Interrogating *Vetala*: An-other Monster?

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Abstract

This essay revisits the myth of the Vetala to interrogate its meaningfulness with parallel myths in other cultures. While the myth in the Twelfth Book of the *Kathasaritsagara* is explored in detail and depth, there is an attempt to relate the character of Vetala to other supernatural characters in gothic and fantasy fiction of the European cultures. The essay also takes up post-colonial, psychological, philosophical dimensions to the concept of the 'self 'and 'the' other while relating the same to polyphonic dimensions in a given culture and society

Keywords: monster, narrator, ascetic

"Monsters must be examined within the intricate matrix of relations (social, cultural, and literary historical) which generate them…. A mixed category, the monster resists any classification built on hierarchy or a merely binary opposition, demanding instead a "system" allowing polyphony, mixed response (difference in sameness, repulsion in attraction), and resistance to integration … The monstrous is a genus too large to be encapsulated in any conceptual system" (Cohen, 2-3)

"For the Other in its irreducible alterity always exists outside the language of the Self. It is this that Gothic fiction has sometimes been able to suggest and that postcolonial fiction sometimes erases, especially in its justifiable desire to explain, narrate, correct the errors and oversights of colonial narratives. As for the subaltern, surely the terror that Otherness evokes in those who reduce the Other to lack or negativity is partly an acknowledgment of the fact that even the subaltern need not speak…" (Khair 109)

Vetala serves as a figure ritually split between the ascetic/tantric sorcerer and the king, Vikramaditya. He is most popularly known for his role in *Baital Pachisi* (Hindi) or *Vetalapanchvinsati* (Sanksrit) written by Somadeva in 1070 CE, what was one of its oldest recension, in the 12th Book of the *Kathasaritsagara.* Somadeva, is one of five writers to have penned these stories including Ksemendra, Jambhaladatta, Sivadasa, and Vallabhadas, adapted

from the original Brhatkathamanjari. The recensions appeared between the eleventh to the sixteenth centuries.

The *Baital Pachisi* has a frame narrative wherein an ascetic/sorcerer demands the great King Vikramaditya's (among other names, across versions) assistance to help him complete the rites he is performing. When Vikramaditya presents himself outside of the court, he is told to capture Vetala, who will be found hanging from a tree. The irony is when Vikramaditya captures Vetala, and carries him on his back; the latter begins telling a story with a few conditions in place. Vikramaditya is not to speak; else Vetala will escape his clutches. However, if at the end of the tale, when Vetala asks a question which Vikramaditya knows the answer to, he must answer else Vetala may split his head open (this also varies slightly as per versions and adaptations.) This sets a dead-loop in place for twenty-four stories or so, at the twenty-fifth or final story, Vikramaditya is left stumped and thus remains silent. At this point, Vetala relays to the King the dangers that lie ahead, as the Brahman/Tantric sorcerer means to kill him and usurp his intellectual/essential powers. With this information in tow, Vikramaditya advances ahead with Vetala and through trickery advised to him by his supernatural companion kills the ascetic instead.

The contrast that we intend is not only on the basis of discourses of post/coloniality, where the role of Caliban from *The Tempest* was re-covered by Brathwaite's subversive reading[i], but also on the basis of appended monstrosity. Caliban struggles to speak but still spouts some lines of self defence against his coloniser/masters; Vetala, though questioning the King, never speaks for himself, and he is between demonic and divine in representation. With this in our mind, the paper will attempt to show how Vetala may be read as a device that unhinges at the conceptual borders of monstrosity and subalternity.

However, monster theory has both had a Eurocentric bias, evident from the etymology of the word 'monster' to defining monster's function in narrative/myth as well society. While drawing on these theories at a level, we also try to contextualize Vetala in the religious and societal

milieu, by considering the interpretations of this figure in the various recensions and his depiction in television shows.

Kevin Boon points out, "The term "monstrous" is grounded in notions of human privilege. Its Old and Middle French (*mostre* and *monstre*, respectively), and Anglo- Norman derivations articulate disfiguration of the human form, and the term's evolution from classical Latin (*monstrum*) through Italian (*mostro*), Spanish (*mostro*), and Portuguese (*monstro*) imply a warning (from base *monere* - to warn) embodied in the monstrous form. Thus, the etymological roots of the monstrous imply a boundary space between human and nonhuman (originally, human and animal) - the imaginary region that lies between being and non-being, presence and absence." (Boon, 42)

Cohen regards the monster as an 'other', someone who cannot or perhaps must not speak. They are unnatural often misshapen, existing at threshold and considered evil by nature (often associated with the devil). The interaction between the monstrous and the human has been central to the discussion of good versus evil in many cultures. The portrayal of monsters has changed from the ancient myths to medieval allegories to the modern narratives, but their function to bring about a rupture in the old order has remained the same. They are a means to depict the elements of human world and its mores, reflecting the crisis which comes with the change of culture[ii].

Vetala's appearance may be 'monstrous' but defies the conditions and certain functions set by the Eurocentric definition and role of monster. Unlike the silent monster, Vetala controls the narrative through his words. This is akin, strangely, to Frankenstein's Creature by Mary Shelley, who does not remain only as a misshaped assembled progeny, but who subverts the tradition of silent monsters, by expressing his emotions. Like the Creature, who adds to the gothic tradition of enhancing the figure of the monster, Vetala acts not just a sign of warning, but over the course of narrative, becomes the protagonist and narrator in his own way.

Chris Baldick discusses this phenomenon by stating that the (Frankenstein's) creature displays his convincing human characteristic through his power of speech. "The decision to give the monster an articulate voice is Mary Shelley's most important subversion of the category of monstrosity... [since] the traditional idea of the monstrous was strongly associated with visual display, and monsters were understood primarily as exhibitions of moral vices: they were to be seen and not heard.' (Baldick, 45)

Vetala manages to blur the line between the human and monstrous through his capacity of manipulation through his speech. Vetala, in this case, makes us question whether he is to be deemed a monster or is he more. For one, he guides Vikramaditya to victory, with proof which unmasks the ascetic as fraudulent, seeking out the King's great powers through his sacrifice and Vetala's capture. Vikramaditya, is able to uphold the status of the courageous Kshatriya, as well as that of an able king. Vetala, by questioning the King on a multitude of issues, also indirectly justifies the legitimacy and the nobility of the King with every correct answer the King gives. Vikramaditya's infallibility is also highlighted in contrast with the eternal limbo Vetala is living and inhabiting. Vetala, then, is literally a folk figure who gets swallowed and amalgamated within a quasi-historical/mythical framework to enable the great Hindu king's survival and success.

In midst of various recensions across languages, forms, and the ages, the question however remains, who is Vetala himself? Though he speaks, he does not disclose anything about himself, instead he encourages the King to remain on the path of righteousness by answering ethical riddles, and in the process ritually letting Vetala go. In capturing Vetala and returning to the sorcerer, lies Vikram's terrible end and manipulation, as he will be sacrificed and Vetala will be rendered in the service of the ascetic/sorcerer. Is Vetala then, truly the monster popularly understood to be—lanky, pale, dhoti-clad, and found in the depths of the jungle? Who is Vetala?

Variously embodied as *bhuta*, *pisach*, *preta*[iii],a ghost[iv], a goblin[v], a genie[vi], a demon[vii], a vampire[viii], and even a zombie[ix] across transliterations and adaptations, he appears to fit the bill. However, approach the figures of Vitthal, Vetoba, and even Vetala-eshwar across Goa and Maharashtra, and he appears as a God from both the Vaishnavite tradition (Vitthal as a form of Krishna), and/or the Shaivite tradition (Vitthaleshwar and Vetoba as the destroyer, related to Kalbhairava[x],Rudra[xi]). These figures are not on the fringe, as many monsters-made-gods are, nor are they satanic. Rather, they are considered folk Gods that were appropriated by or adapted within a Vedic framework.

Interestingly, in the primary narrative, Vetala is in the midst of a conflict between a king—Vikramaditya, and an ascetic/sorcerer. The ascetic/sorcerer is associated with rites of Shaivite/Tantric origin. Popular depictions, as in *Vikram aur Betaal* show the ascetic wearing a loincloth, wearing *rudraksha* (rosaries), (which were created by Shiva) surrounded by bones and a skull, chanting Chamundra's name. Maurice Bloomfield notes that those mendicants who worship either Shiva and or Kali, including Chamunda, are considered as evil magicians/wizards would be in the west. As per these gods' needs, ascetics who are devoted to them offered up, among other things, human sacrifices. This would result in gaining a magical science or *siddhi* or *vidya*.[xii] These ascetics themselves carry skulls, smear themselves with ashes, live in cemeteries, much like Shiva, the ascetic.

As Wes Williams notes in *Monsters and Their Meanings in Early Modern Culture: Mighty Magic*, monsters can be considered as organisms fail to achieve the ideal and exist in defiance of the ideal.... this challenging negative value also affirms the norm and helps us define ourselves by resistance to deformation. Monsters reinforce a dynamic polemical concept of normality and inscribe its values.[xiii]"

 In the associations with Shiva, there are reverberations of certain common elements which are also associated with Vetala—deepening his ties with the Shaivite tradition. Rudra, for example, is known as the god of death in the Rig Veda. O'Flaherty in fact, says in *Siva: The Erotic Ascetic* that: "This cosmic role [as Rudra] appears in the later mythology as a kind of

necrophilia attributed to Siva, who frequents *funeral ground and is smeared with the ashes of corpses, even becoming incarnate in a corpse*" (emphasis mine, 83.)

Alexander Henn rediscovers documentation on a sixteenth century temple of Vetala built on the site of St Anthony's Church in Goa. Along with it, Henn is also able to link the historical and physical transformation of an entirely naked male village god of wood to a metallic icon addressed as Vetaleshwar. The process saw several semi-burial and crematory practices. His status was elevated status from Vetala (buried head-down) to Agya-Vetala[xiv] (cremated with ashes dispersed as that of a *Brahmin*) to a metal icon (Vetaleshwar). What he also notes is that with regard to 'fierce' deities such as Vetala, they retain their ancient identity despite their sankritisation.

Along with Shaivite tradition, Vetala also has associations with the Shakti Goddess. This linkage is present in the very name of the goddess now known as 'Baitali', who is included as one of the sixty-four yoginis of tantric origins in Orissa.[xv] In the Markendeya Purana, these yoginis were created to drink the blood of the demon, Raktavirya. As per the tale, drops of blood from Raktavirya's body when should could give birth to demons identical in size and power to Raktavirya. The fact that, not only Vaishnavite, but more specifically Shaivite and Saktism have tales related to multiple and related 'fierce' gender-fluid deities of Betal/i, points to a potential Tantric influence on the figure. As far back as the early twentieth century, Sir John Marshal wrote of the linkage between the two religious traditions within Tantrism. Janmejay Choudhary notes that Tantrism did indeed impact both the principles and practises of Saktas, as is evident from the art and literature found on them in Orissa.

A linkage of Tantrism with the Shakti cult comes through Chamunda, to whom the ascetic/sorcerer is also shown chanting in Sagar Arts' *Vikram and Vetal*. Chamunda is an aspect of the Devi, who is one among the chief Yoginis, the attendants of Durga who are also known as the Sapta Matrikas. She is also considered a form of Kali, who is often portrayed as haunting

cremation grounds. She also bears close affinity to the Vedic god Rudra. Goswami, Gupta, and Jha note that among other things Chamunda idols are shown wearing a garland of skulls, and are seated upon a human corpse. David Gordon White has an image of a "Vetalapossessed corpse looking up at Yogini for whom it is a vehicle," from Bheraghat Yogini Temple from Madhya Pradesh from 1000 CE.[xvi] Apart from this, Ujjain was an important centre of Tantrism, with a Mahakala temple dedicated to Bhairava. Bhairava is believed to be "a fearsome god of the cremation ground".[xvii]

Evil in Hinduism

The concerns of theodicy vis-à-vis the Hindu belief system, specifically regarding whether there is a philosophic concept of evil at all, complicate the issue further. Wendy Doniger O'Flaherty's *The Origins of Evil in Hindu Mythology* argues for concepts of evil varied across three periods- the Vedic, the post-Vedic, and the Bhakti period. In each of these, evil is tracked differently. In the Vedic age, Gods and Demons are clearly opposed to one another, and mankind unites with the Gods against the demons. In the next age, the entry of the Brahmins signals an interruption in the relationship between the Gods and the demons.

The demons appear to be more threatening, and these changes are further intensified in the Bhakti period, with some Tantric texts also making an entry. Resultantly, the ascetic gains more power, and become more threatening as one who was in the position to usurp power for himself beyond his role. This leaves both the demons and gods more vulnerable, and thus perhaps functionally making amends in the tales of *Baital Pachisi*.

However, is this one-off case? Are demons and gods not innately linked? A/suras[xviii] are after all defined by each other. What is logically revealed in the entry of the Brahmins to Hindu cosmology is that "[i]t is a presupposition of the myths that gods and demons are different' it is a condition of the myths that they are alike…By nature, gods and demons are alike, by function, however, they are as different as day and night." In fact, in the Tamil recension, Vetala mentions that he was a Brahmin in his former life.[xix]

This points to the fact that the concept of evil is essentially in flux, at a more fundamental philosophical level within Hindu texts coming in through the ages. O'Flaherty tracks three views of evil within Hinduism, which go beyond the commonly accepted idea that Hinduism is an incomplete/inadequate theodicy. The first view is that God creating evil as it was a necessary element already present in the universe. The second is that God creates evil willingly, as a counterbalance to good. And, the third view is one rarely found, however definitely present in Hindu works, that God is not responsible for all creation. Evil is created accidentally, and serves to make the good more valuable. Also, she opines that there is no concrete philosophical text on evil, rather, views on evil emerge through stories. One such story, is part of a Tantric hymn describing Shiva's dance: "[b]y the stamping of your feet you imperiled the safety of the earth and scattered the stars of the heavens. But you dance in order to save the world. Power is perverse." [xx]

The Yogi

Another fundamental disturbance in the view of evil comes in through the entry of the ascetic or yogi in the post-Vedic age, as per O'Flaherty. However, in the popular television adaptations of the tales, the yogi has all but disappeared whereas in fact, in the stories, it is the yogi who is the site of distrust. In Banabhatta's recension, Harsacarita takes the help of King Puspabhuti in subduing a vetala so he may become a Vidyadhara (all-knowing, much like a God). Similarly, in *Jayākhya* Saṃhitā, which is a part of the Panchatantra, the yogis are clubbed with *bhuta, dushta* and *vetala*.

David Gordon White's *Sinister Yogis* traces a fascinating historical fall from grace of the yogi initiated in the British procedural presence, who had to contend with their mystical force in order to establish their rule. He points out that today, "the identity of the yogi remains an enigma….In many respects, yogis are persons who play on all of these registers of the fluid

Indic categories of personhood and identity, introducing themselves (uninvited and often unbeknownst to their 'hosts') into other people's bodies, other people's countries (as spies), and other people's villages, markets, caravans, and marriage beds".[xxi]

Wendy Doniger O'Flaherty also agrees to this view, "[i]n spite of the great importance of asceticism in Hindu philosophy and cult, Hindu mythology is generally antiascetic. The ascetic is regarded as virtuous, good, and holy, and he may achieve his goal within a myth, but he causes trouble often provoking the gods to overcome him by placing some form of evil in him" (80). Considered thus, it follows then that it was no coincidence that the actors chosen to play Vikram (ArunGovil) and the ascetic (Arvind Trivedi) respectively in Sagar's *Vikram aur Betaal*, were later given roles as Rama and Ravan in Sagar's *Ramayana* in 1986.

Perhaps as much, if not more that Vetala, the true monster is the yogi, who has slowly disappeared from contemporary adaptations of the *Baital Pachisi*. Curiously enough, the *Vetala* as a figure has grown increasingly popular, from appearing as a pale, dhoti-clad man, found in cremation grounds, in the Sagar Arts' *Vikram and Betaal* in 1985, to a well-meaning but inept genie who assists a young boy in Disney Channel India's *Vicky and Vetal*.

 In these shows Vetala is definitely neither evil nor entirely serious, but is depicted as laughing, or even as comical. He is a source of help in the pursuit of a just life though, regardless of the degree of comedy/fear which he generates. As a character to be consumed by children--to the extent that he is a popular figure in a cartoon, and a show for kids, Vetala is a helper who has a role similar to a djinn in fulfilling wishes, with the exception that he acts as an agent of everyday justice against petty persecutions of the child in school, among friends, and at home.

While the Hindi shows retain some elements of eerie along with a brooding setting, initially reinforcing the stereotype of Vetala as a vampire like figure, a monster who is both scary and evil in his form and function, they later subvert it, because unlike the seductive vampires, who enrapture their victims and mark them for their own, Vetala assumes the role of a helper, whatever his form is.

On the other hand, two of the American shows dealing with supernatural and horror have taken a very different approach while depicting Vetala. In *Supernatural*, the protagonists, brothers Dean and Sam Winchester, who travel around hunting monsters, encounter a pair of Vetala, shown as almost vampire like females, who first entice men and then feed on their blood. Like vampires, these Vetala can be killed by silver knife to their heart.[xxii]

Another show, *Sleepy Hollow*, creates another arc around the figure of Vetala. Carmilla Pines, a treasure hunter, gets turned into a Vetala by a death cult in Mumbai, who use a dark magic mark to transform her from a human to Vetala. Carmilla manages to fool the protagonists that she is the victim rather than the villain, and even manages to escape in the end. *Sleepy Hollow* identifies the Vetala as an un-dead human being of Hindu lore that serves Kali, the Goddess of death and regeneration.[xxiii]

It is interesting to note that the American series, rather than the traditional portrayal of *Vetala*, chose to depict *Vetala* as women, femme fatales pretending to be damsels in distress, strong resembling the female gothic vampires, both in appearance and function, like Geraldine from Coleridge's poem *Christabel* or Le Fanu's novel *Carmilla.*

Vetala therefore poses an interesting epistemic challenge, vis-à-vis monstrosity, gender, and subalternity. When he appears as a vampire, as in *Vikram and Betaal*, he is largely influenced by Bram Stoker's *Count Dracula*. Apart from bringing forth the Victorian fin de siècle anxiety, fear over loss of identity, relation between monstrosity and sexuality and potential fluidity of gender roles[xxiv] and those of reverse colonization[xxv], *Count Dracula* popularised the figure of Vampire as a pale and evil, lurking malevolent figure, a pattern which continues even in 21st century young adult urban fantasies.

The problem with this is, as Tabish Khair points out, that in such popular media constructions of the vampire, the devil and the vampire are often correlated, or dovetailed. In fact, the devil loses cultural steam, as it were. He is reduced to a mere monster, and the vampire becomes the epitome of that which is fearful. This is because Khair traces how the development of the motif

of the vampire coincided with "growing and extravagant interests in cannibalism… critical to a simplified 'negative' notion of otherness that finally justified colonial and evangelical missions" (108).

And, as per H L Malchow's *Gothic Images of Race in Nineteenth-Century Britain*, cannibalism functioned as a racial image to legitimize European colonial interests. Cannabalism, as a motif, allowed a convenient, suspicious 'othering' which combined together with the vampire figure. The redeployment of the image of the cannibal/vampire was part of how Stephen Greenblatt in *Marvelous Possessions: The Wonder of the New World* has adapted Marx's concept of "the reproduction and circulation of mimetic capital."

There are three ways in which he finds it works within the contemporary context. Firstly, the contemporary global capitalist reach is integral to the process. Secondly, mimetic capital is built up through a "stockpile of representations, a set of images and image making devices that are *accumulated,* banked, as it were, in books, archives, collections, cultural storehouses until such a time as these representations are called upon to generate new representations". The images that matter…achieve reproductive power, maintaining and multiplying themselves by transforming cultural contacts into novel and sometimes unexpected forms. His third link to how mimetic capital functions is through its interlinkage with a social relation of production, wherein representations are not only reflective of these relations, but are a social relation itself. The representation is created from various cultural stimuli and power hierarchies/resistances, within which it is produced. This lends a power to the representation in the ways in which it has the power to transform the forces from which it may have been engendered. (Greenbalt, 6-7)

Therefore, though the vampire may have had inflections of the Devil, for example even in his pallor, as an albino which may have been a transliteration his original name, however he transforms and transmutes into thus far 'othered' monsters, such as *Vetala*. Perhaps *Vetala* provides the moral ambiguity and the racial/gendered alterity to fit in to the schema of the feminized, languor albino vampire who lays waiting till night-time to catch hold of his prey.

Regardless, what does happen in the process of these reproductions of the Vetala figure is that he is the subaltern element of the tale—created in the language of the self, in television shows, dug out of his folk origins and propitiated within a Vedic framework, among other referential contexts. He cannot be entirely bound or understood within language, as the forces responsible for his production are amorphous historical and cultural processes themselves. However, one can an attempt to try to find who is Vetala, and why he has come to be looked at as the monster in the tale, as ours has done.

What has emerged in the process for us is one question to which we have offered only tangential responses—who is the tantric yogi that has disappeared from the text? His presence is too varied, too widespread to capture on a single canvas, unlike Vetala. Though David Gordon White has worked on the motif of yoga and the yogi/ni, the Yogi from *Baital Pachisi* emerges as the true other. He has no voice, no words, and an ephemeral textual presence—but he is not entirely forgotten. He exists on his own terms, posing a threat to postcolonial frameworks of knowledge. After 1985, he is nowhere to be seen, much less heard, yet his presence is palpable. Is his monstrosity then a part of his subaltern function? Or does it reflect upon the subaltern itself? What is the subaltern? The yogi raises even bigger, bolder questions about postcoloniality and the constructions of monstrosity, which need a deeper consideration, within the yogi's own world.

Notes

[i] See Brathwaite, Kamau. *The Arrivants: A New World Trilogy*. London: Oxford University Press. 1973.
[ii] See Cohen, Jeffrey. "Monster Culture (Seven Theses)" in *Monster Theory: Reading Culture*, ed. Jeffrey Cohen.
Minnesota: University of Minnesota Press. 1996. p 3-25.
[iii]Pattnaik, Devdutt. *Indian Mythology: Tales, Ritualsm and Symbols from the Heart of the Subcontinent*. Rochester, Vermont: Inner Traditions. 2003. p 74. [iv]Sagar Arts
translated the title *VikramaurBetaal* as *Vikram and the Ghost* [v]
Arthur W Ryder, *Twenty-two Goblins*. London: JM Dent, 1917.
Web. <https://archive.org/details/twentytwogoblins00rydeuoft>
[vi]*The Five and Twenty Tales of the Genie*. Penguin UK, 2006. (Also, in a popular children's show called Vicky and Vetaal) [vii] Ghulam Mohammad Munshi, trans. *The Baital-Pachisi or The Twenty-Five Stories of a Demon*. Bombay:
Oriental Press, 1868.

[viii]See Richard F Burton's adaptation*, Vikram and the Vampire or the Tales of Indian Devilry*. London: Longman, Greens, and Co. 1870. [ix] David Gordon White's *Sinister Yogis*, p 196. He provides an explanation as to why this is a more accurate term on p 255 of the same book: "Although it has been a scholarly convention to translate the
Sanskrit *vetāla*as "vampire," ever since the earliest Westerneditions of the VP [Vetalapanchvinsati,] "zombie" constitutes a more accuratetranslation of the term because the narrator of the stories is aspirit that has enlivened the body of a corpse." [x] See RC Dhere's *Rise of a Folk God: Vitthal of Pandharpur*. Anne Feldhaus, trans. NY: OUP. 2011. [xi] See Wendy Doniger O'Flaherty's *Siva: The Erotic Ascetic*
[xii] See Maurice Bloomfield "On False Ascetics and Nuns in Hindu Fiction". *Journal of the American Oriental Society*, 44, 1925 pp. 202-242. <http://www.jstor.org/stable/593555> [xiii] Wes Williams. *Monsters and Their Meanings in Early Modern Culture: Mighty Magic.* Oxford: Oxford University Press. 2012. Mentions monsters as a means to defy normality and values. [xiv]Agya is linked to *agni*, or fire. [xv] See Dr.Janmejay Choudhury's "Origin of Tantrism and Sixty-Four Yogini Cult in Orissa". Oct 2004. Orissa Review. [xvi] White's *Sinister Yogis*. University of Chicago Press. 2010. p 205 [xvii] White's *Kiss of the Yogini: "Tantric Sex" in its South Asian Context*.University of Chicago Press. 2006. p 21. [xviii]Asura, in Sanskrit, refers to a demon. A Sura or God is defined as *not* being a demon. O'Flaherty also makes a linkage of Suras with the wine of Sura, due to which they became immortal and imminently powerful. Asura, then, may also indicate those who have not drunk of the wine generated during the time of the churning of the ocean. She notes that as per the myth, both a/suras were similar before the churning of the ocean, and they both shared the power of illusion, or maya. The only difference that broke the peace, were the aspirations to power of those who became the Suras. The war between the two forces has resulted in a nonending détente ever since.
[xix] See Kamil V. Zvelebil, "The Tamil Vikramāditya", *Journal of the American Oriental Society* 117. 2 (Apr. - Jun., 1997), pp. 294-305. <http://www.jstor.org/stable/605491>. [xx] From second photo of evil book [xxi] David Gordon White, *Sinister Yogis* p 253.
[xxii] "Adventures in Babysitting." *Supernatural*. The CW. January 6, 2012. Television. For a detailed discussion on the Supernatural's episode Adventures in Babysitting, see http://www.supernaturalwiki.com/index.php?title=7.11_Adventures_in_Babysitting [xxiii] "Kali Yuga." *Sleepy Hollow*. Fox. 26 January 2015. Television. See http://www.fox.com/sleepy-hollow for detailed information about the show.
[xxiv] See Christopher Craft, "Kiss Me with Those Red Lips": Gender and Inversion in Bram Stoker's Dracula". Web.
[xxv] Stephen Arata, "The Occidental Tourist: "Dracula" and the Anxiety of Reverse Colonization". Web. deals with the anxiety of race and colonization in *Count Dracula*.

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