be solely explained by descriptive or thematic comparison. The body of the vampire is depicted differently as the genre contracts allow. The bloated revenant body is a hypotextual grotesque model, later transformed through hypertextual aristocratization in Polidori's Lord Ruthven. While the architext requires empirical proof of sin, there is no place for a grotesque body in Gothic literary works, since the architext operates at a different psychological level and in a state of aesthetic ambiguity. The universalization of the vampire across cultures and times presents a flexible character that has a transtextual structure, subject to hypertextual transformation by different generations of literature, and adaptable to the architextual demands of diverse genres. Not only has the vampire been redeveloped from folkloric grotesque revenant to literary aristocratic predator - a transtextual journey showing significant thematic development of the character and hypertextual transformation as a new text- but it has also migrated from one architext to another. The medieval chronicles and travel narratives serve as hypotexts containing religious anxieties, plague fears, and corporeal monstrosity, which are redefined by subsequent Gothic fiction in the context of modern concerns, including psychological corruption, sexuality, nationalism, and social seduction. The study reveals that vampire stories survive across cultures through continuous transtextual adaptation, rather than just repetition.

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Declaration of AI Use

Any AI-assisted tools, if used, were limited to language editing. No AI tools were used for data collection, analysis, or interpretation of findings. The author(s) assume sole responsibility for the originality, accuracy, and final content of the manuscript.

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