# Speculative Fiction, Post Human Desire and Inquiry of *Currere*

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*"Thought is like the Vampire; it has no image, either to constitute a model of or to copy."*
*-Deleuze & Guitarri, 1987, p. 377*

## Defying Binaries: *Currere,* Monsters, and Speculative Inquiry

IN THE WORDS OF SYLVIA WYNTER (2007), "The future will first have to be remembered, imagined" (p. 3). *Currere* is memory work, and ficto-*currere* (fictional narrative framed within *currere*) defies the binary between memory and fiction—both of which are "unreal" and constructed. *Currere* invites us to remember our futures. There are four different "phases" when engaged in the journey of *currere*:  Recalling the past (regressive), gesturing towards what is not yet present (progressive), being free of the present (analytical), and being able to re-enter the present (synthetical). It is important to note, however, that these phases are non-linear. They should be understood as a set of interconnected, rhizomatic (Deleuze & Guattari, 1987) moments that "frame" the complex process of conscious self-actualization. *Currere* explores the rhizomatic and emergent nodal interstices of life—and life creates the fiction, cracking open new intersections of possibilities seeking to trouble expectations.

*Blood's Will* (McNulty, 2018) is work of ficto-*currere*, which breaks the preconceived ideas we hold about reality, and the "master plot" (Leavy, 2017, p. 197) we commonly anticipate in a fictional story. Fiction is not the opposite of fact; it is the opposite of finitude. But while it is defensible to assert that reality exists beyond texts, much of what we think of as "real" is—and can only be—apprehended through fictional texts. Barone (2000) too, reminds us that in "this reordering, elements of experience are recast into a form that is analogous but does not replicate an actual experience" (p. 138). Memories reflect the past, but as instruments of the present, they are also catalysts for future action.

In keeping with the work of Whitehead's Deleuzean notion of speculative philosophy, *currere* as speculative fiction defines the world through speculative inquiry as movements and moments. Massumi (2005) reminds us to be "alert to the possibilities" of speculative being and becoming something more-than-human.

As a form of inquiry, fictionalized narratives or ficto-*currere*, are necessary contributions to the disruptions of normalizing and totalizing oppressive discourses produced within traditional frameworks of inquiry, which have constructed centuries of colonized and dead knowledges. Why? Because, as Wynter (2007) writes (citing Ricour),

at conjunctural times of change, utopian or alternative modes of thought arise to "shatter a given order" by the proposal of an alternative order, and that therefore it is the role of the bearers of such alternative utopian thought to give the force of discourse to this possibility. (p. 158)

*Blood's Will*, according to Gough (2010), is "a narrative experiment" (p. 4), a process by which we might question whether it is possible, at least in principle, to establish inter-subjectively reliable distinctions between "fiction" on the one hand and particular constructions of "reality" that we can call "factual" or "truthful" on the other (p. 4). Just as the main character of the novel (Campbell) realizes possibilities for other ways of being in her own world, speculative fiction offers other ways of moving via *currere*, through the field of narrative inquiry, and to trouble theorizing that "fixes"—in spite of its attempts toward deviance.

So, let's examine the narrative framework of *Blood's Will* through the lens of *currere*. The two main characters, Finn and Campbell, experience life journeys that are (re)constructed through the course of the narrative and embody the four stages of *currere*: regressive, progressive, analytical, and synthetic (Pinar, 1975). Campbell engages in the regressive step as she recalls her own history as a child, including her first encounters with Finn and the memories of her mother, thus, understanding how the past not only affects her, but the people surrounding her (Pinar, 2004). The reader also engages with the memories of Campbell's friends: Lilly, Sandy, and Gillian, each of whom recount "defining moments" in which the past affects profound moments of decision in the present. Regarding the regressive state, Pinar (2004) writes that, "One's past is shared, each in his or her own way, by us all" (p. 135). This tale is not merely about Campbell's subjective experience. The plot is not merely a love story. It is about multiple subjectivities and, as such, attempts to contest and "irreversibly destabilize the phenomenological quest for essential meanings" (Gough, 1994, p. 554).

After meeting again as adults, by chance (or perhaps fate), Campbell and Finn are engaged in step two (progressive stage) of *currere*. Again, each has an opportunity to (re)think the future. As the story progresses, Campbell begins asking herself: *If vampires could exist, then what else could be re-imagined as well?* The synthetic phase is revealed in the moment of a car crash. Literally and metaphorically, Campbell's past, present, and future comes crashing in upon her in an unexpected way. From this, she is confronted with an alternative reality from which the ending is revealed.

A second way *currere* is extended toward fiction in the book is in the subplot involving Finn's own vampire theory. Here is a fictional vampire, theorizing about the real existence of his "kind" within the story itself. In Finn's "vampire theory," the reader is brought along through an academic analysis (a moment where research and fiction blend) to consider the most fundamental of human questions. The vampire is a quintessential character for a work of ficto-*currere*. According to Reynolds (2004), "We can find in vampire films and fiction a way to glimpse the notion of the in-between" (p. 112). Referring to the work of Deleuze and Guitarri (1987) he adds, "This is where lines of flight take shape. The possibilities for creative curriculum thought for one lie on those multiplicities" (p. 117). Finn argues that the evolution of vampires is something not "proven" but that, in fact, exists (not only by his mere presence) but via the myths and beliefs humans create and pass down through generations. He says:

> What matters most isn't the science of it, it's what we believe, not what we can prove. And it's what we believe about vampires that has also evolved over time in various cultures. The evolutionary move wasn't just a biological one. It was also moral and spiritual, for lack of a better word…. We evolved in tandem with human physical and cultural evolution. (McNulty, 2018, p. 92)

*Currere* itself is a sort of haunting, always at best a sort of ghost story, or tale of otherworldly-ness. We conjure, we recall, we retell our narratives; in each recounting, we re-imagine in spaces that are liminal, and that "separates structured and safe notions of reality from a noumenal, insubstantial realm that shadows and haunts the everyday" (Turcotte, 2005, p. 2). Like our memories, which we exhume, ficto-*currere* processes are incarnations of the repressed, like "both ghosts and vampires," which are, "also simultaneously insubstantial and material—able to disappear at will, to dematerialise, but also to manifest themselves, usually in/through another" (Turcotte, 2005, p. 2).

*Currere,* as an act of memory reconstruction, brings back "to life" pieces of ourselves that, to paraphrase Daspit (1999) in his "theory for living, theory dying," haven't died; "they just got buried" (p. 1). The truth about the stories we tell ourselves is that we are nothing but the stories we tell ourselves. Therefore, fiction becomes the possibility within inquiry for re-imagining ourselves. *Blood's Will* doubles down on this process by not only being a work of fiction as memory work, but also as a vampire story that invites the reader into the liminal world of post-humanness as a part of our "human" epistemological and ontological becoming. Inquiry of ficto-*currere*, like vampires, portends that "the self is elusive, multiple, and when one begins a quest to find it, it eludes. The self is a fiction" (Reynolds, 2004, p. 119).

Finn's vampire theory parallels the idea that:

> Humans are always-already both skin (bios) and mask (mythoi)…humans live in biological/cultural, auto-poietic collectives…. They/we are "a hybrid-auto-instituting-languaging-storytelling species"…taking into account the ways "we" narrate ourselves. (Kaiser & Theile, 2017, p. 405)

Fiction can write into existence possibilities for (post)humanness and otherness that extend beyond the binary boundaries defined by methods of inquiry steeped inside of colonial, modernist, oppressive language systems. Further, *currere* layers memory work within a fictional strata of liminal realities and elevates them to the ephemeral fabric we define as "real, here and now."

As Turcotte (2005) argues, monsters, like the process of *currere*, "are literally the past in the present, and frequently, they foretell the future" (p. 7). As such, ficto-*currere* creates a system of relations that actualizes events (as mapped out) by way of the relationships across persons and times throughout the story.

## Between Murder and Suicide: Undeath of Speculative Inquiry

As a work of ficto-*currere*, *Blood's Will* blends and blurs the lines between that which is defined as "true" (or real) with that which is imaginatively constructed. It is a story that belongs to, "A new class of memoiristic, autobiographical, and metafictional novels—we can call them autofictions—that jettison the logic of postmodernism in favor of a new position" (Sturgeon, 2014, para. 3).

Ficto-*currere,* in the case of *Blood's Will,* involves themes of death and immortality, of choice and sacrifice. For Daignault (as quoted in Pinar, Reynolds, Slattery, & Taubman, 1995), "thinking happens only between suicide and murder…between nihilism and terrorism…to know is to commit murder, to terrorize" (p. 76). Nihilism occurs when we abandon any desire to know. He adds, "It is to give up, to turn ones' ideals into empty fictions or memories, to have no hope" (p. 76). Daignault calls for us to live in the middle, in spaces that are neither terroristic nor nihilistic. In this middle ground, Finn symbolizes the potential for the human to move toward a "not-yet-ness" (Gale, 2014)—intersections between nodes of being and

becoming. Knowing is the end/death of contingency, and ignorance is the embracing of a contingency that is so encompassing that it is hopeless/terrifying. Likewise, Serres (1983) notes that "knowledge is a hunt…to know is to kill" (p. 198). Or, in the words of Wordsworth (1798/2007), "we murder to dissect" (1798/2007). Vampires, as the intermediary between the hunt for knowledge (being predatorial creatures) and the unknown, brings us from life, to death, and to life again. Ficto-*currere* "invites in" a process of knowing beyond "death" by way of surety.

Finn's vampire character in *Blood's Will* engages the reader in an exploration of the contingency of existence and, thus, the role of emergence and intertextuality in the making of one's *currere*. Here is a vampire with his own theory about the origins of vampire existence. A full analysis of Finn's vampire doctoral thesis (which is embedded in the plot) serves as an exercise in understanding Rorty's (1989) arguments on language construction, meaning-making, irony, and contingency. Finn's elusive suggestion that vampires are both real and/or not real, based on the language choices we make (which intersect with our beliefs and consciousness), is reminiscent of Rorty's (1989) statement about, "the contingency of the vocabulary in which they (liberal societies) state their highest hopes—the contingency of their own consciences" (p. 46). Finn, had he known Rorty, could have easily agreed that, "changing languages and other social practices may produce human beings of a sort that never before existed" (Rorty, 1989, p. 47), such as the evolution of the vampire.

While Rorty assumes "society pulls in the direction of surety and sameness…processed through language, which is an intrinsically contingent medium" (K. Waldrop, personal communication, 2019), Diagnault conceives of a middle ground where knowing (as constructed through language) appears as the "death" of possibility and contingency. Yet, that "death" is simply an illusion (Finn symbolizing the third contingent possibility between life and death), and Campbell's "ending" (at the conclusion of the story) exists beyond murder and suicide. All of this is made more interesting by the appearance of "finitude" in the form of a final draft of *Blood's Will* as explored in the Afterward, as an example of what is known about the attempt to explore that which is contingent and, maybe, unknowable. What happens to Campbell in the final chapter is undetermined by design.

## Dystopian Intimacy

The relationship between Finn and Campbell (between vampire and human, respectively) is reflective (pun intended) of ficto-*currere*, framing the concept of "diasporic" intimacy as a form of inquiry. Vampires, casting *no* reflection, have decentered the "I"—as no self can be reflected, making any intimacy dependent upon fragmented, or refracted, relationships between self and other. *Blood's Will* is a story of desire, but not merely of romantic desire—not of lust or love for one being above all others. It is diasporic intimacy, a relational desire with the unfamiliar and the strange (Boym, 1998). Campbell's desires reflect our own quest in inquiry, not for intimate or fixed relationships with solutions or meaning, but a desire for a process with less finitude. Diasporic intimacy:

> can be approached only through indirection and intimation, through stories and secrets…. In contrast to the utopian images of intimacy as transparency, authenticity, and ultimate belonging, diasporic intimacy is dystopian by definition; it is rooted in the suspicion of a single home. (Boym, 1998, p. 499)

Following her first sexual encounter with Finn, Campbell has a moment facing herself in the mirror, in which she realizes that "someone else was born in her stead" and that she was

able to "commit suicide without the messy remains of the body" (p. 72). Campbell reveals a craving toward a sort of "disappearance" through intimacy with contingency. Her desire for disappearance invites us, the readers, to explore our own possibilities of unfixed-ness, the unknown speculative (non) existence. The love between Finn and Campbell is not a stereotypical love story. It is worthy of note how, in the final scenes, in the snowstorm, Campbell becomes "lost" (Lather, 2007) and begins to consider how the meaning of all that has become before this moment is untethering itself from fixed moorings. At the moment of the "crash" Campbell realizes that her love for Finn is not, and never was, a typical romantic emotion. Their love is an epistemic intimacy—intimating as a process, given the vampire's state as, "unassimilated—as a cosmopolitan or internationalized character…whose lack of restraint threatens the very notion of identity" (Gelder, 1994, p. 230).

Campbell and Finn's quest for intimacy parallels the situated-ness of the intimacy between theory and theorizer, between the fluid streams of past, present, and future; which are everywhere and nowhere at the same time. I see their final ending scene together as narratively-underdetermined, of non-conclusions, which could be described as:

> A recombination of singularity in an assemblage…not something which is reproduced in the blandness of interaction and which, through its immediate intimacy and its exchange in performative utterances responds to and generates in becoming a new life in a whorl of entanglements. (Gale, 2014, p. 1001)

This type of in-timating (as intimacy) involves an interrogation of the banal—questioning habits of being. Campbell begins this journey the night she first sees Finn (as an adult) and that evening while lying in her son's room begins to question the state of her fixed consciousness:

> Later that night Campbell lay in stillness watching the sheer moss green curtains next to her bed move in small nearly imperceptible waves as the heater turned on and off, bringing warm air up from the floor vents into her bedroom. She was unable to sleep. Rather than think any more about Finn, who or what he might be, she focused on the tiniest sounds and movements that surrounded her. She realized that these occurrences went on nightly but until now they had never seemed to exist. "How many other things in life have I taken for granted or ignored that are right in front of my face?" She knew she was thinking about Finn again. "How often has he done this when I wasn't aware because I was asleep?" she wondered. "Have I been asleep my whole life?" This question hit her hard. The thought of waking up perhaps for the first time in her life filled her with dread because she didn't know how much she might have to give up or lose as a result. (McNulty, 2018, p. 75)

As the story unfolds, Campbell dislodges herself from the pre-existing and fixed sense of intimacy she has with the world, for something far more emergent and unknown. Her moment of questioning in that small turn-of-the-moment is what Gale (2014), citing Barad (2007) describes as a "thinking (which) offers a challenge to the often unchallenged habits and customs of thought that, through discursively constructed systems of representation, have a highly influential role in establishing ontologies" (p. 1003). Ficto-*currere* is a process of living, dying, and writing in the in-between spaces, as do the characters themselves. It engages us in another sort of love story, one which, "thrives on unpredictable chance encounters, on hope for human understanding. Yet, this hope is not utopian" (Boym, 1998, p. 500). Finn and Campbell, like the speculative theorists as agents of ficto-*currere*, realize that,

diasporic intimacy is not limited to the private sphere but reflects collective frameworks of memory that encapsulate even the most personal of dreams. It is haunted by images of home and homeland, yet it also discloses some of the furtive pleasures of exile. (Boym, 1998, p. 500)

## Vampire Theory as Posthuman Inquiry

Notions of intimacy from the perspective of dystopian desire set forth in the previous paragraphs curate to the foreground relationships that go beyond Westernized concepts of intimacy (Boym, 1998) perceived as "private" between two people endemic of a colonizing sphere of protected selves, classes, and categories (us versus them). In opposition to traditional vampire-human love stories like *Twilight* (Meyer, 2011), which emulate the latter, *Blood's Will*, by creation of its characters (speculative existences) and content (dystopian desires), constructs something of a postcolonial space. The concepts woven throughout this fictive work, specifically the vampire theory put forward by the vampire character of Finn, reflects the post-humanist work of Sylvia Wynter and Franz Fanon.

Harkening back to Serres and Wynter, we might consider that "death" through the creation of knowledge is an artifact of colonialism that creates the illusion that things are known and, therefore, no more exploration is needed (K. Waldrop, personal communication, 2018). In Finn's theorizing, I can hear Haraway (2000) whispering, "There are all kinds of nonhumans with whom we are woven together" (in Gale, 2014, p. 1003). According to Turcotte (2005), the vampire is the figure of choice in decolonization politics in that it "exists between worlds" as a "spectre that threatens the solidity of borders and the reality of a dominant imaginary" (p. 10). Finn, being a vampire, and a homeless alcoholic, represents the liminal "non-human" in evolutionary terms in a humanist paradigm. "The construction of the vampire as the deviant," according to Kaiser and Theile (2017) troubles the, "hierarchies established along the code rational/irrational," and constructs, "people of 'deviant' behaviour (in Wynter's words) not only as Blacks and colonial Natives, but also homosexuals, the jobless and the poor" (p. 416). They add, "Such persons, in colonial memory are written out of humanness as evolutionarily dysselected or genetically deficient, despite the allegedly species-encompassing biological concept of Man'" (p. 416).

As subjects of a diasporic intimacy, Finn and the men with whom he lives are "urban wanderers at once estranged from and engaged with the life around them" (Boym, 1998, p. 500). The vampire theory, as crafted in *Blood's Will*, rewrites them back into collective memory and history. In other words, as Turcott (2005) writes, "speaking of the vampires of Fanon's work," the vampire is appealing because, "he or she has no reflection; he or she cannot be reflected, and hence cannot reflect—cannot *mirror*—the concerns of the dominant classes" (p. 10).

In Chapter Nine of *Blood's Will*, Finn adds:

I believe that (vampires) became a physical manifestation that began in our collective unconsciousness at the dawn of creation. Imagine that vampires are a branch of the human race that split off, millions of years ago as our evolution from the primates was just beginning. What if, through the manifestation of all human hopes and fears, practiced through myth and ritual, physical changes began to take place? The loop of mind and body into a parallel species that feeds off its progenitor. It's not that far-fetched. Humans have a history of becoming monsters, by losing their humanity. (McNulty, 2018, p. 65)

As a fiction of possibility for reexamining death and liminality of existence, he argues:

> Maybe the mutation from human to vampire was some deep collective instinctual reaction to a fear of knowing our own mortality. That fear, that knowledge of our own death, has manifested itself in this particular 'strain' of human that could somehow supersede death. A trait of survival. (McNulty, 2018, p. 67)

The vampire as the human/not human, dead-but-not-dead creature embodies the possibilities for the "Other" outside the narrative "norms" labelled as "Truth" or human, defined by the racist colonial project that ushered forth our understandings of scientific inquiry. "In this context" Wynter (2007) explains:

> The invention of the global category of Human Others on the basis of the institutionalized inferiorization and subjugation of those human beings classified as Indians, Natives, Negroes…was indispensable not only to the enactment of the new sociogenic code and its dialectic of evolved/selected "symbolic life" and non-evolved dysselected "*symbolic death*" but also to the over-representation of this ethno-class or Western bourgeois genre or mode of being human, as if it were that of the human itself. (p. 128)

The colonial project, spurred on by scientific inquiry and a mythos of progress, modified the humanness of people of color to truly dehumanize them. But the vampire, being an unfixed figure, symbolizes the relationship between capital, labor, and the means of production in the capitalist system that commodifies the black and brown bodies that become "dead labor" built on a class of vampire bourgeoise (Marx, 1867). According to Kaiser and Theile (2017) citing McKittrick, the liminal order or space and time invites a deviant perspective of our colonized gaze; one that evokes alternative realities centered in "demonic grounds" (2006). Building on this, I suggest that the inclusion of fiction as possibility, and specifically the vampire (as demon, traditionally understood), evokes and invites an inquiry of ficto-*currere* from a liminal, deviant perspective.

The narrative construction of the vampire in *Blood's Will* deviates from Fanon's notion of the vampire as terroristic, masculine violence (Roberts, 2004). Instead, as a site of possibility and limitless return, the vampire becomes a form of feminist possibilities countering the totalizing discourse of Western episteme. By contrast, the vampire cannot die and, therefore, evades the murderous intent of absolutizing realities that fix margins and centers and discourses of power. Knowledge is emergent, fluid, fictive, and amorphous. Campbell realizes this and articulates this for the readers. She says:

> What I think is that this notion of feminine time, repetitive and circular, is much more like the existence of the vampire…the vampire exists through blood ties. It creates more of its own through blood transfers and sustains its life by feeding off the blood of humans. Women, you know, human women, also are linked more closely to life through blood. It is how we are able to create new life…the vampire's whole existence is for an eternity, so like, she faces an existence where even if certain events are finite, their whole worldview would be much more circular, because they have no real ending. (McNulty, 2018, p. 189)

The vampire of *Blood's Will* is not the figure of non-existence (Kawash, 2005), consumed by the dominant narrative. Rather, it evades dominance (of agency, self, society, or dialogically constructed identity) through the fictions of possibilities in-between the strata of fixedness. As Wynter's (2003) writes:

> Bateson proposed that in the same way as the "physiology" and "neurology" of the human individual function in order to conserve the body and all the body's physical characteristics—thereby serving as an overall system that conserves descriptive statements about the human as far as his/her body is concerned—so a correlated process can be seen to be at work at the level of the psyche or the soul. (p. 267)

bell hooks (1995) who is quoted by Campbell in *Blood's Will*, writes, "paradox and contradiction are the mysteries of the soul. The weird, the uncanny are sources of knowledge…this requires facing the unacceptable, the perverse, the strange, even the sick" (p. 15). Likewise, Kawash (as quoted in Turcotte, 2005) says "that the uncanny can be a disturbance to the bordering functions that separate inside and outside" (p. 104) Similarly, Finn postulates that the vampire defies scientific proofs and positivistic paradigms in favor of one grounded in beliefs and notions of the soul. Finn says in Chapter Nine:

> You said that vampires aren't real. I contend they are as real as the soul. Whether the handicraft of God or from the primordial ooze, we are made of real substances: chemical components, $H^2O$, $CO^2$, atoms, molecules, muscle…But, when you wake up in the morning, what do you think about? What weighs heavy on your thoughts when you think of what matters? Is it the nature of our existence? No, of course not. We are thinking about getting to work, maybe about our failing health, or about our families. (McNulty, 2018, p. 63)

Campbell's transformation, as the actualization of Finns' theories of parallel evolution, is that she realizes that there exist possibilities now that she had not had access to prior to her impending death. She realizes, while considering the possibility of her own life, death, and invitation from Finn, to become *otherwise*:

> Here now was the opportunity she had never imagined possible: to simultaneously die for the love of her children, and to live (again) in the hopes of discovering how to love Finn, and to realize the answer to the question that had daunted her; to discover what her destiny was, what it could be. She squeezed the charm tightly into a weak fist. A chasm of possibilities she could now imagine ruptured and exploded like a million stars. A warmth spread through her body. This revelation signified that this was just beginning for her…if he could make it back in time. (McNulty, 2018, p. 214)

Ficto-*currere* as speculative inquiry, embodied as it is within the plot of *Blood's Will* invites us, like Campbell, to love and live "otherwise." The desire for intimacy, like the desire for knowledge, creates fixed conclusions (happy endings) made of insular circles that evade disruption from the outside. The known is carefully protected and nurtured as an enclosed secured space. Conversely, diasporic intimacy of the epistemic is rhizomatically elusive, seeking not closure and security but a desire for inquiry of speculation, of risk; that "invites in" the vampire, the terror, the stranger. In keeping with Deluezean philosophy, in the story's conclusion, "there are no transcendental end or finality but only movement and changes within" (Styhre, 2011, p. 4). Cambell's transformation speaks to the role of the monstrous in the decolonization of our inquiry through ficto-*currere* in that the process, like Campbell's process,

"is to become something other—something which cannot be contained by discursive structures established by, and hence arguably in the service of, colonialism" (Turcotte, 2005, p. 5).

The novel offers a philosophical treatise by virtue of its speculative fiction genre, which enables the author and the characters to examine inquiry and existence in imaginative ways not limited by definitive proofs. Finn's existence, the existence of "possibility" itself, depends not on being rationalized, but on being "poeticized," as happens through speculative fiction. The uses of vampire fiction toward this end serves as an opportunity for extending the complicated conversation of ficto-*currere*. Given that the vampire "never dies," one might assume the journey across and between the four stages of *currere* could go on in perpetuity. What possibilities might lie beyond our current finitudes?

Identifying vampires as the "monster of choice" for such inquiry, Hollinger (1997) writes:

> (I)t is the monster that used to be human; it is the undead that used to be alive; it is the monster that looks like us…the figure of the vampire always has the potential to jeopardize conventional distinctions between human and monster, between life and death, between others and ourselves. We look into the mirror it provides and we see a version of ourselves. Or, more accurately, keeping in mind the orthodoxy that vampires cast no mirror reflections, we look into the mirror and see *nothing but ourselves*. (p. 201, emphasis in original).

In *Blood's Will*, Finn says:

> The vampire is human but not human. The difference is that humans are created…by God? Maybe…but then they die. And humans die fairly easily because of physical injury or illness, or the body's gradual deterioration through old age. But the vampire does not. Remember they have a beginning but no certain end. So the contrast is that the vampire can make infinite choices where humans cannot. Any choice a human makes is ultimately about mortality…. To be alive is to realize that for every choice we make, we also make a sacrifice of something else—the results of which we can rarely predict at the outset, and oftentimes produces outcomes we never could have anticipated. The simplest and smallest, the least noticed acts, gestures, turn-of-the-wrist can lead to life-changing, or life-ending occurrences. For the vampire, since there is no death, choice is irrelevant, and sacrifice is non-existent. (McNulty, 2018, p. 115)

If the four phases of *currere* are about being-becoming where one traverses the course as an endless loop in-between memory, fiction, past, future, self, and other, then the vampire as a trope within a tale about *currere* brings to the fore, and cracks open, the central tensions of a dichotomous world structured on known and unknown. Finn in *Blood's Will* is *currere*, the vampire, like the inquiry of *ficto-currere*, both "seeing the possibilities in the space in-between because multiplicity is always in the AND. Not one point or another but in-between on a trajectory" (Reynolds, 2004, p. 201). As Reynolds (2004) reminds us, "Paradoxically we learn about questions of the self and undead vampires moving in the striated and smooth and evil flowing through notions about a life" (p. 199). The disrupting of the possibility of a singular linear reading of the story itself mirrors the disruption of the singular story we tell ourselves *about* ourselves and others, about the possibilities for transformation, and "invites in" a liminal form of inquiry that is both fictive and real, just like the vampires of Finn's theory and, most importantly, the monsters we create (or become) through our inquiry practices.

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