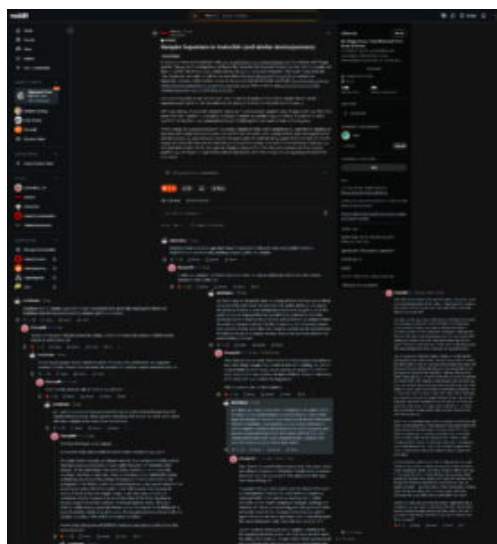


Reddit Excerpt from "[Vampire Supermen in *Invincible* \(and similar stories/persons\)](#)" from [r/horror](#), posted by [Chozogirl86](#) aka [Persephone van der Waard](#) (5/8/2026)

This document catalogues a conversation I found illustrating and illuminating: one tied both to a prior essay "[Vampire Supermen](#)" (2026) and parallel discussion on Reddit, and one I mention in [footnote 11a](#) of said essay but *didn't* have the chance (nor desire) to put inside; i.e., beyond a screencap (next page). Instead, I've included the whole conversation here, between [butchfatalez](#) and myself (going by [Chozogirl86](#), on Reddit). For fun, knowledge, whatever.

I mention the conversation in "[On Tyrants and Their Charm; or, Sacking Troy from within while Castrating Nazi Strongmen: a Mini-Essay about Vampires, Capital and Nation-States](#)" (2026), but do not cite it, there. I do so in a footnote ([11a](#)) about other peoples' opinions about vampires; e.g., my partner, Victoria Saix, but also people on Reddit: "To that, another person (on Reddit*, [ibluminatus](#)) [chimed] in on r/Socialism_101, in [Chozogirl86's](#) "[Can Vampires Be Socialist?](#)" (made by me alongside my Atun-Shei letter, 2026)":



([source Reddit comment](#) [click to download full image]: [butchfatalez](#), [r/horror](#))

**For further thoughts I share publicly with other people on vampires (and the vampire superman essay), refer to "Vampire Supermen in *Invincible* (and similar stories/persons)" on [r/vampires](#), [r/socialism_101](#) and [r/horror](#). Most of it feels productive/good-faith, but sometimes yields oddly combative scenarios: myopic and condescending weirdos trying to draw blood and me, in the mood for some improvised fun, playing with my food to salvage and present something useful for the record (scratching back during "[de facto](#) peer review†," above).*

†Basically the hologram "danger room" from [X-Men](#) or that robot training sequence from [Dune 1984](#)—specifically by using stupid, argumentative people on Reddit for instant pushback; i.e., as training dummies who ask annoying reactionary/moderate questions that I can treat accordingly: while "stress-testing" my work (a method picked up [in 2021 with my Metroidvania postgrad research](#)). This largely involves dumb, mean and/or bad-faith people trying to find "weaknesses" in my arguments, which—while the critics aren't always smart unto themselves—still get me to think of defenses, anyways; i.e., as a critical-thinking

exercise from de facto prompts, delivered by what are basically evil monkeys clacking away on typewriters whenever I give them papers to "read." It's actually pretty useful, and more to the point, relatively safe (everyone's anonymous/not in the same room). Useful idiots, indeed!

User [ibluminatus](#) (whose conversation *isn't* shown here but *is* in the full footnote; re: [11a](#)) was perfectly fine; i.e., coming from a smaller Socialist subreddit, so surprise, surprise. Butchfatalez, by comparison, struck me as bad-faith—a weird liberal (fash with more masks) participating accordingly on a much larger subreddit.

Here's *that* conversation as it played out:

Vampire Supermen in Invincible (and similar stories/persons)

[Horror Fiction](#)

Me (Chozogirl86, OP): Hi, everyone. I recently watched *Invincible* [and noticed it had a lot of vampire themes in it](#). This includes with Thragg (and his "therapy skull") echoing historical figures like Alexander the Great and Octavian, but also Vlad the Impaler and Stalin in real life. The show is super violent, but also fixated on fascist and Communist "Red Scare" tropes that take "Nazi Superman" and really run with it. I've seen others like [Vivian Strange](#) and [Thought Slime](#) comment on Superman's existence within kayfabe and punk, for example, but not *Invincible* specifically ([though Bornok's video on Tighten from Megamind hits on similar notes Invincible does](#)). And conversely, [James Gunn has made a similar "vampire Superman" with his 2019 *Brightburn* film](#).

I was wondering what people here thought about *Invincible* in particular? Namely its vampire themes on the Superman myth, similar to DBZ and other revivals, having fascist face/heel kayfabe elements (etc). :)

*Edit: I was noticing a trend in the comments, namely the "supermen aren't vampires" kind. To anyone who says that, think about it like this: "vampire" = a metaphor, meaning to compare two **unlike** things (and which, in academia, is called "synthesis," or the [dare-I-say-commonplace] merger of differing ideas and works to make something new).*

*To that, asking "are supermen vampires?" is a poetic invitation to make such a comparison; i.e., supermen to vampires, or legendary alien beings tied to great power and wealth from other/older more notably barbaric (and extravagant) worlds and time periods; e.g., most famously, *Dracula* (demonized after his death but being a giant dick in real life), but also the Kurgan or Connor MacLeod, and evil Superman (or just Superman period, as vampires aren't exclusively evil beings; e.g., the Count from *Sesame Street*). Same goes for Thragg or anyone else in that*

show (even humans can have vampiric qualities; e.g., evil lawyers, or supervillains with no superpowers [other than money and unscrupulously abusing it] like Lex Luthor).

Butchfatalez (typos and incomplete grammar preserved): brightburn isn't a "vampire superman" movie? i scanned the link and it talks about gothic themes in brightburn, but not necessarily anything vampiric. gothic \neq vampire

Me: "Gothic \neq vampire." Tell that to Ann Rice, Stoker, Le Fanu or Polidori (all authors of Gothic novels). Vampire is 100% Gothic. XD

BF: i'm not saying vampire stories cannot be gothic. of course, many of them are. i'm saying the presence of gothic themes does not mean the presence of a vampire. squares and rectangles, etc.

Me: That's literally what you said; re: "Gothic \neq vampire."

BF: yes... gothic \neq vampire because something can be gothic without the presence of a vampire being necessary. shirley jackson's haunting of hill house is a classic gothic novel with nary a vampire to be seen, just as one example.

Me: Plot-twist, the house is the vampire:

As Audronė Raškauskienė writes in *Gothic Fiction: The Beginnings* [2017]":

The castle, Bakhtin remarks, as a literary reminder of an ancestral or Gothic past of "dynastic primacy and transfer of heroic rights" [actually, it's "hereditary rites," though I do the same thing in this book, too] is overlaid or criss-crossed with meanings from legend, fairy-tale, history, architecture, and an eighteenth-century aesthetizing discourse of the sublime. Montague Summers's note that the real protagonist of the Gothic novel is the castle emphasizes a very special feature of that structure: in a sense, the Gothic castle is 'alive' with a power that perplexes its visitors. It tends to have an irregular shape, its lay-out is very complex and mysterious, whether because of an actual distortion of the whole structure or because a part of it remains unknown. In Manuel Aguirre's words, "this basic distortion yields mystery, precludes human control and endows the building with a power beyond its strictly physical structure: the irregular mysterious house is, like the vampire, a product of the vitalistic conception of nature."

source: <https://docplayer.net/52096205-Audrone-raskauskiene-gothic-fiction-the-beginnings.html>

BF: ok, that's a way to interpret it [you write as you completely ignore my citation]. does not change the fact that there are no literal vampires in the book, which was my point, that gothic stories do not require the presence of literal or

even metaphorical vampires to be gothic. but at this point, you're just arguing that every possible literary element or character archetype can be metaphorically a vampire, and what even is a vampire if that's the case? is a vampire anything that kills, or anything that holds/wields power over another? at what point does that metaphor become too far removed from the folkloric history of a vampire, because it seems like you have reached that point in making this post.

Me: That's how metaphors work. They're not literal, but a comparison between two unlike things. Imagine if you could do that with anything. You can; it's a way of thinking about things, about anything, to analyze it in different ways. Rooting it to exact moments in time or folklore (Stoker or otherwise) isn't terribly useful, as a critical-thinking device. / Edit: In academia, this is called synthesis.

BF: yes, thank you, again, i know what a metaphor is, and again, there's no reason to be condescending. my point is that you have picked apart the threads of "vampire" as a metaphorical device to the extent that it is completely unrecognizable. you've created a framework where vampire = anything that kills/anything that holds power, and are now exasperated that others don't agree with that. if you are calling frankenstein of all mythos metaphorically a vampire, then what the fuck is a vampire? how is that useful?

Me: Says "there's no reason to be condescending" then goes, "if you are calling Frankenstein of all mythos metaphorically a vampire, then what the fuck is a vampire?" Pot, meet kettle. Puh-lease, Quit tone policing, eh?

"my point is that you have picked apart the threads of 'vampire' as a metaphorical device to the extent that it is completely unrecognizable" Unless you know anything about Gothic academia, gender studies, Indigenous struggles, ludology and Marxism, etc. You're just showcasing your own ignorance while acting like a know-it-all. How many books have you written again? I'd love to see them, and I mean that: to take them apart like you're doing here. Only I'll actually do a good job of it.

"you've created a framework where vampire = anything that kills/anything that holds power." It's from Marx, which is where the utility comes from; i.e., decades before Stoker and based off the usual things that Marxists focus on: the consolidation and exchange of power during dialectical-material critique using Gothic language (e.g., "a spectre is haunting Europe, the spectre of Communism" and "Capital is dead labour, that, vampire-like, only lives by sucking living labour, and lives the more, the more labour it sucks"; see: the Communist Manifesto and Kapital, vol. 1). If you can't see the value in that, then I don't think anything else I say will do you much good. Likewise, if you need all the dogmatic and cliché signposts/bells-and-whistles to help you spot vampirism (and in a hugely commodified form, no less), then its function in and out of media into the real world will routinely escape you.

And sure, it's exacerbating to me to be spoken down to (though again, you're projecting), if only because it was exacerbating for other educators encountering those who lacked the means, ability or willingness to see beyond illusion; e.g., from Plato, Dante, Milton, Swift, Shelley and Marx, etc. To that, I didn't "create anything" but am continuing a tradition of recognizing and critiquing power you seem to be completely ignorant of. That includes poetry alongside material critique, before and after Marx.

Edit: To conclude, and the last time I'll reply to you. I'm using "vampire" as a critical-thinking device; you're treating it like a literal, myopically narrow "real thing" to police others with (me, in this case). One of us is Mary Shelley—the sexy poet, Goth baddie and Satanic rebel saying some fairly non-controversial things like "Nazis are bad and we should critique them (as space vampires)"—and the other is Victor Frankenstein, treating vampires like something *not* to critique power with, thus obfuscate the usual imbalances present within our world.

To that, I'm sorry you don't like my copper ingots (that was a metaphor), but you seem to laboring under the delusion that I have to modify my arguments to suit your needs. I do not: "If you want to take them, take them; if you do not want to take them, go away!"

BF: alright, despite the fact that you're not intending to reply to me, i think i still have the right to respond. if you don't want to reply to me, that is perfectly fine, i can move on happily without being further insulted and called uneducated over a reddit disagreement.

you've made a lot of undue assumptions about me, my background, and my political leanings simply based on the fact that i disagree with you about a movie and about gothic studies. i don't know what you think we are arguing about. for one, nobody, not you nor i, have mentioned nazis in this comment thread, and i don't appreciate the insinuation that i am not as against nazism as you because we disagree on, to be perfectly clear, gothic studies and the place of the vampire in gothic lit/tradition.

nor did i ever say vampires are not a useful metaphor for critiquing power. my statement was, and has been this entire time, that i do not think that the film "brightburn" is about a vampire superman. this is our disagreement. if you only mean "vampire" in a strictly metaphorical, marxist, academic sense, and not having anything to do with the folkloric figure of the vampire, then i don't know why you would post this not only in the subreddit for horror movies but in the vampire subreddit, if the discussion you are wanting to have is only tangentially related to those things.

furthermore, my views on what "vampirism as metaphor" constitutes in art has absolutely nothing to do with my ability to recognize predatory patterns and behavior in art or in the real world. just because you call something a vampire and i do not doesn't mean we cannot both point at it and call it evil. i am not obfuscating any real world evil or imbalance of power by not calling it, specifically, vampirism, and not relating it to gothic tradition.

i'm sure you will continue to think me uneducated, and you can go on doing that, and i will go on thinking you to be unduly smug and sententious. i don't know why you would make a post like this at all if you weren't interested in actual discussion. have a good night.

Me (only responding here because fuck this person): You write, "nobody, not you nor i, have mentioned nazis in this comment thread," which is nonsense; in the original post by me, I write, "The show is super violent, **but also fixated on fascist and Communist 'Red Scare' tropes that take 'Nazi Superman' and really run with it** [emphasis, me]" ([source](#)). You ignored it or didn't see it, making you a bad actor and/or poor reader. Either way, this cements what I said earlier about you; re: "if you need all the dogmatic and cliché signposts/bells-and-whistles to help you spot vampirism (and in a hugely commodified form, no less), then its function in and out of media into the real world will routinely escape you." It was right in front of you and you either couldn't see it or chose to ignore it. You're stupid, lazy and low-effort (e.g., learn to capitalize, ffs).

Furthermore, in my opinion (and area of expertise [part of my larger book series, outside Reddit](#)), you are a fascist gatekeeper trying to insist my work doesn't have to do with anything: "if you only mean 'vampire' in a strictly metaphorical, marxist, academic sense, and not having anything to do with the folkloric figure of the vampire, then i don't know why you would post this not only in the subreddit for horror movies but in the vampire subreddit, if the discussion you are wanting to have is only tangentially related to those things." Kindly eat shit, you goofy Nazi fuck. I'm a trans academic sex worker raising awareness in 2026 and you're over here acting like it's Gamergate (which never left, tbh). Trans people are people, all cops are bad, sex work is work, free Palestine, and fuck you.



([source](#): Clyde Mandelin's "How *Symphony of the Night*'s 'Miserable Pile of Secrets' Scene Works in Japanese," 2013)