Characters and their transformations

The Evolution of the Vampiric figure in Literature.
The literary vampire first appeared in 18th-century poetry, before becoming one of the stock figures of gothic fiction with the publication of Polidori's *The Vampyre* (1819), which was inspired by the life and legend of Lord Byron.
Later influential works include the penny dreadful *Varney the Vampire* (1847); Sheridan Le Fanu's tale of a lesbian vampire, *Carmilla* (1872) and the masterpiece of the genre: Bram Stoker's *Dracula* (1897).
In the meantime some authors created a more "sympathetic vampire" and in particular Anne Rice's novel *Interview with the Vampire* has received recognition as a turningpoint.

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B.A. Essay  
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More recently the genre has been blended with science fiction motifs like aliens. Moreover, some modern vampires even feed on energy, rather than blood.
The first mention of vampires in English literature appears in Robert Southey's monumental oriental epic poem *Thalaba the Destroyer* (1797), where the main character Thalaba's deceased beloved Oneiza turns into a vampire, although that occurrence is actually marginal to the story.
It has been argued that Samuel Taylor Coleridge's poem *Christabel* (written between 1797 and 1801, but not published until 1816) has influenced the development of vampire fiction.
Christabel

*Christabel* is a long narrative poem in two parts. The first part was reputedly written in 1797, and the second in 1800.

It was published in a pamphlet in 1816.
The story of Christabel concerns a central female character of the same name and her encounter with a stranger called Geraldine, who claims to have been abducted from her home by a band of rough men.
Christabel

Christabel pities her and takes her home with her; supernatural signs (a dog barking, a mysterious flame on a dead fire) seem to indicate that all is not well.
They spend the night together, but while Geraldine undresses, she shows a terrible but undefined mark: "Behold! her bosom and half her side— / A sight to dream of, not to tell! / And she is to sleep by Christabel" (246–48). Her father, Sir Leoline, becomes enchanted with Geraldine, ordering a grand procession to announce her rescue. The unfinished poem ends here.
It has been argued that Joseph Sheridan Le Fanu's 1872 novel *Carmilla* is a homage or adaptation of *Christabel*. 
Le Fanu's antagonist Carmilla has certain similarities with Christabel's Geraldine; for instance, she cannot cross the threshold of a house, and seems to be stronger at night.
Likewise, the heroines of the two works are similar, both Christabel and Laura are the children of deceased mothers currently in the charge of their widowed fathers.
Geraldine's presence gives Christabel similar symptoms as Carmilla's does to Laura; both heroines experience troubled sleep and weakness in the morning after spending the night with their guest.
Christabel

The poem is the inspiration for the song *Cristabel*, by Texan singer and songwriter Robert Earl Keen, which appeared on his 1984 album *No Kinda Dancer*. 
In a passage in his epic poem *The Giaour* (1813), Lord Byron alludes to the traditional folkloric conception of the vampire as a being damned to suck the blood and destroy the life of its nearest relations.
The Giaour

After telling how the giaour killed Hassan, the Ottoman narrator predicts that in punishment for his crime, the giaour will be condemned to become a vampire after his death and kill his own dear ones by drinking their blood, to his own frightful torment as well as theirs. Byron became acquainted with the concept of vampires while on his Grand Tour.