

Dracula: A Comparison of Stoker's Novel and Coppola's 1992 Film Adaptation

Petra Habásková

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děkanka



Mgr. Dagmar Mašar Machová, Ph.D.
ředitelka ústavu

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ABSTRAKT

Tato bakalářská práce se zabývá srovnáním společných a rozdílných vlastností hlavní románové postavy Drákuly (1897) Brama Stokera s filmovou adaptací režiséra F. F. Coppoly z roku 1992. První část této práce nastiňuje charakteristiku a vývoj gotické novely, od jejích počátků až do konce 19. století a popisuje typické gotické prvky. V teoretické části dále nastiňuje teorii filmové adaptace, včetně změn, které musí být provedeny v procesu adaptace. Problémy s věrností adaptací jsou zde též zmíněny. Druhá část práce ve zkratce zmiňuje Brama Stokera a analyzuje románovou postavu Drákuly v gotickém kontextu. Zmíněná teorie typických gotických prvků je také aplikována v analytické části práce a je použita v částech zabývajících se srovnáváním Drákuly v Stokerově románu a ve filmové adaptaci Coppoly. Cílem této práce je popis společných i odlišných vlastností Drákuly, jak v originální psané formě, tak i na filmovém plátně a kritické posouzení práce režiséra F. F. Coppoly a jeho filmové adaptace.

Klíčová slova: gotický román, *Drákula*, Bram Stoker, F. F. Coppola, literární adaptace, filmová adaptace, porovnání

ABSTRACT

This bachelor's thesis deals with a comparison of shared features of the title character of Bram Stoker's *Dracula* (1897) with the 1992 film adaptation by F. F. Coppola. The first part of the thesis outlines the development and features of the Gothic novel from its beginnings to the end of the 19th-century and a description of chosen Gothic elements. In this part, film adaptation theory is also briefly introduced, including changes which must be made within the process of adapting the novel to film. The fidelity issue is also mentioned. The second part of the thesis briefly describes the life of Bram Stoker and analyses the literary character of Dracula in the context of the Gothic. Also, the theory previously outlined regarding typical Gothic features is applied in this part and used in a comparison of Stoker's novel and the film adaptation of Dracula. The aim of the thesis is an examination of shared and different Gothic features in Stoker's and Coppola's *Dracula* along with a critical overview of the Gothic in Coppola's film adaptation.

Keywords: Gothic novel, *Dracula*, Bram Stoker, F. F. Coppola, literary adaptation, film adaptation, a comparison

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I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

Written during the Victorian Era and set in the late 19th-century, Bram Stoker's *Dracula* is one of the most famous horror novels of all time. The story of this vampire has garnered popular and critical attention since the 1897 publishing date of the novel. Throughout the following years, Stoker's novel inspired countless stories and novels written by other authors. As will be described in the chapters below, according to many critics and authors such as John S. Bak, Douglas H. Thomson and William Hughes, *Dracula* is considered the most enduring and generally well-known Gothic vampire novel ever published.¹

Regarding the Gothic mode, Gothic fiction firstly appears in literature in the second half of 18th century as a new literary genre. Horace Walpole has been called one of the first Gothic authors, and his *Castle of Otranto*, published in 1764, is generally considered the first Gothic novel. Gothic stories are typically associated with supernatural elements as well as settings in exotic countries and in various haunted locations such as monasteries and old castles. With the publication of John Polidori's novel *The Vampyre* (1819), the vampire who is introduced as a noble aristocrat made its first appearance.² Later in the 19th century, Stoker's *Dracula* and Joseph Sheridan Le Fanau's novel *Carmilla* (1872) both use vampire as the main character. The first part of the theoretical section of the thesis, e.g. to whole 1 chapter and its subchapters 1.1, 1.2 and 1.3 of the present thesis cites examples from all these works to describe the development of Gothic novel from its beginnings to the end of the 19th century, e.g. by outlining common as well as unique features of these types of works.

Stoker's novel was an inspiration for numerous cinematic adaptations, thus the following chapters of the theoretical part of the thesis focus on a brief description of the adaptation process from the novel to film and the fidelity issues involved. The beginnings of horror film genre as well as the advantages of the film medium for Gothic stories.

Dracula has spawned numerous cinematic and theoretical adaptations since its release. Thus the main focus of the second part of the analytical section of the thesis, e.g. the whole chapter 4, deals with a short introduction to the Irish author of Victorian fiction Bram Stoker and his Gothic novel *Dracula*, but following chapter 5 deals primarily with an overview of film adaptations of Stoker's novel. Then, the main focus of the analytical

¹ Douglas H. Thomson and Jack G. Voller, *Gothic Writers: A Critical and Bibliographical Guide* (Westport: Greenwood, 2011), 421.

² Harry M. Benshoff, *A Companion to the Horror Film* (New York: John Wiley & Sons Inc, 2014), 211.

section is an examination of Gothic features in one of best-known film adaptations of the novel, *Bram Stoker's Dracula*, directed by F. F. Coppola and released in 1992. As the title suggests, the intention of the director and screenwriter James V. Hart was to make a film adaptation as faithful to the original text as possible. The issue of fidelity of the film to the original written text is another aspect of this analysis, in which special emphasis is placed on comparing and contrasting the Gothic features of each, also with respect to the two different media involved. Since *Dracula* and vampire folklore has proved to be a captivating concept among both filmmakers and spectators, other film versions of *Dracula*, which in most case have been only loosely based on the original novel, are also briefly mentioned. I will also briefly try to trace how cultural changes from the late 19th century to the late 20th century, e.g. different status and roles of women in society as well as more permissive attitudes toward sexuality, affect Coppola and James Hart's adaptation.

A key tool in the analysis of the original novel and Coppola's film will be theoretical descriptions by various academic commentators regarding typical Gothic features. These elements and classifications of the Gothic are described in the theoretical section of the thesis, then applied directly and exemplified in the comparative analytical section. This strategy will also help to describe how the analysed film fits these categories and how it subverts them, which is another issue concerning just how faithful Coppola's adaptation is to Stoker's novel.

I. THEORY

1 HISTORICAL OVERVIEW OF GOTHICISM

For the purpose of the thesis, a short historical overview of the term Gothic will be done, the short explanation of its origins and of its meaning and context. The term “Gothic” according to Andrew Smith means different things in different contexts, such as in literature, architecture, art and so on. Those contexts will be outlined later on.³

The Goths were a Germanic tribe who settled Europe from the 3rd to the 5th century AD.⁴ Gothic tribes have a long and rich history and according to Herwig Wolfram who is the author of *History of the Goths*. He also claims that nowhere in Europe did the Goths claim the status of a nation, therefore when trying to recapture Gothic history, Wolfram claims that the historian must write about the Goths as historical ethnography since the history of Goths has been thoroughly absorbed into the history of later Roman Empire.⁵ The negative historical association of Goths begins around 410 AD as the Visigoths sacked Rome and since then the said term is linked to violence and barbarism.⁶

Thus the term Gothic has a more or less a negative connotation however, the term Gothic is a complex cultural term and its meaning has changed throughout the time of its persistence in the English language. As mentioned, originally it was a derogatory synonym for vulgarity and barbarism.⁷ Andrew Smith mentioned other contexts in which the term Gothic appears or with which aspects are the terms associated with. In architecture, the term refers to a cultural reconstruction of a medieval aesthetic that was prevalent in Britain since the 18th century to the end of the 19th century. Hand in hand with this “cultural revival” the idea or a context for the emergence of a new literary mode came to many writers, thus the idea of the Gothic novel was introduced.⁸ Throughout the centuries, the Goths were seen as the embodiment of everything wicked and evil.⁹

Due to its association with an archaic tradition in northern European architecture and with the emergence of the Gothic literary mode, in the middle of the 18th century, together with the rise of Enlightenment movement, the term Gothic was given a new impetus.¹⁰

³ Andrew Smith. *Gothic Literature* (Edinburgh: Edinburgh University Press, 2013), 2.

⁴ Ibid.

⁵ Herwig Wolfram. *History of the Goths*. (Los Angeles: University of California Press, 1990), 1,4.

⁶ William Hughes, *Historical Dictionary of Gothic Literature* (Plymouth: Scarecrow Press, 2013), 1.

⁷ Ibid.

⁸ Smith, *Gothic Literature*, 2.

⁹ Wolfram, 1,4.

¹⁰ Hughes, 1.

Before Horace Walpole published his famous Gothic novel *The Castle of Otranto* (1764), there were other authors who wrote their works in the new Gothic literary mode. For instance Robert Blair's *The Grave* (1743), James Hervey's *Meditations Among the Tombs* (1746), Thomas Warton's *On the Pleasures of Melancholy* (1747) and John Bond's *An Essay on the Incubus* (1753).¹¹

1.1 The Gothic Novel

In the middle of the 18th century, when the Age of Enlightenment was blooming, the new term *Gothic novel* started to appear more frequently in literary commentary. Gothic literature served as a criticism of the Age of Enlightenment, since, as mentioned above, the term Gothic was associated with a description of evil. The Age of the Enlightenment was about rationality, the ideas of which were challenged in Britain by Romantics at the end of the 18th century. Romantics saw the inner world of feelings and emotions and the imagination far way outweighed the claims of rationalism, for example, natural philosophy. Therefore they argued that the complexity of human experiences could not be explained by any type of rationalism.¹² Thus, the Gothic at some level is closely connected to those Romantic ideas, since some of the famous poets such as Keats, Shelley, and Coleridge used the Gothic for their ways of exploration, at the different levels of explicitness in their poems.¹³ Keats's poem *To J. H. Reynolds* deals with the strong emotions of fear, which is one of the features of Gothic literature, also the image of the beast includes into the Gothic elements, but Keats also uses imagery in *The Eye of St. Agnes* which is reminiscent of the atmosphere of Ann Radcliffe's novel, especially concerning the theme of Female Gothic, which will be described in the following pages.¹⁴ In his poem, the main protagonist, Madeline wish discover who her future husband will be, she also expresses no wish to leave the castle in order to be independent, even though the castle is dominated by violent men.¹⁵ Also, the mentioned castle is another very common Gothic feature. Here is a very short excerpt of *To J. H. Reynolds*: "A fear in the poor herdsman who doth bring. His beasts to trouble the enchanted spring: He tells of the sweet

¹¹ Carol Margaret Davison, the introduction to *History of the Gothic: Gothic Literature 1764-1824* (Cardiff: University of Wales Press, 2009), X.

¹² Smith, *Gothic Literature*, 2.

¹³ Ibid.

¹⁴ C.C. Barfoot, *The Victorian Keats And Romantic Carlyle: The Fusions and Confusions of Literary Periods* (Amsterdam: Rodopi B.V, 1999), 82.

¹⁵ Ibid.

music and the spot [...]”¹⁶. However, for the better illustration of the usage of Gothic elements in his poems, the short excerpt of *The Eye of St. Agnes* would serve better, as he uses the image of the castle dominated by violent men, as mentioned above.: “barbarian hordes, Hyena foemen, and hot-blooded lords, Whose very dogs would execrations howl. Against his lineage...”¹⁷

The view is supported by 18th century conservative philosopher Edmund Burke. In his *A Philosophical Enquiry into the Origins of our Ideas of Sublime and Beautiful*, written in 1757, he claims that the sublime, which is a key of the Romantic concept, was linked with feelings of Terror. He continues with the idea that frightening feelings (for example violent death) are one of the most powerful feelings people are subjects to and thus the most sublime. He claims that: “the sublime causes a feeling of pleasure that at times is mixed with astonishment and even with terror. Terror is in all cases throughout [...] the ruling principle of the sublime”¹⁸ Burke explained the opposition of beauty and sublimity by a psychological theory. He claims that pleasure derived from beauty has a relaxing effect on the fibers of our body; however, in contrast, the sublimity has the opposite effect on the fibers and tightens them.¹⁹ Therefore, the link to Romanticism is more prominent.²⁰

However, although it is known that Gothic shares “anti-Enlightenment” ideas, since the Gothic focuses on thoughts and feelings rather than rationalism and intellect, it is important to point out that early Gothic, appears to be highly formulaic and highly reliant on a very specific settings such as old monasteries, ruins, castles and with the typical characters such as monks, nuns, aristocrats and so on. For example, Horace Walpole’s *The Castle of Otranto* and Mathew Lewis’ *The Monk* rely on those very specific settings and characters. Those features seem to be interchangeable from novel to novel. However, it is important to know that those stories are not so stereotypical, as they might to seem, but it is advised to look beyond the narrative settings and used characters, in order to consider the anti-Enlightenment ideas and related themes which are central to the form.²¹ As mentioned, Walpole in his novel parleys a series of anti-Enlightenment themes and debates the

¹⁶ C.C. Barfoot, *The Victorian Keats And Romantic Carlyle: The Fusions and Confusions of Literary Periods*, 29.

¹⁷ Ibid., 82.

¹⁸ Edmund Burke, *A Philosophical Enquiry Into the Sublime and Beautiful* (Abingdon: Routledge Classic, 2008), VI.

¹⁹ George P. Landow, “Edmund Burke’s *On Sublime*”, accessed July 17, 2018, <http://www.theVictorianweb.org/philosophy/sublime/burke.html>.

²⁰ Smith, *Gothic Literature*, 2.

²¹ Ibid., 3.

relationship between the medieval and the modern.²² The medieval in the terms of the typical Gothic settings and typical characters and medieval irrationality, and in the modern terms which shows an internal debates of the characters, which are as nearly as realistic and modern.²³

The 1790s were a period in which the feelings of fear, enthusiasm and revolutionary ideas were flourishing across Europe, exemplified by the French Revolution. Since the second key aspect in any analysis of Gothic texts (most of the features of Gothic Novel will be discussed in the upcoming chapter) is its relation to the representation of “evil” and prosecution of the main character and thus the demonstration of varieties of behavior makes visible the mirroring the political views of the text. Therefore it is not surprising that the French Revolution profoundly influenced British Gothic.²⁴ Romanticism, which is often associated with Gothicism, originated at the same time as the French Revolution and continued to grow mirroring reaction to the effects of the social transformation, which was caused by the Revolution. The French Revolution is connected to the idea of the rationality, which as mentioned above, stands against the Romantic and Gothic ideas of chaos, violence, and change.²⁵ However, the French Revolution played a great role in influencing Romantic writers and some of those writers, especially romantic poets, for example: Wordsworth, Shelley and Percy, express their approval with the ideas of The French Revolution in their poems. The themes of their works have changed, prior to The French Revolution; the majority of their poems and literature were about aristocrats, now, when the roles of society begin to shift, they started to write works for and about working men.²⁶

Andrew Smith in his book connects the Terror of France (mass executions) and literary versions of Terror. He claims that literary versions of Terror can reveal the moral outlooks and for example even political sympathies of certain authors.²⁷ Speaking of political sympathies or political criticism, Clara Reeve (who is considered to be a Walpole’s rival in Gothic writing of that time) uses her Gothic fiction as a stand against the

²² Smith, *Gothic Literature*, 18.

²³ William Hughes, David Punter and Andrew Smith. *The Encyclopedia of the Gothic* (West Sussex: Wiley Blackwell, 2013), 572.

²⁴ Smith, *Gothic Literature*, 3.

²⁵ Krishan Kutty, the introduction to *The Dialects of Literary Consciousness* (Partridge India, 2015), X.

²⁶ Jerome Christensen, *Romanticism at the End of History* (Baltimore: The Johns Hopkins University Press, 2000), 9-20, 72-74

²⁷ Smith, *Gothic Literature*, 3.

Revolution. In the preface of her final novel *Memoirs of Sir Roger de Clarendon* (1793), she expresses her wish of using this work as anti-Revolutionary tool.²⁸

In William Hughes's *Historical Dictionary of Gothic Literature*, it is said that it is not easy to impose a form of a conceptual literary, in any historical period or, on the literary Gothic.²⁹ However, it is considered that Horace Walpole (1717-1797) and his *The Castle of Otranto* (1764) is the first Gothic novel published. This novel has been called one of the half-dozen historically most important novels in English and it served as the direct model for an enormous quantity of novels written up until the end of the 19th century.³⁰

Hughes claims that the restriction on European travels that was a consequence of a French Revolution, which was mentioned above, surely contributed to a taste for something exotic, during the 1790s and spread of the genre from Britain to Europe.³¹ During those times, in 1794 Ann Radcliffe (1764-1823) published *The Mysteries of Udolpho* in which she introduces the Female Gothic.³² In *Literary Women* by Moers, she discussed two types of Female Gothic: "traveling heroism" of Ann Radcliffe's novels and the "birth myth" of *Frankenstein* (1831) by Mary Shelley (1797-1851).³³ Therefore, the beginning of Female Gothic is characterized by Radcliffe's novels with their heroines in flight from male tyrants through fantastical countryside.³⁴ Juliann Fleenor, author of *The Female Gothic*, points out characteristics of Female Gothic literature and the tradition that the Gothic heroine lives in an environment strongly dominated by men. Usually, their aim is not to become independent or equal to their male partners, but rather to find a husband to whom she can speak equally. Those common themes are often used by Radcliffe to convey her sense of imprisonment.³⁵

Another very significant Gothic novel is *The Monk* (1796) by Mathew Gregory Lewis (1775-1818). Because of the time period he lived in, this particular novel caused a scandal

²⁸ Peter Sabor, "From Terror to the Terror: Changing Concepts of the Gothic in Eighteenth-Century England", *Man and Nature*, Vol. 10 (1991): 171, <https://www.erudit.org/en/journals/man/1991-v10-man0303/1012633ar.pdf>.

²⁹ Hughes, *Historical Dictionary of Gothic Literature*, 7.

³⁰ Everett Franklin Bleiler, the introduction to *The Castle of Otranto* by Horace Walpole (New York: Dover Publications, 1966), XII.

³¹ Hughes, *Historical Dictionary of Gothic Literature*, 9.

³² Ibid.

³³ Diana Wallace and A. Smith, *The Female Gothic New Directions* (Houndmills: Palgrave Macmillan, 2009), 2.

³⁴ Ibid.

³⁵ C. C. Barfoot, *The Victorian Keats And Romantic Carlyle: The Fusions and Confusions of Literary Periods*, 82.

among readers, since the novel tells a story about incest and rape, Lewis had to re-arrange the plot line. However, this kind of “sexual liberty” which was described in his book was challenged by the upcoming Victorian Era.³⁶ Bram Stoker wrote *Dracula* in relation to the era he lived in. Being a novelist who approved of strong censorship upon all kinds of literary works, he himself wrote *Dracula* according to those rules however, this will be discussed in detail in the analytical part of the thesis. Nevertheless, the Victorian Era was an age of sexual repression overshadowed by perverse wrongdoing, culminating at the end of the century by decadent authors such as Oscar Wilde. It was the age of duality and hypocrisy where pornography and propriety exist side by side.³⁷

One year later Ann Radcliffe comes up with another novel *The Italian* (1797), which like *The Monk*, was set in Southern Europe during the Spanish Inquisition. The characters in both of the novels shared similarities, such as the fact that they were ostensibly religious members of the church, which is another very typical Gothic feature, thus these characters were facing criticism for their dishonesty and their unlimited power by both authors.³⁸

During the 19th century, however, Gothic fiction was often seen as a subject for parody and satire with one of the most famous satires being Jane Austen’s (1775-1817) *Northanger Abbey* (1818). In the decades that followed, the interest in the Gothic novel was enormous and Jane Austen satirized this interest by mocking Ann Radcliffe’s works, in *Northanger Abbey*. In this novel, Austen pushes the Gothic elements to the extreme, even though she indicates that she admired Radcliffe’s novels.³⁹ Another significant work which was introduced around the same year was written by the author who was mentioned above in a connection with the subgenre of Female Gothic, Mary Shelley. Her story about a misunderstood monster, who is forsaken by his own creator was the inspiration for many authors later on. In 1818 her novel *Frankenstein* was born. The metaphysical status of Shelley’s creature shows how she challenges Romantic conceptions of nature as Frankenstein is both made of human parts and unnatural parts, as his entire body is stitched together from dead bodies.⁴⁰

³⁶ David Lorne Macdonald, a preface to *Monk Lewis: A Critical Biography* (Toronto: University of Toronto Press, 2000), VIII.

³⁷ Jarlath Killeen, the introduction to *History of the Gothic: Gothic Literature 1825-1914* (Wales: University of Wales Press, 2009), X.

³⁸ Hughes, *Historical Dictionary of Gothic Literature*, 10.

³⁹ Smith, *Gothic Literature*, 41.

⁴⁰ *Ibid.*, 43.

According to William Hughes, the mentioned novels by Mary Shelley and Jane Austen might mark the opening of the “second phase” as much as they marked the end of the end of the “first phase” of Gothic novels.⁴¹ Usually, the difference between the first phase and the second phase is characterized by their treatment of the “domestic.” Most first-phase Gothic novels are bourgeois and domestic. Set during the Crusades, Horace Walpole’s *The Castle of Otranto* still debates family relationships and domestic ideology anachronistically. Ann Radcliffe wrote *The Mysteries of Udolpho* similarly, i.e. the heroine’s childhood home, with its loving family living inside, is treated at length, compared to her following homes.⁴² The second phase is marked as the period in which the domestic Gothic protagonist comes out of the castles and monasteries, debating their contemporary issues beyond the domestic ones. Emily Brönte in *Wuthering Heights* depicts the disruptive nature of the new domestic ideal. American Edgar Allan Poe in his short story *The Fall of the House of Usher* uses an old mansion sinking into a swamp to describe not only uneasy familial relationships but on the other hand, what it means to be American.⁴³ Along the same lines, Bram Stoker’s *Dracula* shifting location between Transylvania and London, an aspect made clear by a marked change of tone in F. F. Coppola’s film adaptation, which will be discussed in the following chapters.

In 1819 another significant piece was published. *The Vampyre* by John Polidori (1795-1821) tells a story of a vampire as the depiction of a new hero and it frequently portraits the main vampire character as an aristocrat who is often immortal. Polidori transformed the figure of the vampire from the beastly demon into the noble aristocrat. This piece helped to establish a new Gothic sub-genre of vampire fiction.⁴⁴

According to William Hughes, the dependence of British Gothic on American Gothic during this century is obvious.⁴⁵ Marie Roberts, a historian author, claims that the examples of British novelist William Godwin (1756-1836) and the German romancers played a part in inspiring Charles Brockden Brown’s (1771-1810) early novels and the Germans similarity provided materials for Gothic satires of Washington Irving (1783-

⁴¹ Hughes, *Historical Dictionary of Gothic Literature*, 14.

⁴² William Hughes, David Punter and Andrew Smith. *The Encyclopedia of the Gothic* (West Sussex: Wiley Blackwell, 2013), 185.

⁴³ Ibid.

⁴⁴ John William Polidori and Rochelle Kronzek. The introduction to *The Vampyre, the Werewolf and Other Gothic Tales of Horror* (New York: Dover Publications, 2009), II.

⁴⁵ Hughes, *Historical Dictionary of Gothic Literature*, 10.

1859).⁴⁶ The writings of Charles Brockden Brown, thoroughly bridge the 19th century, drawing on the precedent Ann Radcliffe as the memory of European colonialism lingered long in American literary consciousness.⁴⁷ The case of American Gothic tradition is also a form of which is generated in different genres, for example, might reveal concerns about race issues, in this case, issues of slavery and how it shaped an African-American identity, closely connected with the post-Civil War period. The possibility of resonance between Gothic tradition and the American past was fully realized by Nathaniel Hawthorne (1806-1864), the author of *The Scarlet Letter* (1850).⁴⁸ Marie Robert claims that the darker themes concerned in part the legacy of discrimination, based on race and slavery that was informing many Southern Gothic subsequent fictions through the 20th century. However, she also states that the American Gothic tradition is mainly known because of Edgar Allan Poe (1809-1849), who is also called “the first master of Gothic writing.”⁴⁹ Poe’s tales of terror focuses on the consciousness of the particular characters and their sanity, especially in his *The House of Usher* (1839) and *The Tell-Tale Heart* (1843). In his stories, he combines unspeakable frisson with psychological complexity.⁵⁰ Another later American author who is connected to the Southern Gothic is William Faulkner (1897-1962), whose short story *A Rose for Emily* (1930) is considered to rank among his most famous works.⁵¹ Southern Gothic literature is typical for its obsessive preoccupations with blood, family, racial identities, decadence and theme of death. Emily, in the Faulkner short story, represents the “old South”, slowly dying, and her father is a representation of the end of the Civil War and changing times, e.g. the “rational” industrialism and materialism (represented by “the North” of Emily’s dead suitor Homer Barron) that forever changed American society. The themes presented in his short story of death, betrayal, decadence and the abusive relationship, as well as the critique of rationality (e.g. sleeping with the dead body) are also features of Gothic literature.⁵²

⁴⁶ Marie Mulvey-Roberts. *The Handbook to Gothic Literature* (New York: New York University Press, 2003), 2.

⁴⁷ Hughes, *Historical Dictionary of Gothic Literature*, 11.

⁴⁸ Roberts, *The Handbook to Gothic Literature*, 2.

⁴⁹ Ibid.

⁵⁰ Ibid., 5.

⁵¹ Ibid., 9.

⁵² Gina Bennett, “Exploring ‘The Southern Gothic’ Genre through William Faulkner’s *Rose for Emily*” *Medium*, July 17, 2018. <https://medium.com/@ginabennett/exploring-the-southern-gothic-genre-through-william-faulkners-a-rose-for-emily-6169d7c06af5>.

The Gothic influence on English fiction was still going strong during the Victorian era. Gothic elements, which will be discussed in detail in the next chapter, can be found in Charlotte Brönte's (1816-1855) *Jane Eyre* (1847) and in Emily Brönte's (1818-1848) *Wuthering Heights* (1847) such as mystery and suspense in the plot of their works. The generally conservative period of the Victorian Era was strongly connected to the ways the books were written and how the characters were presented in the story; this aspect of writing will be mentioned in the following chapters, especially in the chapter which deals with Bram Stoker's *Dracula*.⁵³

Joseph Sheridan Le Fanu (1814-1873), another author of vampiric fiction came out with his *Carmilla* (1872). Le Fanu draws a subtler kind of sexual preoccupation than it is more common in the 19th century versions of Gothicism. This novel is important to mention since *Carmilla* was a source of the inspiration to Bram Stoker's (1847-1912) *Dracula* (1897). However, William Hughes claims that despite their common interest in vampire narratives, there is no other concrete connection between them.⁵⁴ Le Fanu is said to have been influenced by Coleridge's poem *Christabel* (1816) since both of the stories are set in remote castles and both female antagonists are vampires. Other resemblances between Le Fanu's and Coleridge's are seen in the victims of both vampires.⁵⁵ However, there are a few differences between Bram Stoker's *Dracula* and Joseph Sheridan Le Fanu's *Carmilla*. The story of *Dracula* is richer in the terms of settings - Stoker shifts the story from Transylvania to London and back. In a contrast, *Carmilla* is set only at one place, in Styria. Another difference between *Dracula* and *Carmilla* is the treatment of "hunting", how those vampires prey upon their victims. *Carmilla* risks less than *Dracula*, especially in terms of discovery. *Carmilla* does not live in her own residence as *Dracula* does, therefore, if someone eventually discovered that she is a vampire, she would be long gone and her place of stay unknown.⁵⁶ On the contrary, *Dracula* is known by the town people to occupy his castle in Transylvania, and that fact will be fatal for him in the end. Bram Stoker's novel will be analyzed in details in the following chapters.

Reaching the end of the 19th century, a shift in depicting the main character might be seen. The authors are shifting their focus to characters that have multiple personality

⁵³ Hughes, *Historical Dictionary of Gothic Literature*, 14.

⁵⁴ *Ibid.*, 152.

⁵⁵ Arthur H. Nethercot, "Coleridge's "Christabel" and Lefanu's "Carmilla"," *Modern Psychology* 47, (1949): 32.

⁵⁶ Joseph Sheridan Le Fanu, *Carmilla* (London: Global Grey, 2014), 51.

disorders, also this period is known due to its cultural decline with the upcoming period of decadence.⁵⁷ From the mid-century on, the term “decadence” obtained its specific literary association with the Art for Art’s sake movement and the Aesthetics.⁵⁸ One of the most famous authors and representative of those said movements is Oscar Wilde (1854-1900). His *The Picture of Dorian Grey* (1891) reflects the idea of the personas with hidden alter egos.⁵⁹ Oscar Wilde also filled *The Picture of Dorian Grey* with many Gothic elements, such as a curse, supernatural elements (e. g. Dorian never grows old, still looking young and handsome), and a hidden chamber. Especially the ending scene, when Dorian attempts to destroy the painting, only resulting in his own death, is a great portrait of the Gothic scene where the violence with supernatural elements is cooperating together.⁶⁰ During the era of decadence, the middle-classes felt like the traditional values and family structure are under the pressure as the Britain witnesses a loss of moral and sexual codes connected with the “fin de siècle decadence”. Those fears largely came from the confusion of the traditional gender roles which was linked to the emancipation of women.⁶¹

Another author dealing with the problem of multiple personality disorder is Robert Louis Stevenson (1850-1894) and his *The Strange Case of Dr. Jekyll and Mr. Hyde* written in 1886. The narrative hints have been associated with the author’s difficult married life as well as his fascination with secret lives.⁶² In *The Strange Case of Dr. Jekyll and Mr. Hyde*, the idea of the Gothic division of London into the West and East (dark and light) is the same as in Oscar Wilde’s work; also the supernatural element of transformation of the character (Jekyll) is present.⁶³

The Gothic novels were also popular at the end of 19th century and at the beginning of the 20th century. One of the most prominent writers of this era were Arthur Conan Doyle (1859-1930) and his novel *The Hound of Baskervilles* (1902) which recalls an English legend of a phantom hound, and Henry James’ (1843-1916) *The Turn of the Screw* (1898).⁶⁴ Nevertheless, even today the readers will be able to find authors who are

⁵⁷ Smith, *Gothic Literature*, 98.

⁵⁸ Suzanne Nalbantian, *Seeds of Decadence in the Late Nineteenth-Century Novel: A Crisis in Values* (London: The Macmillan Press, 1984), 6.

⁵⁹ Oscar Wilde, *The Picture of Dorian Grey*, (Claytone: Prestwick House, 2005).

⁶⁰ Jemieson Ridenhour, *In Darkest London: The Gothic Cityscape in The Victorian Literature* (Plymouth: The Scarecrow Press, 2013), 55.

⁶¹ Marlissa Gerken, *The Picture of Dorian Grey and Gothicism* (Norderstedt: Druck und Bindung, 2005), 5.

⁶² Hughes, *Historical Dictionary of Gothic Literature*, 232.

⁶³ Ridenhour, 63.

⁶⁴ Hughes, 302.

following the Gothic tradition of writing or authors who are using Gothic elements in their works. Nowadays the horror stories are extremely popular among readers; therefore, for example, Stephen King's (1947 -) name and his stories have become a synonym for terror and fear. His literary pieces have been made into film adaptations several times.⁶⁵

1.2 Common Features of Gothic Fiction

Gothic fiction has specific elements and features connected to its genre and its style of writing. Wendy Graham claims that the main reason why the term "Gothic" can wander into other areas of fiction is that the elements which are connected to the Gothic style are easily defined and adapted.⁶⁶ With the connection to the elements of Gothic fiction, the term "horror" is used quite frequently, sometimes as a synonym; therefore the term should be mentioned even in the thesis.

The authors of *The Encyclopedia of the Gothic*, Andrew Smith, William Hughes and David Punter claim that: "The Horror deploys many Gothic formulas but is more likely to use violence, terror, and bodily harm."⁶⁷ They continue with a description of the Horror: "The Horror comes in several forms: Psychological, supernatural, physical, and mix of these."⁶⁸ They also claim that Mary Shelley and her *Frankenstein* is often seen as the first horror fiction, as she establishes a popular mode of horror – monstrosity as a social construction (e. g. murder, fear, threat, sorrow in the case of her novel) and lack of social care (women suffering, the deprivation of medical care or medical knowledge), when the monster is not given needed care and it resulted in tragedy. Nevertheless, the genre of horror is thought to start with the dark tales of Edgar Allan Poe.⁶⁹ However, since *Dracula* is the main theme of this thesis, he is also connected to the horror genre as William Hughes and his colleagues claim: "The supernatural figure of the vampire is the main vehicle of that powerful weapon of horror: metamorphosis. We are not what we seem, cannot be trusted and nothing is safe."⁷⁰ Basically, this theme of danger and feelings of betrayal drag the reader throughout the whole storyline of the *Dracula*. Nevertheless, this will be

⁶⁵ Hughes, *Historical Dictionary of Gothic Literature* 14.

⁶⁶ Wendy C. Graham, *Gothic Elements and Religion in Nathaniel Hawthorne's Fiction* (Marburg: Tectum Verlag, 1999), 13.

⁶⁷ William Hughes, David Punter and Andrew Smith. *The Encyclopedia of the Gothic*, 330.

⁶⁸ Ibid

⁶⁹ Ibid., 333.

⁷⁰ Ibid.

discussed in the following chapters. This was just a short overview of the term horror and its close connection to the Gothic elements which are described below.

According to Robert F. Geary, the author of *The Supernatural in Gothic Fiction: Horror, Belief and Literary Change*, for a better understanding of the Gothic novel one should be able to look at an element even more obvious than sensibility or sublimity. So-called “supernatural trappings” are a key to understanding the place of the Gothic novel in the history. Therefore the whole machinery of ghosts, dreams, omens shows the place in the literature and belief of the particular time.⁷¹ Speaking of ghosts, here is a short overview of some of the very common Gothic features/elements in the Gothic fiction:

a) Supernatural or otherwise inexplicable events: This Gothic feature is often associated with the description of ghosts floating around or giants walking. Some works are giving the events a logical explanation, while in others the events are made to be truly supernatural.⁷² This particular Gothic feature is in the opposition to the Age of Enlightenment, which always stands on the side of rational explanation of events based on reasons and knowledge.

b) Setting in exotic countries: the usual setting of the Gothic novel is in some exotic country, as an example in *The Italian* by Ann Radcliffe, in which the story takes place in Italy, Bram Stoker's *Dracula* is mainly set in Transylvania and William Bedford's *Vathek* is set in the Middle East.⁷³

c) Setting in a castle or in an old mansion: The feeling of gloom and horror is usually supported by the action taking place in and around an old castle or an old mansion, or in the ruins of these symbols of human endeavor. These typical Gothic settings have become almost clichés: the gloomy castle, the forbidden forest, the haunted mansion etc.

d) Stereotypical characters such as monks, nuns, the brooding aristocrats marked by their secrecy from their past, comic or mysterious servants, nurses and so on. As an example, *The Monk* by Mathew Lewis takes place in an old monastery, and as the name of this novel gives it away, the monk is the protagonist.⁷⁴

⁷¹ Robert F. Geary. *The Supernatural in Gothic Fiction: Horror, Belief and Literary Change* (UK: The Edwin Mellen Press, 1992), 5.

⁷² Matus Douglas. "10 Elements of Gothic Literature" *Pen & the Pad*, accessed July 05, 2018, <http://penandthepad.com/10-elements-Gothic-literature-8104633.html>.

⁷³ Meggie Sokoli. *Frankenstein, Dracula, and Gothic Literature*. Accessed July 05, 2018.

https://books.google.cz/books?id=2rcuDwAAQBAJ&printsec=frontcover&hl=cs&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

⁷⁴ Roberts, *The Handbook to Gothic Literature*, 73.

Especially in this typical feature, the word of the castle plays a huge role in Gothic novels, since many of them even carry the word “castle” in their titles: *The Castle of Otranto* by Horace Walpole, *The Castles of Athlin and Dunbayne* by Ann Radcliffe.⁷⁵

e) Women (usually a virgin) in distress: This particular feature is described by Meggie Sokoli by saying that most of the Gothic villains are men who prey on young, innocent, virginal women. This creates tension and appeals deeply to the reader’s understanding and sense of “pathos.” Most of the time, those innocent heroines are orphans or women alienated from society.⁷⁶ As mentioned above, during the end of the 19th century, the middle classes started to be worried and this fear largely came from the confusion of the traditional gender roles which was linked to the emancipation of women. As an example, Maria Mulvey Roberts suggests that the new threat posed by the suffragettes and would-be women doctors, attempting to infiltrate the male-dominant medical profession is challenged in *Dracula* mainly through the reinforcement of the stereotype of the female patient and male doctor (e. g. Van Helsing and Lucy).⁷⁷

f) An atmosphere of mystery and suspense: This feature is pierced by a threatening feeling, a fear elevated by the unknown. This kind of atmosphere is sometimes improved when characters see only a glimpse of something, yet they are not able to catch the glimpse properly. Often the plot is grounded around a mystery, such as unknown disappearance, or some other cryptic event. Usually, the atmosphere is filled with fear and mystery.⁷⁸

g) Clergy: Often, clergymen in Gothic stories are important secondary characters. They are typically weak, but sometimes they are described as evil characters.⁷⁹ The Gothic villain is frequently an example of the modern materialistic person, who has taken his actions to the extreme at which later on in the story becomes an egotistical threat to the social unity and order. For instance: the already mentioned character of Van Helsing in *Dracula*. His ego stands in the way since he considers himself as the only one who should

⁷⁵ Roberts, *The Handbook to Gothic Literature*, 74.

⁷⁶ Sokoli, *Frankenstein, Dracula, and Gothic Literature*, https://books.google.cz/books?id=2rcuDwAAQBAJ&printsec=frontcover&hl=cs&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

⁷⁷ Andrew Smith and William Hughes, Preface to *Bram Stoker: History, Psychoanalysis and the Gothic* (London: Macmillan Press LTD, 1998), X.

⁷⁸ Sokoli, *Ibid.*

⁷⁹ *Ibid.*

know about Lucy's illness and he shares little to none information to no one. His pride causes the full transformation of Lucy into a vampire.⁸⁰

h) High emotions or melodrama: The storyline may be often sentimental, often the dread, fear can seem to be overdone. The main characters are often overcome by deep feelings like anger, sorrow, surprise, fear, and especially, terror. Panicking, screaming, crying and emotional monologs or dialogs are frequent. Characters suffer from anxiety and a feeling of incoming doom.⁸¹

g) Omens, visions: Omens are used as elements for foreshadowing purpose; they can take different forms such as nightmares or some kind of a dreamy vision. For instance, a certain character may have troublesome dream visions, or some phenomenon may be seen as an omen of coming events. Or some events might be seen as a foreshadowing of what is coming next, e. g. if the statue or the picture of the lord of the manor falls down, it may foretaste his death.⁸²

h) Women threatened by powerful, tyrannical male: This particular feature is closely connected to the (e) point in this subchapter. However, this feature is more about demanding something from the female character by a powerful male character e.g.: King, lord of the manor, father and so on.⁸³

i) Emphasis on sexuality: In the time of the Victorian era, the Gothic literature provided the space for the exploration of the sexuality. As the doomed romance in Edgar Allan Poe's *Annabel Lee* or, as in Bram Stoker's *Dracula*.⁸⁴ The author of *The Rise of the Gothic Novel*, Meggie Kilgour elaborates more upon this topic as she claims that Gothic novels revolve around a battle between antithetical sexes, in which an aggressive sexual male is often set against a passive spiritual female, this point could be also applied to the (e) point above.⁸⁵

j) Repeated use of motifs and symbolism: Many pieces of Gothic literature contain similar motifs that convey a thematic impact. For example the motif of "doppelgänger" (double/lookalike), is the main motif of the already mentioned piece *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, which describes the duality of human nature. There is

⁸⁰ Meggie Kilgour. The introduction to *The Rise of the Gothic Novel* (New York: Routledge, 1995), X.

⁸¹ Sokoli, *Frankenstein, Dracula, and Gothic Literature*, Ibid.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Douglas. "10 Elements of Gothic Literature", Ibid.

⁸⁵ Kilgour, the introduction to *The Rise of the Gothic Novel*, X.

another example of repeated motifs, specifically the dream motif, in *Frankenstein* by Mary Shelley when Victor dreams about his beloved Elizabeth. When it comes to the symbolism, Gothic literature made heavy use of symbolism to help to explore the human experience. The use of symbolism is connected to the use of supernatural events, such as in *The Monk* by Mathew Lewis, when the “bloody nun” appears or in Oscar Wilde’s *The Picture of Dorian Grey*, when the painting is used as the symbolism of everything youthful and decadent which is later forsaken for the sake of the painting.⁸⁶

Since the field of Gothic fiction is huge, there might be other features of the Gothic novel. However, the features mentioned above are the most frequently used and described in the given writers’ works. Five of those features/elements will be used later on in the following chapters for the analytical part of the thesis.

1.3 The Vocabulary and the Onomatopoeia of the Gothic Literature

Since the common elements and features of the Gothic fiction have already been mentioned, there are some areas of the vocabulary used in the Gothic literature that might be another helpful indicator of the Gothic genre. Also, uses of the appropriate vocabulary set and sustain the atmosphere of the Gothic.

According to Mary Ellen Snodgrass, especially Edgar Allan Poe was very skillful while turning out sensational stories into his significant poems. He self-consciously oriented sentence structure by controlling symbols and metaphors, irony and the onomatopoeia for the better effect. This oriented sentence structure might help the reader to feel like he or she is the part of the story.⁸⁷ Another author who used a lot of the “Gothic vocabulary” was Horace Walpole in *The Castle of Otranto*. Throughout his book, he used a very rich vocabulary for describing specific situations. Here is just a short summary of his usage of the Gothic vocabulary in *The Castle of Otranto*:

a) Mystery: enchantment, ghost, goblins, haunted, infernal, magic, magician, miracle, necromancer, omens, ominous, prodigy, prophecy, secret.

b) Fear or sorrow: concern, despair, dismal, dismay, dread, fearing, frantic, fright, frightened, grief, hopeless, sorrow, sympathy, tears, terrible, terrified, terror, wretched.

⁸⁶ Douglas, "10 Elements of Gothic Literature", Ibid.

⁸⁷ Mary Ellen Snodgrass, *Encyclopedia of Gothic Literature* (New York: Facts on Fire, 2005), 154.

c) Anger and surprise: alarm, amazement, astonished, astonishment, angrily, enraged, furious, fury, incense.⁸⁸

Walpole himself relays on most of these elements fairly strongly, therefore it could be said that another feature or element of the Gothic fiction is its intensity created by the plentiful usage of the vocabulary of the Gothic.⁸⁹ In this example from the first chapter of the already mentioned *The Castle of Otranto*, many Gothic and onomatopoeic words are used, as he describes the servant that: "came running back breathless, in a frantic manner, his eyes staring, and foaming at the mouth. He said nothing but pointed to the court. The company was struck with terror and amazement."⁹⁰

Nevertheless, many Gothic novels hold elements of romance as well. In addition to the standard Gothic composition above, those elements of romance could fit into the list of Gothic elements above as well, at least partially.

a) Powerful and unrequited love or lovers parting ways. Many times this type of love is the first the character has experienced with such overwhelming power. For the unreturned love, someone at first lives in vain, but later on, the love may be returned. Lovers are often parted by some hindrance, for instance geographically or in some other way. One of the lovers is often banished, arrested, forced to run away, and locked in a dungeon and so on.⁹¹

b) The tension between true love and father's control and the illicit love threatens the virtuous one: Often, the father of the woman disapproves of the man she has chosen or the scheme of the threatening the virtuous one is present. The theme of father's control or men's control in general, particularly during the end of the 19th century is already mentioned several times above. The targeting of some evil man's desire is portrayed in *The Monk* by Mathew Lewis when Ambrosio sees Antonia in church and begins to desire her. He starts molesting her; however, another character Elvira is trying to protect her.⁹² This particular romantic element is closely connected to the Gothic one of the ever-present evil and the emphasis on sexuality.⁹³

⁸⁸ Douglas, "10 Elements of Gothic Literature", Ibid.

⁸⁹ Ibid.

⁹⁰ Horace Walpole, *The Castle of Otranto*. (New York: Penguin Group, 2001), 25.

⁹¹ Robert Harris, "Elements of the Gothic Novel", *VirtualSalt*, accessed July 28, 2018, <https://www.virtualsalt.com/gothic.htm>.

⁹² Mathew Lewis, *The Monk* (Herts: Wordsworth Editions, 2009), 35.

⁹³ Harris, "Elements of the Gothic Novel", Ibid.

2 ADAPTATION FROM NOVEL TO FILM

The theory explained in the following chapters will be applied later in the analytical part of the thesis. The specific examples from the chapters dealing with adaptation will be used in the chapters dealing with the *Dracula* film adaptations.

Cinematic adaptations are as old as cinema itself.⁹⁴ This information is also supported by Kemp P. River's Motion Pictures from the *Library of Congress Paper Print Collection, 1894-1912* in which he states that: "[...] of the thousands of titles listed and described, over one-third contain references that demonstrate that they were either derived from stage plays or they in some way simulated the illusion of a theatrical presentation."⁹⁵ Even though this thesis does deal with the adaptation of the stage plays, *Dracula* (the main concern of the thesis) was also written by Hamilton Deane as a stage play (1924) and this stage play was later on used as the platform for the famous film adaptation by Tod Browning in 1927.⁹⁶

For a better understanding of adaptation, it is necessary to look at the adaptation process through adaptation theory. According to writer Thomas Leitch, adaptation theory is the systematic study of films based on literary sources. This study is one of the oldest areas in film studies. He claims that: "Yet adaptation studies have had a little influence on either film studies generally, a discipline to which they have always been ancillary, or discussion of a contemporary film adaptation by literary scholars, largely because of a rupture between the theory and the practice of adaptation studies."⁹⁷ Those ruptures as Leitch describes appears in response to each new film adaptation of a novel. He also claims that the studies of adaptation tend to privilege literature over the film.⁹⁸ As an example, Leitch mentioned how a 2004 film version by Mira Nair of *Vanity Fair* featured in a different kind of Becky Sharp than Thackeray would have ever dreamed of in his time, and that the author condemned Becky more than the filmmaker did.⁹⁹

Since literature and film are two different modes and after the adaptation is done, the only thing those two modes will share is a story, the setting and the characters, Leitch in

⁹⁴ Thomas Leitch, *Film Adaptation and Its Discontents: From Gone With the Wind to The Passion of the Christ* (Baltimore: The Johns Hopkins University Press, 2007), 1901.

⁹⁵ Ibid.

⁹⁶ Bruce F. Kawin, *Horror and the Horror Film* (London: Anthem Press, 2012), 101.

⁹⁷ Leitch, 1881.

⁹⁸ Ibid.

⁹⁹ Thomas Leitch, "Literature vs. Literacy: Two Futures for Adaptation Studies", *Fantom Film*, accessed July 23, 2018, <http://fantomfilm.cz/www/kriz/thomasmleitch.pdf>.

his book refers to *Novels Into Films* by George Bluestone, where he notes that: “changes are inevitable the moment one abandons the linguistic for the visual medium [...] It is fruitless to say that film A is better or worse than novel B.”¹⁰⁰ Also, the issue of fidelity is closely connected to those “ruptures” however the fidelity issue will be discussed in the following subchapter.

There are several changes which are done in order to make the adaptation from novel to film. As it was mentioned above, when the adaptation is done, just a few things are shared by those two modes. Setting and characters. George Bluestone, the author of *Novels Into Film* claims that it is almost as if the film-maker must destroy the old medium in order to be able to catch the essence in the new form.¹⁰¹ Bluestone mainly focuses on the translation into images of already written works. In his book he speaks about the reduction of the novel to a possible duration on the screen, he also focuses on the invention of equivalencies of décor in order to stay faithful and being able to reproduce the feeling and style of the novel.¹⁰²

Bluestone also speaks about tracing the history of any film adaptation and its reasoning of deletion, addition, and alternations. This kind of process leave a feeling of pressure upon every film-maker that is undertaking those steps (and risks which go hand in hand with that process) while making an adaptation from the literary mode.¹⁰³ Daniel Taradash, who in 1953 made an adaptation of *From Here to Eternity* (from a novel originally written by James Jones in 1951), also speaks about the difficulty of the adaptation process: “The matter of responsibility in adapting a fine novel is, I guess, mostly a matter of respect for the material [...] You have to be bold in breaking away from the book when it comes necessary. But there are certain key scenes and define aspects of character, which have to be retained.”¹⁰⁴ Therefore the real challenge in adapting the novel for the film is how to stay faithful to the original text while bending it into the medium of film.

¹⁰⁰ Leitch, *Film Adaptation and Its Discontents: From Gone With the Wind to The Passion of the Christ*, 1883.

¹⁰¹ George Bluestone, *Novels Into Film* (Los Angeles: University of California Press, 1966), 68.

¹⁰² Bruce Morissette, *Novel and Film: Essays in Two Genres* (Chicago: TheUniversity of Chicago Press, 1985), 41.

¹⁰³ Bluestone, 67.

¹⁰⁴ *Ibid.*, 68.

2.1 Changes: From the Novel to Film

Judy Sandra, a director, and writer also have spoken about differences between a screenplay of the film adaptation and the book, from which the adaptation is derived from. She claims that each reader will see the narrative through their own vision and the printed words never change, however, very few people will ever see the original screenplay. The screenplay is continuous and will evolve and grow with input from collaborations between the creative team and director, from pre- to post-production.¹⁰⁵ Judy Sandra claims that main changes which need to be made when adapting from the novel are those:

a) Screenplay format: Firstly, it is important to know that “a lot has to go,” since the average length of the film is about one hour forty minutes-most working screenplays are between 90-105 pages at least. If the novel has approximately 300-500 pages, it is obvious that a 300-500 page novel will not fit.¹⁰⁶ This is another example which may be connected to the issue of fidelity since a lot of information in the novel, simply will not make it into the final cut of the film.

b) The usage of language: This point entails, basically, stepping away from the written novel and think about re-telling the story now with the help of the music, picture, color, and sound.¹⁰⁷ The usage of those modes is one of the advantages of the filmmaking since the written book cannot use the mode of the sounds and music beside of the usage of description. The sound of cracking of the fireplace, the vivid colors of the dancing flames, emotions, and images which cannot portrait to the fullest in the written novel. Considering the genre of horror films, a great score for a horror film can be as frightening as the film itself. According to the novelist Arwa Haider, the modern horror soundtrack can be traced back to the silent film era. Murnau’s 1922 film adaptation of *Dracula*, *Nosferatu*, premiered with a live orchestral score by Hans Erdmann. Or just by mentioning Alfred Hitchcock’s *Psycho* (1960), Bernard Herrmann’s slashing violins designed to shred the nerves of the spectators each time they hear them is another great example, how the mode of music is one of the greatest advantages of the filmmaking.¹⁰⁸

¹⁰⁵ Judy Sandra, “Adaptation: From Novel to Film”, *RainDance*, accessed July 07, 2018, <https://www.raindance.org/adaptation-novel-film/>.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Arwa Haider, “What makes a great horror movie soundtrack?” *BBC*, accessed July 23, 2018, <http://www.bbc.com/culture/story/20161031-what-makes-a-great-horror-movie-soundtrack>.

c) Planning the structure and timeline of the adaptation: The planning of the timeline of the screenplay is one of the most important parts of the film adaptation, as Judy Sandra claims here: “The first consideration is the structure of the film story, which may have to differ from the structure of the novel. Deciding on the best timeline for the events of the story in the film is the first thing to adapt.”¹⁰⁹ With that said, she continues: “A novel also has to move forward, but doesn’t have to build on emotion in the same way as a film. The film must hold you in your seat in rapt attention for one sitting of 90 to 105 minutes. So the screenplay must be structured in such a way as to build towards a dramatic, emotional climax that is resolved by the end. The words on the page don’t need to do that.”¹¹⁰ Sandra also claims that surprise is one of the most important elements of screenwriting. The plot twist is one of the devices that hold the attention of the spectator, but sometimes this twist isn’t always present in a book.¹¹¹

When it comes to the structure of the screenplay in comparison to the original novel, some events, characters, the situation in the novel will be lost, but in the contrast, some elements which are not presented in the novel will be added in order to create a dramatic effect. Speaking of the changes in the original novel and film adaptation, the great example is *Moby-Dick* written by Herman Melville in 1892, where the filmmaker (director John Huston) and the writer choose to go against each other in common interpretation of literary characters. Ishmael in the adaptation is made out to be a man with little experience aboard a ship, however, in the novel, Melville portrays Ishmael as an experienced guy who is no novice aboard a ship.¹¹² This might also create an issue with the fidelity, which is dealt with in the next subchapter.

d) Characters: Adding and subtracting: According to Jens Elder and his colleagues, regarding the ontology of the character, whilst fictional characters have a passive existence in a text (or in people’s mind), it is only in the interaction between texts and minds that attain actual existence. Basically, without a reader, they are just patterns of ink on the page.

¹⁰⁹ Sandra, “Adaptation: From Novel to Film”, Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Emmanuel Camarillo, “Analysis of Character Translations of Popular Literature”, *CMC Senior Thesis*, accessed July 23, 2018.
http://scholarship.claremont.edu/cgi/viewcontent.cgi?article=1859&context=cmc_theses.

He also claims that minds without text (or other media, in this example – film), are empty of character.¹¹³

Elaborating on that, while making the adaptation, Judy Sandra claims that: “For the reasons of character development, the story arc, and the time constraints of a film, incidental characters need to be kept to a minimum [...] Another situation is that some new characters may appear in the script to move the narrative forward, as the film will have a different story arc than the novel. Another reason that one might add characters and scenes that don’t appear in the novel is to translate internal thoughts into dialogue.”¹¹⁴ In her own novel called *The Metal Girl*, the story is written in the 1st person narrative, but since the whole story is coming from the narrative mind, sometimes for the sake of the better orientation within the story, another character, which is not in the original novel, needs to be added into the story in order to turn her the character’s thoughts from a monolog into a dialog.¹¹⁵

This is another example of changes which might have been made and which might cause fidelity issues. As it was mentioned above, several times, it is not completely possible to stay faithful to the original novel while making the film adaptation. If the filmmaker wants to be sure that he is faithful to the novel from which he is adapting from, some considerations must be made. As mentioned previously, it is almost impossible to fit the length of a full novel into the standard time sequence of a feature-length film.

2.2 The Fidelity Issue

With the difficulties of the film adaptations, hand in hand comes the issue of the faithful description of the scenes in the particular novel from which the film is adapting from. DeWitt Bodeen, co-author of the screenplay for Peter Ustinov’s *Billy Budd* (1962) adapted from the novel by Herman Melville, claims that: “Adapting literary works to film is, without a doubt, a creative undertaking, but the task requires a kind of selective interpretation, along with the ability to recreate and sustain an established mood.”^{116,117} That is, the adaptor should see as owing allegiance to the original (source) text.

¹¹³ Jens Eders and Fotis Janndidis, *Characters in Fictional Words: Understanding Imaginary Beings in Literature, Film, and Other Media* (Berlin: Walter de Gruyter, 2010), 176.

¹¹⁴ Sandra, “Adaptation: From Novel to Film”, *Ibid.*

¹¹⁵ *Ibid.*

¹¹⁶ DeWitt Bodeen, “The Adapting Art”, *Films in Review*, 14/6 (June-July 1963), 349.

¹¹⁷ Brian McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation* (Oxford: Clarendon Press, 1996), 7.

Brian McFarlane, author of *Novel to Film: An Introduction to the Theory of Adaptation* claims that: “the discussion of adaptation has been bedeviled by the fidelity issue.”¹¹⁸ Fidelity criticism depends on the notion of the text and rendering up to the reader (who may be a fan of the particular novel) a single, correct meaning which the filmmaker has in some sense violated to the point of readers’ discomfort.¹¹⁹ Without any doubt, there will often be a distinction between being faithful to the written word (in the case of the thesis: a novel) and an approach which the writer may suggest is no way to ensure a successful film.¹²⁰

Author Morris Beja also spoke about fidelity issue: “What relationship should a film have to the original source? Should it be ‘faithful’?”¹²¹ Sometimes, the setting from the original novel cannot be reproduced to an extent or shooting a movie adaptation at the exact location of the novel can be extremely time-consuming and therefore the expenditure is too high for the filmmakers to even take the risk. Therefore, the question of “being faithful to the original” by the author of *Film and Literature* Morris Beja, might fall in the place.

Sometimes the audience can complain about the violation of the original work, but some of them still might be interested in how the adaptation might look like since they can compare their mental images, with those created by certain filmmakers. Therefore the filmmakers are might still continue to make adaptations from novels more or less not caring about the fidelity issue. Another reason, why movie adaptations are extremely popular with filmmakers is that fact that those movies are most likely to receive an award, as Morris Beja indicates:” [...] since the inception of the Academy Awards in 1927-8, more than three-fourths of the awards for "best picture" have gone to adaptations . . . [and that] the all-time box-office successes favor novels even more.”¹²²

However, the further discussion on the theme of fidelity should be left for those who are doing a special research upon this topic. But from everything above it is safe to claim, that movie-makers have to deal with several issues when making the movie adaptation of the certain novel and thus, they will never be able to satisfy both sides.

¹¹⁸ Thomas Leicht, *The Oxford Handbook of Adaptation Studies* (New York: Oxford University Press, 2017), 90.

¹¹⁹ Ibid.

¹²⁰ McFarlane, *Novel to Film: An Introduction to the Theory of Adaptation*, 8.

¹²¹ Morris Beja, *Film and Literature* (Longman: New York, 1979), 80.

¹²² Ibid., 78.

3 THE BEGINNINGS OF THE GOTHIC/HORROR FILMS

Marie Mulvey Roberts, author of *The Handbook to the Gothic Literature* says: “The culturally prevalent form of the modern Gothic has been manifested most strongly in the film. Cinema has embraced the Gothic as the popular text, its elements continually been employed and reinvented across a myriad of productions.”¹²³ Examples of those productions are Mary Shelley’s *Frankenstein* (1931), directed by James Whale, *Rebecca* (1940) directed by famous Alfred Hitchcock, *The Beguiled* (1971), directed by Don Siegel and of course many film versions of Bram Stoker’s *Dracula* (1922, 1931, 1992). Several directors of film adaptations of *Dracula* will be mentioned later. Roberts also claims that the Gothic in the film is in a form that is generally fluid and is always mutating and hybridizing.¹²⁴

Early cinema was polarized to the adaptation of literature with Gothic novels employed by many films. One of the very first attempts of the film adaptation of the novel was Thomas Edison’s adaptation from 1910 of *Frankenstein* written by Mary Shelley. The short story presented Frankenstein successfully creating his monster using chemical mixtures with the use of a cauldron.¹²⁵ Also other authors, like Robert Louise Stevenson and Edgar Allan Poe and their pieces were extremely popular as their literary works were used for film adaptations. *Dr. Jekyll and Mr. Hyde* had been produced by countries like the United Kingdom, Germany, and America, also Poe’s short story *The System of Dr. Tar and Professor Feather* was adapted in 1912 into French film of *Le Système du Docteur Goudron et du Professeur Plume*. Many other film adaptations have based literary works by these writers.¹²⁶

Despite those films mentioned above, which were frequently referred to as the “Gothique” or “Fantastique”, Marie Mulvey Roberts claims that the generic identity for the Gothic film was not to be established until the 1930s, with the start of the production of Hollywood monster movies.¹²⁷ It was with popular film version of *Dracula* in 1931 which was based on a successful theatrical run by Hamilton Deane and John L. Balderson, that Hollywood was establishing a new direction for horror films, thanks to this film version of

¹²³ Marie Mulvey Roberts, *The Handbook to the Gothic Literature* (New York: New York University Press, 2003), 76.

¹²⁴ Ibid.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ Ibid.

Dracula and *Frankenstein*. After that year, many Hollywood monster and vampire films followed, especially in one of the two main production periods, 1931 to 1936 and 1939 to 1948.¹²⁸ However, the number of the production of the horror in between of those periods is particularly low because of their image in foreign markets. In the United Kingdom, many of the horror films were criticized and they were receiving an “H” certificate which stands for “horrific.”¹²⁹

Universal Studios was taking a huge part in the production of the horror films, however, MGM, another of the big budget Hollywood studios, could not fall behind. Also, Gothic horror films by independent studios were imaginative and thrilling, as for example, the first national’s synthetic flesh horror *Doctor X* (1931). Some of the films removed America from the stories of horror and used foreign countries as their locations, for instance, Egypt for *The Mummy* (1931) and Cambodia for *Revolt of the Zombies* (1936). Also, a significant number of the filmmakers working on the production of horror films had fled from Nazi Germany and were able to re-set their ideas for Hollywood production. Those sets were oppressive, reflecting the influence of the earlier German expressionist films.¹³⁰ Films which are shot under the influence of 1920s German expressionism are usually dark and brooding, dominated by usage of shadows and imposing architecture, with its exaggerated sets and oversized props.¹³¹ Those features are also reflected in one of the film adaptation of *Dracula* from 1922, which will be discussed later on in the second part of the bachelor thesis.

3.1 The Advantages of Film Adaptation for Gothic Stories

While reading a book everything is purely subjective and each storyline could be interpreted differently according to the reader’s thoughts and feelings. Nevertheless, with the introduction of the art of a film making, and especially movies with sound and color, this whole perspective of the subjective imagination of different characters and surroundings of different stories, might have changed completely.

The popularity of the horror movies is at an all-time high. At the end of the year 2017, the cumulative gross for the horror genre exceeded \$900 million, the second biggest year ever. It is said that the reason, why the modern spectator is so driven by horror films can

¹²⁸ Roberts, *The Handbook to the Gothic Literature*, 77.

¹²⁹ Ibid.

¹³⁰ Ibid., 77.

¹³¹ Rudolf Kurtz, *Expressionism and Film* (Bloomington: Indiana University Press, 2016), 140.

explain by the psychoanalytic theory, which suggests that the spectator watches frightening and violent films as a way of dealing with negative emotions and a way to relieve pent-up aggression.¹³²

Therefore, since the popularity of the horror films is growing, the adaptation of Gothic novels and Gothic fiction, in general, into the films is seen by the filmmakers as a great tool for making the story even more alluring and more terrifying, since the filmmakers have the capacity to make probably everything possible, especially nowadays, using the modern technologies like CGI (Computer Generated Imagery).

However, in the past people like Tom Savini, an American actor, film director and a prosthetic makeup artist, who is especially known for his makeup and special effects work on many horror films including *Dawn of the Dead*, *Friday the 13th*, *Maniac* and *The Texas Chainsaw Massacre 2*, has to rely only on his talent and non-digital effects, e. g. using liquid latex, fake blood or stop-motion photography, instead of modern technologies.¹³³ Although none of his films have been based on novels, his excellent work with special effects served as the inspiration for films based on the Gothic novels.

Regarding creating the special effect without help of modern technologies in the field of horror films which are based on the novels, F. F. Coppola's *Bram Stoker's Dracula* (1992) is a great example. In the interview, Coppola claims that his film was filmed completely without the use of CGI or digital VFX. He hired his son and together they shot all the visual effects with either in-camera and on the particular set.¹³⁴ Thus, all of the typical features of Gothic fiction (see chapter 1.2.) suddenly can come alive while using any kind of special effects-either done by man or by computer.

With the help of film adaptation, the storyline of the novel suddenly can obtain shape and colors. The monsters from the novel are made to be terrifying, for instance *Frankenstein* (1931) based on Shelley's novel and directed by Roy William Neill, 1994

¹³² Rob Cain, "2017 Is The Biggest Year For Horror in Decades", *FORBES*, accessed July 17, 2018, <https://www.forbes.com/sites/robcaain/2017/10/16/2017-is-the-biggest-year-for-horror-in-decades/#4b68913052d9>.

¹³³ Interview in the documentary *Scream Greats Volume I - Tom Savini Master of Horror FX*, Youtube, 1985: Starlog Films/Paramount Home Video, accessed July 27, 2018, <https://www.youtube.com/watch?v=11be6UJQ15E>.

¹³⁴ Vashi Nedomansky, "The Best Feature Film with No CGI: BramStoker's Dracula", *VashiVisuals*, accessed July 26, 2018, <http://vashivisuals.com/best-feature-film-with-no-cgi-bram-stokers-dracula-francis-ford-coppola/>.

version *Mary Shelley's Frankenstein* directed by Kenneth Branagh. The latter version even received the nomination for The Academy Award for the best makeup.¹³⁵

Also, not to forget, that colors and the usage of the psychology of colors might help to enhance the overall feeling of the adapted film and can help greatly while making a film. This general knowledge is often used by filmmakers: Red – anger; love, White – innocence, Green- nature; peacefulness, and so on.¹³⁶

Also, for the foreshadowing purpose, those strong feelings of anger, love are also connected with Gothic features. Just to shortly mention *Dracula* (1992) by F. F. Coppola, the psychology of colors is also presented in his film adaptation. Dracula dressed in a bright red nightgown; Mina is white dresses, which might suggest her innocence, Lucy while answering Dracula's calls is seen to wear sheer red dresses, which in this case might suggest that her innocence is stolen from her at that particular scene. The theme of the psychology of colors is extensive, nevertheless, the usage of the particular colors is undeniably one of the advantages of the film adaptations since the spectator is unconsciously affected by what he or she sees and more importantly, what the directors and filmmakers in general, want the spectator to see.

One of the most prominent differences between the book and the movie adaptation is the usage of sounds. Isabella van Elferen, author of *Gothic Music: The Sounds of the Uncanny* claims that: "Although sounds and music occupy a prominent place in all manifestations of Gothic, the sonic characteristics of the genre remain obscured."¹³⁷ Unlike Gothic film, the music of the Goth milieu did not originate as a sound connected to a Gothic narrative in a written text. However, it originates primarily as musical expressions of the Gothic themes. For instance hollow footsteps that haunt the heroines of Gothic novels, piercingly high violin tones indicate the supernatural presence and booming leitmotifs announce the presence of Count in Stoker's *Dracula*. Concerning the sounds of violins, in Carl Theodor Dreyer's *Vampyr* (1932), the spectator can hear the tones of the violin moves up and down as the terrifying scene of opening doors ends. Sounds and music are used to elevate the ambivalence of narrative and visuals. Gothic authors like already

¹³⁵ Oscars, "The 66th Academy Awards", accessed July 26,2018, <https://www.oscars.org/oscars/ceremonies/1994>.

¹³⁶ Alex Byrne and David R. Hilbert, *Readings on Color: The Psychology of Color* (Massachusetts: The MIT Press, 1997), 13.

¹³⁷ Isabella van Elferen, the introduction to *Gothic Music: The Sounds of the Uncanny* (Cardiff: the University of Wales Press, 2012), X.

mentioned Stoker, Shelley or Jackson describe similar sounds disturbing the silence of haunted houses.¹³⁸ Also, the narrator or the writer himself can somehow describe the sounds which might occur in the certain storyline, for example, the sounds of animals, as it is described in *Dracula* by Bram Stoker: “The road began to climb very steeply, and I heard wolves howling in the mountains around us.”¹³⁹ The writer wrote that the character heard wolves howling and the only reason why the reader might be capable to imagine, how that sounds like is based on the schema. (Schema = knowledge based on our past experience).¹⁴⁰

The usage of the sound in the adaptation of horror movies (Gothic novels) might be also helpful for instance for creating of the suspense, to evoke fear and the anticipation of what is coming next. For instance, the filmmakers of horror movies (for example *The Ring*, *3:15*, *IT*) use sudden, loud sounds (e. g. shutting doors, trees banging into windows in the storm) to catch the viewer off guard and to scare them. The everpresent feeling of suspense is also one of the Gothic features; therefore, it is closely connected to the art of filmmaking. Once again, Coppola’s *Bram Stoker’s Dracula* should be mentioned in this section. Tom C. McCarthy, who worked on the set of Coppola’s film as sound editor, won the Academy Award during the 65th Academy Awards for his work on the film.¹⁴¹ His art of controlling the sounds surely helped to make Coppola’s version of Stoker’s novel, one of the most memorable one. This only proves that the advantage of the film for gothic novels is surely noticeable.

¹³⁸ Isabella van Elferen, the introduction to *Gothic Music: The Sounds of the Uncanny*, Ibid.

¹³⁹ Bram Stoker, *Dracula* (London: Penguin Group, 1993), 8.

¹⁴⁰ Arie W. Kruglanski, *Lay Epistemic and Human Knowledge: Cognitive and Motivational Bases* (New York: Plenum Press, 1989), 30.

¹⁴¹ Oscars, “The 66th Academy Awards”, accessed July 26, 2018, <https://www.oscars.org/oscars/ceremonies/1994>.

II. ANALYSIS

4 BRAM STOKER'S *DRACULA*

Bram Abraham Stoker (1847-1912) was born in Dublin. He was a proper Irishman with a good education and a careful Victorian. All of that reflected in his way of writing and portraying Dracula's character.¹⁴² Even though he is most famous for his publication of *Dracula*, it was not his only publication. His first book was called *The Duties of Clerks of Petty Sessions in Ireland* (1879) and he wrote theatrical reviews for the *Dublin Mail* since 1871. It was through his work as unpaid theatrical critic, when he met the English actor Henry Irving (1838-1905) and he became his agent, however, even though he lived a busy life it did not stop him from writing.¹⁴³ He assembled his books in the meticulous fashion of the Victorian-era between 1890 and 1897 when they were published. Around this time he worked in London's Lyceum Theatre; the theatre was extremely popular around that time and Stoker was at height of his power. Jim Steinmeyer claims in his book that many famous guests came to see Henry Irving's remarkable shows and stayed to be hosted by Irving and Stoker at elaborate dinners in the Lyceum's prestigious private dining club. Thanks to those dinners he had met interesting people who inspired his work later on. Journalist Henry Stanley, traveler Arminius Vambery, the adventurer and translator Richard Burton. These were some of the rich pickings for Bram Stoker and his imagination was fired.¹⁴⁴

Those bits of history and personal traits worked their ways directly into his vampire story. When he created Dracula in his Transylvanian lair, surrounded by vampire lovers, controlling and lusting for blood, it is said that this was a new twist on the old Gothic formula. By the time when he was finishing his *Dracula*, his life was slowing falling apart, since the fortune of the Lyceum had begun a slow decline. Bram Stoker's line of friends had been cursed with failure and surrounded by scandals.¹⁴⁵ This particular timeline was reflected in *Dracula's* storyline, especially the story of the vampire in retreat: Once a powerful man who is now chased from London and hunted like an animal. This seemed to

¹⁴² Jim Steinmeyer, The Introduction to *Who Was Dracula?: Bram Stoker's Trail of Blood* (New York: Penguin Group, 2013), X.

¹⁴³ William Hughes, *Bram Stoker's Dracula: A Reader's Guide* (New York: Continuum International Publishing Group, 2009), 6.

¹⁴⁴ Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood*, X.

¹⁴⁵ Ibid.

have fictionalized the desperate trails of many of Stoker's professional friends and dramatized the loss of their influence over society of the Victorian era.¹⁴⁶

First published in 1897 Bram Stoker's *Dracula* is the most celebrated tale of terror ever written. Stoker extends the element of horror to lengths until than unimagined. The book takes its title from Vlad IV Prince of Wallachia (1431-1476), who was the son of Vlad Dracul, although Bram Stoker's story has little to do with historical Vlad.¹⁴⁷ Even more interestingly, author Jim Steinmeyer claims that Bram Stoker used the name of Vlad Dracula that he found in a book on Eastern Europe probably just randomly. It was the right name in the right time since he has been using a different name for his work such as *Wampyr*. Then he wove the name of Dracul into his outline and even gave Dracula pride as place as the title of his book, together with the title *The Un-Dead*.¹⁴⁸ It might seem logical that Bram Stoker would have carefully researched this voivode and king and concealed his source, but the truth of just a random pick is probably even more surprising for everyone.¹⁴⁹

Bram Stoker's novel is interesting because it was a reflection of his fascinating time in his life, when he was surrounded by very interesting people during his life. Nevertheless, Jim Steinmayer claims that it calls for a little speculation to see Stoker's inspirations from the people and events that surrounded him in the time of Victorian London. The Victorian era in which he lived in had a remarkable influence on his writing, as it will be discussed later on.¹⁵⁰ Besides connecting Stoker's life with his novel, his *Dracula* can be also seen as an allegory of Ireland's social, political, and cultural upheavals. Especially, when the difference between the English Gothic and Irish Gothic is reflected in his *Dracula*, Stoker might have criticized social upheavals through his title hero. In the Irish Gothic the reader is unconvinced that the danger that has threatened lives throughout the narrative is truly gone. T. Khair, author of *Transnational and Postcolonial Vampires: Dark Blood-* claims that most important elements of the vampire tale in the 19th century Ireland are its postcolonial references; these elements of the Irish vampire tale have most to do with the bad relationship between the Anglo-Irish Ascendancy and an overall bad picture of the

¹⁴⁶ Steinmeyer, *Who Was Dracula?: Bram Stoker's Trail of Blood*, X.

¹⁴⁷ Bram Stoker, The introduction to *Dracula* (Ware: Wordsworth Editions Limited, 1993), X.

¹⁴⁸ Steinmeyer, *Ibid.*

¹⁴⁹ *Ibid.*

¹⁵⁰ *Ibid.*

Irish people in Great Britain.¹⁵¹ Joseph Valente, author of *Dracula's Crypt: Bram Stoker, Irishness, and the Question of Blood* claims that *Dracula* is Stoker's greatest work because: "it registers undecidability in structural ambivalence, even skepticism toward the racial distinctions, social hierarchies, and political assumptions that inform that Anglo-Irish literary heritage to which it is often annexed."¹⁵²

Therefore, Stoker's work blends the Gothic with the discourses of politics, medicine, sexuality and national identity to produce texts that might be read by a variety of critical methodologies.¹⁵³

4.1 The Story of *Dracula*

Dracula is a story told through the diaries, letters, and journals of the protagonists; the young solicitor Jonathan Harker, his fiancée Mina, her friend Lucy Westenra and Dr. Seward who is superintendent of a large asylum in Essex. Jonathan goes to Transylvania, in Romania, in connection with mysterious Count Dracula's purchase of the estate of Carfax which adjoins Dr. Seward's establishment.¹⁵⁴ Before Jonathan meets Dracula, people from a small village beware Jonathan from meeting the Count. When the storyline progressed Jonathan found out that Count Dracula is a vampire and he imprisoned him in the castle with the intention to kill him. Jonathan finds fifty boxes of the earth taken from Dracula's family graveyard. In one of them lies the Un-dead Dracula, gorged with blood. Jonathan is instructed to ship those boxes to England and when the ship carrying the boxes arrives at Whitby, Dracula disembarks in the form of a wolf having devoured the entire ship's company and masking that as the regular shipwreck.¹⁵⁵

The story is constantly shifting its places. After the shipwreck the story is shifted to London. Mina Murray is visiting her friend Lucy who has obtained three marriage proposals by three men, Dr. John Seward, Arthur Hollywood and Quincey Morris. Around this time, they learn from a newspaper that ship carrying Dracula's boxes wrecks and a

¹⁵¹ T.Khair and Johan Höglund, *Transnational and Postcolonial Vampires: Dark Blood* (Houdmills: Palgrave Macmilian, 2013), https://books.google.cz/books?id=aXsRUU8jQ1YC&printsec=frontcover&hl=cs&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

¹⁵² Joseph Valente, *Dracula's Crypt: Bram Stoker, Irishness, and the Question of Blood* (Chicago: University of Illinois Press, 2002), 9.

¹⁵³ Andrew Smith and William Hughes, Preface to *Bram Stoker: History, Psychoanalysis and the Gothic* (London: Macmillan Press LTD, 1998), IX.

¹⁵⁴ Stoker, the introduction to *Dracula*, X.

¹⁵⁵ Ibid.

huge dog/wolf escapes from it. Dracula who is able to change his shapes attacks Lucy. Her health starts to decline and Dr. Seward calls for his old teacher Abraham Van Helsing. After the examination of Lucy's illness, he concludes that Lucy was attacked by a vampire. Lucy is slowly dying and Dracula knows that he succeed in vampirizing Lucy and in spite of the attention of Van Helsing, she reminds one of the Un-dead until a stake is driven through her heart. Thus, Dracula turns his attention to Mina. Luckily, Mina is able to escape. Jonathan, who escapes from the castle, Mina, three suitors and Van Helsing are saddened by Lucy's death and decide that they dispose of the boxes filled with the earth soil which grants Dracula's safety. Forty-nine of the boxes are neutralized with fragments of the consecrated Host. The last box is for Dracula, as he returns to Transylvania in that box. During the hunt on Dracula, Mina is attacked by the Count and she slowly transforms into a vampire.¹⁵⁶

Then the story shifts again to Transylvania where the group led by Jonathan and Quincey, finally detects Dracula and kills him. During the fight, Quincey is badly wounded and in the end, he lost his own battle. However, Mina is freed from her vampirism. The book ends with the note from Jonathan marking the seven years from the whole experience. He mentions that his son is given name Quincey as the reminder of his friend. He also describes his journey back to Transylvania on a trip full of vivid and horrible memories.¹⁵⁷

There are speculations about whether Bram Stoker used his *Dracula* based on the real historical figure. However, as already mentioned, for Stoker it was just about a strike of luck, as Jim Steinmeyer claims that Bram Stoker used the name of Vlad Dracula that he found in a book on Eastern Europe probably just randomly.¹⁵⁸ However the author of *Dracula: The Life of Vlad the Impaler*, Arie Kaplan, claims that the reason why Bram Stoker took Dracula's name was simply based on the exotic quality of Dracula's name and his native country of Romania and since the settings play a huge part in Gothic novels that truly might be the reason.¹⁵⁹ There are a few certain aspects which Stoker might take from the Vlad III. Dracula (1431-1476) and then layer them into his vampire story. Both the real-life and the fictional Dracula had a relative who betrayed their own bloodline and their

¹⁵⁶ Stoker, the introduction to *Dracula*, *ibid.*

¹⁵⁷ *Ibid.*

¹⁵⁸ Steinmeyer, The Introduction to *Who Was Dracula?: Bram Stoker's Trail of Blood*, X.

¹⁵⁹ Arie Kaplan, *Dracula: The Life of Vlad the Impaler* (New York: The Rosen Publication Group, 2012), 7.

“sell” their own people to the Turks. And as his counterpart, the Count was the spring of an aristocratic family (and also very common feature in Gothic literature) who considered it as their duty to guard their land and its people against the Ottoman Turks.¹⁶⁰ However, there are some details (like the fact, that Vlad the prince did not live in Transylvania, although he was born there) which tell that Bram Stoker either did not do a proper research or he just cherry picked the information he wanted for his novel.¹⁶¹

For some, prince Vlad was a hero, an effective leader who helped to build his country into the strong nation as he protected his land from invaders. To others, Vlad was a villainous monster, responsible for murder and torture of untold numbers. His nickname, Vlad the Impaler was given to him as it is believed that he impaled between 40.000 to 100.000 people. According to John M. Shea, both parties are right. He was a remarkable, yet frightening man, as he was a violent and cruel leader, who, however, lived in difficult times. Therefore, he was a hero to Wallachian people, but a monster to anyone else who crossed his path.¹⁶²

Interestingly enough, author John Shea speaks about the reason why so many legends about Vlad the Impaler exist, and maybe why Stoker took an inspiration for his novel: “[...] (he) lived and ruled shortly after Johannes Gutenberg invented the printing press in the mid-15th century. Some of the earliest non-religion stories published using the printing press were Tales of Horror, including legends of Vlad. Some even included illustrations. One such story was called - *The Frightening and Truly Extraordinary Story of a Wicked Blood-Drinking Tyrant Called Prince Dracula.*”¹⁶³

4.2 *Dracula*: A paradoxical Novel

According to John S. Bak, *Dracula* is a paradoxical novel. The same remark can be made about the various films that were made based on Stoker’s novel. F. F. Coppola’s adaptation of *Dracula* is no exception as it will be described in the following chapters of the main film adaptations.¹⁶⁴ The first paradox in Stoker’s novel is that it is both in keeping with the spirit of the 18th century English Gothic novel and in some parts it is firmly rooted in the

¹⁶⁰ Kaplan, *Dracula: The Life of Vlad the Impaler*, 8.

¹⁶¹ Ibid.

¹⁶² John M. Shea, *Vlad the Impaler: Bloodthirsty Medieval Prince* (New York: Gareth Stevens Publishing, 2016), 4.

¹⁶³ Ibid., 5.

¹⁶⁴ John S. Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis* (Newcastle: Cambridge Scholars Publishing, 2007), 95.

19th century modernity. For example since there is a story of the young English clerk (Jonathan), who goes to some exotic looking country in Central Europe to meet an eccentric Count living in an old castle, indeed might remind the reader of other Gothic novels, *The Castle of Otranto* by Horace Walpole or Ann Radcliffe's *The Mysteries of Udolpho*. Even the adopting manner and style of the 18th century epistolary novels, but in the contrast, the author himself, repeatedly reminds the reader that his story takes place in modern times.¹⁶⁵

Especially when Stoker uses vivid descriptions of when Dr. Seward uses a phonograph to record his observations, Harker uses a Kodak camera to take pictures of the estates he wants to sell, Mina Harker uses a very recent invention of a typewriter to record her husband's notes and Dr. Seward, himself, is a disciple of Charcot, whose theories were at the forefront of psychiatry, which itself was a brand new science at the end of the 19th century.¹⁶⁶

Another contrast to the Victorian era in which Stoker lived and wrote his *Dracula* is reflected through Mina Harker. Unlike the heroines of typical Gothic novels who were always under the protection of a parent and usually has no experience of adult life, Mina stands for the emancipated "New Woman" who is dealing with her life in her own way and thus takes her destiny upon herself. As a huge contrast to the Victorian lifestyle, she has an occupation, she is a teacher, and she does not fully depend on her husband. When looking into the relationship with her husband Jonathan, she often plays the part which will be normally assigned to the husband in the Victorian society.¹⁶⁷

Bak continues with his claims that, due to the time in which Stoker lived in, he was portraying so-called the good Victorian man, a good husband, a good father and an honest worker. All of those characteristics of the typical Victorian male are according to Bak reflected in Stoker's personality, as he worked as a novelist and era in which he lived in was marked by a system of censorship. And Bram Stoker, himself, was one of those who approved to censor everything that might seem inappropriate, as he stated in an article published in *The Nineteenth Century Magazine* in 1908: "A close analysis will show that the only emotions which in a long run harm are those arising from sex impulses [...]"¹⁶⁸

¹⁶⁵ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 95.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

Stoker, therefore, claims that in the struggle between the good and evil, it is necessary to set up the system of censorship in order to protect the country from falling into decadence. Him, being himself a novelist, he felt it as a duty to set an example in self-censorship and therefore keep his writings with established morality. Thus *Dracula*, on the whole, might appear as a moralizing story, in order to keep up with the ethical tendencies of the Victorian society.¹⁶⁹

The mentioned fight between the good and the evil is presented in *Dracula* by the fight opposing Count Dracula, who is supposed to illustrate the evil character who challenges God and the established order and has no pity to the other characters portrayed by virtuous, honest, hard-working women and men. But thankfully because of wise Van Helsing, John S. Bak claims that good ultimately prevails. Dracula is eliminated, two female victims of his, are restored to their innate purity.¹⁷⁰ Lucy who has lost her life becomes again a pure maiden she was before: “[...] in the coffin lay no longer the foul Thing that we had so dreaded [...] but Lucy, as we had seen her in her life, with her face of unequaled sweetness and purity.”¹⁷¹ Another female character, Mina, was seeing the infamous mark on her forehead disappearing as the Count was killed: “See! The snow is not more stainless than her forehead.”¹⁷²

Even though *Dracula* is a Gothic novel, the approach to the sexuality is different, as it is described above. In a contrast to the famous Gothic novel by Matthew Gregory Lewis *The Monk*, where Lewis was openly describing an intercourse between Matilda and the monk, the era in which Stoker was living was taking a huge toll on the difference and the openness of this kind of writing (e. g. his approval of self-censorship of his own work.)

However, surprisingly, in *Dracula*, some scenes might seem very bold with an erotic twist. Like the scene where Harker is coming face to face with the three vampire women (especially this passage in the film adaptation by F.F. Coppola is very bold and graphic) or when Count is bearing his chest, while opening one of his veins by cutting it with his nail and tells prudish Mina to lick the wound: “[...] I told him how the ruthless hand of the Count had held his wife in that terrible and horrid position, with her mouth to the open wound in his breast.”¹⁷³ Because of those passages, John S. Bak is questioning Stoker’s

¹⁶⁹ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 95.

¹⁷⁰ Ibid

¹⁷¹ Stoker, *Dracula*, 192.

¹⁷² Ibid., 326.

¹⁷³ Ibid., 253.

attempts to self-censorship as he claims that no one really knows whether he really was the severe moralist he pretends to be.¹⁷⁴ Ironically enough, Stoker's grandnephew, Daniel Farson, asserts in his biography, *The Man Who Wrote Dracula* (1975) that based on the medical certificate Stoker, in fact, died of untreated syphilis he had caught during a European tour of the Lyceum Theatre.¹⁷⁵

Whatever that information of Stoker's life might mean, *Dracula* is presented to be a moral fable where evil is punished and virtue is once again rewarded. However, it is not that simple. John S. Bak claims that the characters who are supposed to be virtuous have their own weaknesses. The most noticeable example of this characteristic is Van Helsing. This so-called anti-Dracula is considered to be wise, has the necessary skills and virtue to fight devil: "[...] with an iron nerve, a temper of the ice-brook, an indomitable resolution, self-command, and toleration exalted from virtues to blessing..."¹⁷⁶ And yet, this Walking Wisdom has sometimes an unpleasant attitude. His way of speaking is ridiculous, in a contrast to Dracula, who speaks grammatically correct English; Van Helsing is using a broken language, which spoils the seriousness of his way of speech. He is often authoritative and self-centric. As a physician, at Lucy's bedside, he is keeping a lot of important information to himself, refusing to reveal his diagnosis to the other characters, including Dr. Seward, this only outflows in a disaster. For example when he tells no one why he puts garlic flowers in Lucy's bedroom and as a result Mrs. Westerna, as she sees that Lucy cannot stand the smell, removes them from her bedroom, without knowing what she causes.¹⁷⁷

The whole concept of Dracula not being black and white is also supported by already mentioned film version by F.F. Coppola, which will be discussed later on.

4.3 Chosen Gothic Features in *Dracula*

Bram Stoker's *Dracula* is a Gothic Novel and as mentioned several times, a typical Gothic Novel possesses typical Gothic features. There are many Gothic features (see chapter 1.2 and 1.3), but for the analytical purpose of the thesis, only five of them (some are connected to each other and they are chosen at the student's will) are being analyzed in chapters 4.3 and 5.3 considering the novel and the film adaptation. All of the chosen Gothic features are

¹⁷⁴ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 97.

¹⁷⁵ Bak, *Ibid.*

¹⁷⁶ Stoker, *Dracula*, 104.

¹⁷⁷ Bak, 98.

already described in the chapters above; therefore, those features will be used only for further elaborations connected to Stoker's *Dracula*.

a) Supernatural or otherwise inexplicable events: This Gothic feature is often associated with the description of ghosts floating around or giants walking.¹⁷⁸ However, in Stoker's *Dracula*, there are no ghosts floating around or anything like that. Dracula could change his shapes at his will. This particular body polymorphism is described when he turned himself into a wolf. The act of polymorphism is being presented very effectively in the film adaptations this also might suggest the great advantage of the filmmaking for Gothic novels. Also, another supernatural or inexplicable event could be found in the novel, when Dracula is climbing the castle walls heads down, like some insect will: "At first, I could not believe my eyes [...] Once more have I seen the Count go out in his lizard fashion. He moved downwards in a sidelong way, some hundred feet down ... He vanished into some hole or window."¹⁷⁹

b) Setting in the exotic countries: the usual setting of the Gothic novel is in some exotic country; Bram Stoker's *Dracula* was no exception. Most of the novel storyline is taken place in Transylvania, where Dracula kept Harker hostage. While writing the novel and especially when writing about Harker's voyage to Borgo Pass (which itself sounds very exotic), Stoker tries to fit as much exoticism into the description as he could. In his dialogues, he uses various exotic-sounding names: "My friend, welcome to the Carpathians... At three tomorrow the diligence will start for Bukovina; a place on it is kept for you."¹⁸⁰

c) Setting in a castle or in an old mansion: This particular Gothic feature is connected to the previous one. Stoker set his *Dracula* in the typical Gothic old castle. However, in his novel, he actually did not describe the outwards of the castle in detail, even though in his notes, he reminds himself to describe the castle later on.¹⁸¹ On the other hand, Harker, in his journal did point out the monstrosity of the said castle: "I must have noticed the approach to such a remarkable place. In the gloom, the courtyard looked of considerable size, and as a seven dark ways led from it under great round arches it perhaps seemed

¹⁷⁸ Douglas. "10 Elements of Gothic Literature", Ibid.

¹⁷⁹ Stoker, *Dracula*, 38.

¹⁸⁰ Ibid., 11.

¹⁸¹ Bram Stoker, Rober Eighteen Bisang, and Elizabeth Miller, *Bram Stoker's Notes for Dracula: A FascimileEdition* (Jefferson: McFarland and Company, 2008), 287.

bigger than it really is [...] I could see even in the dim light that the stone was massively carved but the carving had been much worn by time and the weather.”¹⁸²

d) Emphasis on sexuality: The author of *The Rise of the Gothic Novel*, Meggie Kilgour claims that Gothic novels revolve around a battle between antithetical sexes, in which an aggressive sexual male is often set against a passive spiritual female.¹⁸³ Emphasis on sexuality and the element of women threatened by powerful, tyrannical male are two Gothic features which can be fused into one Gothic feature, especially concerning Bram Stoker's *Dracula*. It was mentioned several times, that the Victorian Era was an era of the censorship and Bram Stoker was willingly writing his novel according to the censorship rules. Nevertheless, as it was already covered in the chapter about Bram Stoker, there are few passages in the Stoker's novel, which might be seen as surprisingly sexual. Those several lines were also already mentioned, but for the recall: When Mina was licking blood from the Dracula's wound, or when Harker meets those three female vampires at the beginning of the novel.

Those passages, especially thanks to the film adaptations, are more prominent and for instance, in Coppola's film adaptation are filmed rather erotically than anything else. *Dracula* has attracted the attention of a remarkable quantity of critical and theoretical approaches over the past 50 years. Considering the question of sexuality, especially the emphasis on sexuality, one needs to consider two statements made almost 40 years apart. One statement by Maurice Richardson in *The Psychoanalysis of Ghost Stories* (1959) states that Stoker's novel must be read from a Freudian standpoint, since according to this statement, from another standpoint the story will not make any sense. The Vampire, and thus, Stoker's novel in order words, represents nothing more than the coded expression of a repressed, unspeakable sexuality.¹⁸⁴ However, the other statement by Robert Mighall in *Sex, History and the Vampire* (1998), which is later paraphrased by William Hughes, occupies a different standpoint. Mighall concedes that “modern criticism” insists upon the presence of some “deeper sexual secret” behind the supernatural phenomena of the vampire Dracula.¹⁸⁵ That said secret is according to Mighall, not the Victorian but wholly twentieth century: “the pre-occupation of post-Freudian criticism, in other words, is being

¹⁸² Stoker, *Dracula*, 20.

¹⁸³ Kilgour, the introduction to *The Rise of the Gothic Novel*, x.

¹⁸⁴ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 28.

¹⁸⁵ *Ibid.*, 29.

read in the place of anything that the vampire might have meant to a The Victorian reader.”¹⁸⁶ Therefore, it might be only up to the reader which side he or she might take.

e) Women threatened by a powerful male: According to scholar Kathryn Boyd, the subject of femininity in Stoker’s *Dracula* has received a lot of critical attention of academic who are undecided whether Stoker’s novel is tale of female empowerment or female subjugation to the patriarchy.¹⁸⁷ The term New Woman during Victorian Era was popularized in response to the male-dominated Victorian society, since as mentioned in previous chapter about typical features of Gothic novel, this particular feature of women threaten by powerful male often reflects the era the writer lived in. Considering Stoker’s Victorian Era and the fear of men that women are threatening to substitute their position within society (e. g. women being doctors); Mina’s status as a true New Woman in *Dracula* is debated as well, even though some scholars who do not agree with categorization of Mina as a true New Woman as they claim that Mina is not really distancing herself from the New Woman trope but from the stereotypical New Woman who threatened the male patriarchy. Mina jokes with Lucy about proposing and New Woman and she say that: “[...] she will do the proposing herself...and nice job she will make of it too!”¹⁸⁸ Therefore, it could be said that Stoker suggests that women would do a good job if gender roles were inverted. Mina’s character is not really threatened by male power as she achieves dual dominance in female and male words; an instructor teaching girls etiquette; also she mentors the male characters, enabling them to kill Dracula. She emerges as an empowered woman (perhaps as New Woman) masked as a Victorian, challenging both Victorian era standards and Dracula himself.¹⁸⁹ It can be said that this particular gothic feature or element of woman threaten by powerful male is challenged by Stoker’s novel.

f) High emotions or melodrama: The characters are often overcome by deep feelings like anger, sorrow, surprise, fear, and especially, terror. Crying, panicking and emotional monologs or dialogs are frequent.¹⁹⁰ Stoker also did use the description of the terror and panic in his *Dracula*. After Harker saw the Count climbing the walls in lizard-style, he

¹⁸⁶ Hughes, *Bram Stoker’s Dracula: A Reader’s Guide*, 29.

¹⁸⁷ Kathryn Boyd, "Making Sense of Mina: Stoker's Vampirization of the Victorian Woman in *Dracula*", *English Honors Theses 20*, accessed August 08, 2018, http://digitalcommons.trinity.edu/eng_honors/20.

¹⁸⁸ Stoker, *Dracula*, 101.

¹⁸⁹ Boyd, *Ibid.*

¹⁹⁰ Sokoli, *Frankenstein, Dracula, and Gothic Literature*, *Ibid.*

described his emotions as: “I feel the dread of this horrible place overpowering me; I am in fear, in awful fear, and there is no escape for me; I am encompassed about with terrors that I dare not to think of ...”¹⁹¹ Speaking of deep feelings like surprise, fear and terror, combining with emotional monologs, approaching the end, Van Helsing came to Mina (who, by that time was already transformed into a vampire) and placed a piece of Sacred Wafer on Mina’s forehead, while reciting the prayer for Mina’s protection before Dracula’s power. This particular scene Stoker described as: “There was a fearful scream, which almost froze our hearts to hear. As he placed the Wafer on Mina’s forehead, it had seared it; had burned into the flesh as though it had been a piece of white-hot metal [...]”¹⁹² Mina who was overwhelmed with the pain and her overwrought nature had its voice in that dreadful scream: “Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgment Day!”¹⁹³ The emotions which Mina must have felt were the mixture of a pure terror and shame as she felt unclean and felt uneasiness as she thought that she has committed some sin.

¹⁹¹ Stoker, *Dracula*, 38.

¹⁹² *Ibid.*, 264.

¹⁹³ *Ibid.*

5 COPPOLA'S 1992 FILM ADAPTATION OF *DRACULA*

Hundreds of *Dracula* or *Dracula's* related films have been made over the years; numerous adaptations range from the ridiculous, for instance, *Billy the Kid vs. Dracula* (1966) by, to good-natured spoofing in *Love at First Bite* (1979) by Stan Dragoti.¹⁹⁴ This was an effective parody of the Dracula legend that tests viewers' awareness of the conventions of the traditional vampire narrative and transforms the character of Dracula from the villain to victim/hero.¹⁹⁵

William Hughes claims that this particular film adaptation by the American director F. F. Coppola is considered as one of the most faithful versions of *Dracula*. As the name of the film suggests (*Bram Stoker's Dracula*), F. F. Coppola, himself, wanted to stay as faithful to Stoker's novel as possible.¹⁹⁶

The official title of the Coppola's film is *Bram Stoker's Dracula*. This film adaptation of Stoker's novel is an excellent example of what became known as "the new romantic vampire."¹⁹⁷ The film stars Anthony Hopkins (Van Helsing), Keanu Reeves (Jonathan Harker), Winona Ryder (Mina) and Gary Oldman (Dracula). When the film came out in 1992, it earned over \$32 million in its initial weekend and it is the most expensive and successful vampire film ever made.¹⁹⁸ After weeks of heavy promotion of the film, Bram Stoker's *Dracula* became a bestseller again.¹⁹⁹

Coppola's film is concerned with the reproduction of the plot of *Dracula*. Thus, Bram Stoker's *Dracula* takes its place as source text form 1897 *Dracula* alongside with the myth of the "historical" Vlad the Impaler, next to the plot and visual traditions associated with earlier vampire films; and in connection with Stoker's bibliography and the academic criticism of the novel.²⁰⁰ James V. Hart, the screenwriter for Coppola's film version speaks about the art of the adaptation from novel to the final film, as he screenwrites several different films like *Hook*, *Muppet Treasure Island*, *Sahara* and *Mary Shelley's Frankenstein*. As the name suggests, this film adaptation is "imitating" the intentional idea

¹⁹⁴ Gary Westfahl, *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders* (London: Greenwood Press, 2005), 1008.

¹⁹⁵ James Craig Holte, *Dracula in the Dark: The Dracula Film Adaptations* (Westport: Greenwood Publishing Group, 1997), 118.

¹⁹⁶ William Hughes, *Bram Stoker's Dracula: A Reader's Guide* (New York: Continuum International Publishing Group, 2009), 116.

¹⁹⁷ Holte, 118.

¹⁹⁸ Ibid.

¹⁹⁹ Stoker, the Introduction to *Dracula*, X.

²⁰⁰ Hughes, 116.

of being as faithful to the original text as possible, which is also the very same idea as Coppola tries to cooperate into his version of *Dracula*. As a guest on the website *Screencraft*, which targets new screenwriters, he vaguely describes the process of adaptation. How *Bram Stoker's Dracula*, which is based on Bram Stoker's *Dracula*, came to life under his own hands, few of them are described below:

a) Reading the source material: In this particular part, he claims how surprised he was when he worked on his adaptation of Carl Sagan's novel *Contact* and compared his script to the previous scripts by writers who denied important parts from the novel. He claims that those writers did not even read the original novel.

b) Talking to the author (If still alive): Hart insists on this part! He states that the author will appreciate that the screenwriter cares enough to find out their point of view as the originator of the source material. If there is no way how to talk to the author (Bram Stoker in this case), the screenwriter should read an academic analysis of their works by scholars.

c) Picking 10 big moments in the book while reading it: Hart claims that while reading the source material of the future adaptation it is probably the best to make notes while reading, not waiting until the novel is completely read. While the process of reading is progressing, he suggests identifying the most important chapters, to pay particular attention as to how and why the author has chosen to end each individual chapter. Hart says that this is a key to the structure.²⁰¹

d) Define whose story it is: Harts states that the point of the view and the main character has to be chosen while reading the source novel. He claims that some characters can be removed even without the interruption and violation of the story. Bram Stoker's *Dracula* had been mangled over years by adaptations which kind of denied the genius of Stoker's Gothic game-changer and as a result, many Vampire franchises spawn today. However, no one has ever tried to faithfully adapt Stoker's novel. Hart claims that he had problems with the question of "whose story is it. " Even though *Dracula* might have seemed to be an obvious answer, he is barely in the novel. He claims that Van Helsing would a key but as a mentor/wizard in *10 Steps of the Archetypes* by Chris Vogler. Hart did not feel comfortable with the idea of Jonathan Harker being hero focusing on Stoker's classic. He claims that Stoker writes as a Victorian man about female sexuality, but minus

²⁰¹ James V. Hart, "7 Adaptation Rules from the Screenwriter of *Dracula* and *Contact*", *SCREENCRAFT*, accessed July 28, 2018, <https://screencraft.org/2016/02/01/7-adaptation-rules-from-screenwriter-james-hart/>

the romance. Stoker's *Dracula* was a monster for Hart. He also recalls the Balderston-Dean stage adaptation (even though this thesis focuses mainly on the film adaptations) with Frank Langella as Dracula that has more connection to the Hollywood version of *Dracula* with Bella Lugosi (this film version is mentioned in the following chapters) rather than with the original novel. When Langella on the stage opens his shirt for "Mina" to drink his blood the audience sits in stunned silence. Hart claims that this was the magic, the trick, and the key. The unspeakable sexuality of that moment, therefore he sees *Dracula* as a woman's film, not a man's. From this moment of realization his adaptation becomes the story of Mina Harker (rather than Jonathan's) and her awakening to her love for Dracula. Thus the whole film adaptation is more focused on the theme of love and sexuality in general; this will be described in the following chapters.

e) Research: When Hart was doing his research, he found out that Vlad's wife committed suicide believing that he had been killed. This particular research influenced his point of view while writing the adaptation. That was Dracula he had never seen before, but according to his words, it was rooted in Stoker's novel. When doing the research Hart also claims that the internet is a boom to writers. But the potential screenwriter should be able to distinguish between the world's knowledge and garbage. Especially, *Dracula* is particularly potent example of how being open to the world can solve problems in adaptation.²⁰²

Screenwriter James Hart and Coppola not only borrowed the plot from Stoker's novel but also from other screen adaptations as well, including the famous 1931 version, which is mentioned in the following subchapter, with an exotic Lugosi. James Craig Holte claims that Coppola's *Dracula* is an accumulation of over seventy years of *Dracula* films. This particular version is even the prime example of the popular new genre - the dark romance, which is a narrative form that has its roots in the romantic elements of the traditional vampire story and those elements are pushing the horrific to the edge of the frame.²⁰³

Authors of *The Francis Ford Encyclopedia* claim that Coppola's notion of authenticity was to have characters set in the mythical "Romania" speak in Romanian and he really intended to go back to Stoker's novel, his film was not to be shot on location.²⁰⁴

²⁰² Hart, "7 Adaptation Rules from the Screenwriter of *Dracula* and *Contact*", Ibid.

²⁰³ Holte, *Dracula in the Dark: The Dracula Film Adaptations*, 118.

²⁰⁴ James M. Welsh, Gene D. Phillips and Rodney F. Hill, *The Francis Ford Coppola Encyclopedia* (Lanham: Scarecrow Press, 2010), 23.

The film itself became very controversial from the beginning since many critics complain that there was no need for another film adaptation of *Dracula* - a single literary piece that has most frequently been adapted to film. Another very often criticized part from the Coppola's film is the beginning of the film. Even though Coppola often claimed of faithfulness to the book to prevent the fidelity issue, the *Dracula* fans were quick to point out that those claims did not align with the inclusion of the opening scenes concerning Vlad the Impaler, since the faithfulness of Stoker's *Dracula* and Vlad the Impaler is still the concern of debates, as it was mentioned in the chapters above.²⁰⁵

5.1 Other Versions of *Dracula*

Before Coppola's famous version of *Dracula* was released, there were several attempts to use Bram Stoker's character in the film. However, as it might suggest due the titles of those films, the majority of them might be simply based on the folklore character of *Dracula*, the vampire, but not always fully based on Stoker's novel itself. The most known versions in film history besides Coppola's adaptations are from 1922 and 1931, however, some other versions will be also mentioned below.

The first appearance of *Dracula* as a commercial production in 1922 was an unauthorized and deliberately mistitled (to avoid claims of plagiarism) silent film by German director F. W. Murnau, *Nosferatu, a Sympathy of Horror* (*Nosferatu, Eine Symphonie des Grauens*). The producers of this film, shown first in Berlin on the 4th March 1922, claim it to be "freely adapted" from Stoker's novel.²⁰⁶ This film version is considered to be a masterpiece of German Expressionism, even though F. W. Murnau's production departs from the artificial, geometric interiors which commonly used as the characterization of other films in the Expressionist genre. The said director, however, retains the Expressionist commitment to the visual and metaphorical, for example stark contrast between light and darkness, rather than naturalistic settings, and it might reflect the troubled consciousness of post-Armistice Germany as much as the pre-decadence era, e. g. of Stoker's Victorian Britain.²⁰⁷

According to John S. Bak, most of the feature films which appeared before Coppola's film version, have taken great liberties with Stoker's story. However, since Murnau had not

²⁰⁵ J. Gordon Melton and Alys Hornick, *The Vampire in Folklore, History, Literature, Film and Television: A Comprehensive Bibliography* (Jefferson: McFarland and Company, 2015), 175.

²⁰⁶ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 106.

²⁰⁷ Ibid.

requested Stoker's widow for the permission to make use of the plot and characters of *Dracula*, Murnau had to change the title of his film and the names of the characters.²⁰⁸ Count Dracula became Graf Orlock; Van Helsing, Professor Bulwer; Mina and Jonathan Harker, Jonathan and Ellen Hutter and so on.²⁰⁹ Moreover, the plot was set in Germany, instead of England.²¹⁰

However, in the plot of *Nosferatu, Eine Symphonie des Grauens* films (there are two versions of the film) there are some passages which are not compatible with the Stoker's novel, or even some passages are missing or become unrecognizable. In both *Nosferatu* versions, for instance, it is Mina who succeeds in eliminating Orlock (the Count), at the cost of her own life by exposing the vampire to the rays of the morning sunlight. Also, in those versions, Van Helsing's character is an old man and understands nothing. Another change in both of the German's versions, the character of Renfield is Harker's employer, and it is he who sends him to Dracula's castle before he goes mad.²¹¹ The vampire in *Nosferatu* loses even more of his already the limited freedom, even though Orlock throws shadows that seem to roam in a manner strangely independent of his bodily movements and he cannot walk in the daylight like Stoker's Count can. In Murnau's film, the dying vampire simply fades into the light. In the comparison to the later film adaptations, his demise is spectacular, as it was in Coppola's film version.²¹² However, Murnau's suggestion, which also can be found in the Stoker's *Dracula*, that any type of light is fatal to vampires, was to become the standard that influenced novelistic and cinematic depictions of vampire to the present days.²¹³

Another well-known film adaptation based on Stoker's *Dracula* is the film version from 1931. This film adaptation of *Dracula* was the first authorized film of Stoker's character and it was officially released on 12th February 1931 by Universal Studios.²¹⁴ William Hughes claims that it was the Hungarian gentleman actor Bela Lugosi as Dracula, who helped to settle down problems between the studio and Florence Stoker. This meeting

²⁰⁸ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 101.

²⁰⁹ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 106.

²¹⁰ Bak, 101.

²¹¹ *Ibid.*

²¹² Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 108.

²¹³ *Ibid.*

²¹⁴ *Ibid.*, 111.

resulted in a contract - which conveyed the rights to the novel to Universal Studios for decades and placed the director Tod Browning in charge of production.²¹⁵

According to Gary Westfahl, the 1931 version is the most important, though, as mentioned above, generally agreed to not be the best vampire film ever made, as many critics are of the opinion that it was dated badly as compared to the other films of the genre. Coppola was heavily inspired by this film adaptation from 1931, version that established the iconography of the vampire, complete with bats and coffins, firmly in the public mind.²¹⁶ The film was not based directly on Bram Stoker's *Dracula*, but it was based on the stage play by John Balderston (1927). As was the case with the 1922 film version, this version with Bela Lugosi is not identical to the Stoker's novel. The Dracula of the novel is an old man who survives by drinking blood, and he climbs the walls head-first as an insect. Since he is a vampire, he must be invited to a house before he can enter and therefore, he would not be the kind of person invited to a party. Yet, in the film, Dracula is actually portrayed as a handsome aristocrat, e. g. smoothly mingling with others at the party, and it must be due to Van Helsing's mirror that it is determined that he is actually a vampire. Furthermore, in the novel, Dracula is not seen in the first few chapters, but for stage and screen, the story had to be reconstructed. Dracula had been introduced sooner and had to be made more human.²¹⁷ Bela Lugosi's strong Hungarian accent (his own) is a great reflection of the Gothic feelings for exotic features and his strange delivery of dialog make a fine Dracula. Nevertheless, this version is already far removed from the original character of Stoker's *Dracula*.

Lugosi's Dracula is somehow convincingly evil, opposed by Van Helsing, and later by his former assistant Renfield, who has gone insane. After a promising opening, it might seem like the movie misses all the best cinematic possibilities in the story and compared to more contemporary versions it sometimes looks like a filmed stage-play. There are almost no scenes with Jonathan, who plays a vital part in Stoker's *Dracula*. And other important scenes from the novel are either completely gone or are re-done. For instance, Renfield rather than Harker travels to Transylvania and there meets three female vampires. Those experiences at the castle account for his later madness in London. Other characters were

²¹⁵ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 111.

²¹⁶ Gary Westfahl, *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders*, 1008.

²¹⁷ Ibid.

renamed or remodeled. Mina Harker is now Mina Seward, as mentioned; Dracula becomes a welcomed guest of the Seward household. Van Helsing who suspects Count's vampiric nature due casting no reflection on a mirror, which is also a scene portrayed differently from the novel, however, interestingly enough, Count is still casting a shadow.²¹⁸ Still, according to Gary Westfahl, for the longest time, the 1931 version was considered to be the best *Dracula* film adaptation of the novel. Especially for the audience who had not seen the more horrific silent German version, which was mentioned above.²¹⁹

Nevertheless, other film adaptations of Stoker's *Dracula* were made before the 1931 classic, e.g. by Hamilton Dean (1924).²²⁰ In 1958 Terence Fisher came with the *Horror of Dracula* and it was the first British cinema adaptation of *Dracula*.²²¹ It remained for the British actor Christopher Lee to revitalize the role in 1958 in the first of many financially-successful variations of the story made famous by the low-budget Hammer studios in London throughout the 1960s and 1970s. While Lee has no trace of Lugosi's exotic accent, his Dracula might seem more authentic, a predator rather than a suave charmer. Like Stoker's Dracula, he is always present but not always seen.²²²

Universal studio's loss of the rights to the Dracula franchise is signaled through the first non-western film adaptation, the 1953 Turkish film: *Dracula Istanbul*. The image of the vampire had begun to assimilate into the political and social conditions of other cultures. Other variations of the *Dracula* narrative are seen later on, even pushing the character beyond Western or even Caucasian identities. *Blacula* from 1972 and *Scream, Blacula, Scream* from 1973 also explore the issue of slavery and in the latter film, of reincarnation and voodoo.²²³

²¹⁸ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 111.

²¹⁹ *Ibid.*

²²⁰ *Ibid.*, 109.

²²¹ *Ibid.*, 113.

²²² Westfahl, *The Greenwood Encyclopedia of Science Fiction and Fantasy: Themes, Works, and Wonders*, 1009.

²²³ Hughes, 113.

5.2 Coppola's *Dracula* vs. Stoker's *Dracula*

Unlike his predecessors, Coppola made a point of using all events in the plot of the novel and respecting their order of succession, from Harker's voyage and stay in Dracula's castle and ending with the elimination of Dracula at the cost of Quincey Morris's life. The dialogues are also rather faithful to the text of the novel.²²⁴

Concerning the plot of Coppola's film adaptation, the film starts with the opening scene (the problems connected to fidelity issue already briefly mentioned) which is marked by Coppola's depictions of Vlad Dracula, who is symbolically in wolf armor, which might foreshadow future events connected to his shape-changing ability, defeating the Muslim invaders, but after his return to the castle, he discovers that his beloved Elisabeta, upon receiving a false message of her prince's defeat, has committed suicide. She is denied burial in consecrated ground by the Orthodox priest conducting her funeral. In a rage, Dracula curses God, attacks the attending priests and in ire, he sticks his sword into the stone cross above the altar, from which, out of nowhere, blood starts to flow. Then he turns into a vampire while drinking blood flowing from the stone cross above the altar. His reward for service to Christendom and his country is eternal damnation.²²⁵

This entire part cannot be found in Stoker's novel, but this is a Hollywood production after all and since the main body of this film records Dracula's redemption and the ultimate triumph over death and the undead, perhaps Coppola together with his screenwriter Hart wanted to shift attention to the hidden message he wanted to pinpoint through the usage of the "historical character of Vlad Dracula." In the interview Coppola states that it was his choice to include Vlad's story into the film as he was kind of using the parallel between Vlad's fate and the Bible story of angel and an evil as he simply describes Vlad to be an angel who fights for his country and then after finding out about the fate of his beloved wife, he turns into the devil.²²⁶ Coppola also says that he wanted everyone who works with him and who read Stoker's *Dracula* and thinks that something important is missing from the script, to tell him and he would add that thing into the script in order to stay as faithful as possible. Coppola also speaks about his idea of connecting Stoker's *Dracula* with Vlad III. - the historical figure. He recalls his childhood memories and how he skipped over

²²⁴ John S. Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis* (Newcastle: Cambridge Scholars Publishing, 2007), 102.

²²⁵ Holte, *Dracula in the Dark: The Dracula Film Adaptations*, 86.

²²⁶ Jonathan Barkan, "Francis Ford Coppola Talks *Bram Stoker's Dracula*", *BloodyDisgusting*, accessed July 28, 2018, <https://bloody-disgusting.com/news/3363632/francis-ford-coppola-talks-bram-stokers-dracula/>.

certain historical book and learns that Vlad III. Dracul was a living person, thus he wanted to connect those memories with his adaptation.²²⁷

The posters and the covers of the Coppola's film feature the subtitle *Love Never Dies*. This might suggest that Dracula's story was not just a simple story of the cruel vampire and the placement of the historical Vlad the Impaler at the beginning was done for a reason, since as already mentioned in the chapters above, for some Romanian people, Vlad is a national hero and for others, he was a cruel monster. Also, Coppola in his interview says that he sees Vlad as a hero rather than as a monster.²²⁸ The opening scene actually shows Dracula as a patriot who is deliberately fighting for his country and on the other hand, he is crushed by sorrow over his lost love and therefore he feels such hatred towards God. Coppola then might be indicating that there is more than meets the eye within the story of *Dracula*. Those strong feelings of love, sorrow and hate are all mentioned in descriptions of Gothic features. Nevertheless, this part of the film is not taken directly from the Stoker's novel, but Coppola takes the advantage of the film medium to make these Gothic elements more visible by actually trying to connect them with the idea of romantic (and Romantic) love.

However, besides the opening scene which is not in the original novel, Coppola does make masterful use of Stoker's material, as have other successful adaptations, e. g. those mentioned above from 1922 and 1931. According to the author of *Dracula in the Dark: The Dracula Film Adaptations*, James Craig Hole, Coppola recognized the cinematic possibilities of the Transylvanian sequences of Stoker's *Dracula* as he used his chronicle of Jonathan Harker's arrival to Borgo Pass as Jonathan reads his diary and letter from Dracula while sitting in the train, his face reflecting red sunset as his body rocks to the rhythm of the train, the coach ride to the castle in the dark while sounds of thunderstorm approaching and howling of wolfs being heard as the coach rides through fog and mist as the rider slowly takes Jonathan to the castle. Also, meeting Count Dracula and his ladies for the first time is traditional and faithful to the original text.²²⁹

The advantage of the films for the Gothic stories is becoming more evident, as the Dracula's castle is captured as a mysterious construction made from what it appears to be

²²⁷ F. F. Coppola, *Dracula*- Francis Ford Coppola Interview, 2017, YouTube, accessed July 27, 2018, <https://www.youtube.com/watch?v=qYSOqPdkUBg>.

²²⁸ *Ibid.*

²²⁹ Holte, *Dracula in the Dark: The Dracula Film Adaptations*, 86.

huge black stones with stone stairs leading to the enormous entrance steel doors which seem to open without anyone's help. Also, the confrontation between Harker and the three female vampires is according to Hole, perhaps the most effective ever filmed, combining terror and eroticism, unmatched in vampire film history.²³⁰ The usage of eroticism in Coppola's film, e. g. when Harker meets Dracula's female companions who seduce Harker or scene where Lucy, half-naked, lays on what appears to be a ceremonial table; and has sex with Dracula in his wolf shape. This is something which is not directly mentioned in the Stoker's novel, due to the censorship of the Victorian era. Even though there are some surprising passages, which are also mentioned in the chapters above, in Stoker's novel which might suggest that the writer was not so prudent at the end as he describes some scenes in his novel which were also used in Coppola's film adaptation, e. g. when Mina licks blood from the Dracula's open wound on his chest. Coppola was not forced to hold back when it came to those particular scenes and he successfully creates scenes in which Harker (Keanu Reeves) is encountered by three exotic ladies (Dracula's companions), and is both attracted by the possibility of a sexual encounter with them, since he makes no effort to get away from them and enjoys their company, even though he is engaged to Mina and frightened as he sees their fangs and slowly realizes that they might harm him.

Keeping with the emphasis on the romantic elements of the Stoker's novel, Coppola is also stressing the erotic elements of Dracula's seduction and transformation of Lucy Westenra. It can be said that in Coppola's film adaptation, sexual ambiguities are everywhere, e. g. as Lucy is both victim and willing participant in Count's seductions as she seems to have no objections the process of turning her into a vampire. Coppola captures the unease and the attraction with sexuality that pervaded Stoker's text as it is shown in the scene mentioned above with Harker's encounter with Count's female companions.²³¹

Another very contrastive (in terms of how the character is portrayed in the film) decision by Coppola is according to the author of *Dracula in the Dark: The Dracula Film Adaptations* James Craig Holte, seen in the casting of Abraham Van Helsing. Anthony Hopkins performs his character as a nearly mad scientist as Hopkin's Van Helsing appears to have sacrificed a degree of sanity for his knowledge of the undead, rather than the religious patriarch of the Victorian novel and society. As it was mentioned, in the Gothic

²³⁰ Holte, *Dracula in the Dark: The Dracula Film Adaptations*, 86.

²³¹ *Ibid.*, 87.

narratives the patriarchal authorities seem necessary to combat the alien horror. Also, Tom Waits who plays Renfield is painfully aware of his condition, attracted by both Mina's good soul and Dracula's promise of an eternal life. He appears to be a genuinely pathetic figure. As mentioned above, according to Holte, both of those performances work well for a today's audience, as they emphasize the ironic attitude towards authority that is a central element of contemporary culture.²³²

Once again, in Coppola's film adaptation, this ambiguity is everywhere. Dracula is a vampire and on the other hand a handsome prince, Van Helsing is both foolish and extremely wise, Mina is supposed to be (at least based on the Stoker's novel) a faithful wife and she is also a vampire's lover, and Renfield is both a victim and a victimizer.²³³ In a contrast, in Stoker's novel, there are clearly defined moral universes: Dracula's taking and giving blood is an infernal parody of the most sacred ceremony of Christianity. Van Helsing is a righteous agent for both Western sciences and for patriarchal Christianity. He fights against the forces of foreign infection and evil. In Coppola's film adaptation, the world of contemporary Gothic fiction and the mode of film, the moral universe have changed since Victorian times. In the contemporary era, since good and evil cease to exist, they are no longer opposites. Actions no longer are expected to have consequences, since *Love Never Dies* and perspective is the most important thing.²³⁴

Other differences can be seen comparing Stoker's novel and Coppola's film adaptation. In the film, however not in the novel, Mina seems to be Elisabeta reincarnated, as Mina's and Elisabeta's characters are played by the same actress Winona Rider (with this particular change, it might be more understandable that Coppola tells his story as one about love). Not only is the Count is attracted to her, but in order to make the whole reincarnated story logical, she seems to have medieval memories (as she stares at the Count and cannot quite place him in her memories, she also has dreams about him and when she is at Lucy's party Count's shadow speaks to her) of her formal marriage to Vlad before he became Dracula. To add a more interesting twist to the story, the priest, whose ruling concerning Elisabeta's burial drove Dracula crazy, seems to be reincarnated as Van Helsing, also played by the same actor, Anthony Hopkins.²³⁵

²³² Holte, *Dracula in the Dark: The Dracula Film Adaptations*, 87.

²³³ Ibid.

²³⁴ Ibid.

²³⁵ Welsh, *The Francis Ford Coppola Encyclopedia*, 23.

Another of Coppola's attempts to be inventive in the storyline comes at the point when Van Helsing is seen giving a lecture on vampire bats, diseases of the blood and venereal diseases. In the film, he apparently works in Oxford and does not have to be sent for in Amsterdam. Coppola was trying to move the narrative forward in time, as he tries to show how much of an anachronism Dracula has become in the new century.²³⁶ He contrasts the fact that the 20th century is dominated by science and technology rather than religion. Those contrastive ideas are already mentioned in the chapters above, like Mina using a typewriter, doctors using a recording device, the usage of mechanical gadget for a blood transfusion and so on. Some of those devices can be also found in the Stoker's novel, but by no means all of them.²³⁷

Coppola's film adaptation is still considered to be the most faithful (as it mentioned several times above) as he was the first director who made a point of representing all of the characters/protagonists of the story. All of the personages appear with their original names. However, there are few characters from the novel, which are not given any space in the film adaptation, like Lucy's mother Mrs. Westerna and Lucy's potential father-in-law Lord Godalming, but to be fair, they do not play an extremely important part in the novel anyway.²³⁸

Besides the three main characters: Mina, Dracula and Van Helsing, the other characters can be said to appear as they are represented in the novel. As far as Lucy is concerned, Coppola has exaggerated one feature of her personality. He made her a liberated woman as she takes her time in choosing the right candidate for her marriage and is not oppressed by traditional or social roles of Victorian women; and who takes pride in her sexual experiences (e.g. when Lucy teases Mina and tells her about her sexual escapades as they discuss various sexual positions they see in *Arabic Nights (Kama Sutra)*; Lucy claims that she knows and practices those positions, only after Mina's shocked face she reveals: "In my dreams"²³⁹); but overall she is as Stoker portrayed her. Perhaps Coppola wanted to elaborate more on the Stoker's cautious portrait of what became known as the "New Woman", however, this is only speculation.²⁴⁰ Nevertheless, the author of *The Francis Ford Coppola Encyclopaedia*, James M. Welsh sees the change in Lucy's

²³⁶ Welsh, *The Francis Ford Coppola Encyclopaedia* 24.

²³⁷ Ibid.

²³⁸ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 102.

²³⁹ *Bram Stoker's Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992

²⁴⁰ Bak, Ibid.

character in a slightly negative way and he accuses Coppola of not keeping the tone of the novel and of Victorian England, as Coppola turned the aristocratic character into a something like a modern-day randy tart. He also claims that other features of Coppola's version are more consistent with the mores of the 20th century rather than those of the late 19th century, e. g. as mentioned above Lucy's and Mina's open conversation about Lucy's love escapades over *Arabic Nights* or in another scene when Mina observes Lucy from afar as she flirts with one of her suitors. Lucy approaches him, leans towards him and places her hand above his abdomen level. Then she takes his sword from him only to comment: "Uh, it is so big." The era of Victorian prudence is truly challenged in Coppola's version. Also, Mina's and Jonathan's traditional roles of faithful Victorian wife and husband are tested by both Dracula and his female vampire companions.²⁴¹

In contrast, according to John S. Bak, Coppola clearly had taken fun in inverting the roles of the main protagonists. Mina, Dracula, and Van Helsing, are completely unorthodox, since Coppola was inspired by the paradoxes in the novel, as the storyline shifted to London. Dracula, who is supposed to be the main villain of the story suddenly, turns to a romantic young lover, who can be at times overwhelmed by emotions and who might appeal to the spectator's sympathy. Coppola claims that he was sure that audience was tired of a one-dimensional Dracula story (Stoker's and film versions of *Dracula* up to the 1970s' showed a motiveless killer, driven only by a lust for blood and immortality.) He says that he saw Dracula not as a monster but as a romantic hero, therefore bloodlust was not the primary motivator for Coppola and his screenwriter Hart's protagonist.²⁴²

On the other hand, Van Helsing, who is supposed to be the embodiment of the wisdom is more and more disconcerting to the spectator because of his vulgar attitude, for instance as mentioned above, he refuses to give away any information about Lucy's illness and keeps everything to himself, which results in the tragedy, as Lucy dies. Or in one particular scene, after Lucy's transformation into a vampire as he speaks with her fiancé without any hint of remorse, he tells him that they need to cut off her head in order to kill her. Nevertheless, this particular feature of his attitude is also preserved in Stoker's novel.²⁴³

²⁴¹ Welsh, *The Francis Ford Coppola Encyclopedia*, 25.

²⁴² Graham Connors, "Francis Ford Coppola's Adaptation of Bram Stoker's *Dracula*", *Literature on Film*, accessed August 04, 2018, <https://www.headstuff.org/culture/literature/literature-on-film-part-1-francis-ford-coppolas-adaptation-of-bram-stokers-dracula/>.

²⁴³ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 103.

Coppola also changes the immortal aspect of Dracula. In a contrast to Stoker's *Dracula*, Coppola's Dracula changes his age back and forth, basically he flits between the young and old age, as his strength allows him. In his Transylvania castle he lives like a decrepit old recluse: looking pale, with a big white wig, wrinkled skin, long nails, a red robe, etc. However, as he comes to London in pursuit of love, integral to this is the romance between Vlad and Mina, he changes his appearance into young-looking aristocrat; wearing a fashionable long coat, black glasses, a grey matching hat and his hair freshly brushed and brown.²⁴⁴

Coppola is also not any more tied to the novel in portraying Dracula's appearance than were his predecessors (who are mentioned in the previous subchapter). Stoker describes Dracula as: "[...] tall old man, clean shaven saved for a long white mustache."²⁴⁵ In film versions of Dracula by different directors, he is either bald with the face of a devil (*Nosferatu*) or with black, slick hair (1931 version) and so on. The only film in which Dracula appears as described in the novel is Jess Franco's *El Conde Dracula* with Christopher Lee. However, Coppola shows the spectators a clean-shaven old man, dressed in bright colored nightgowns, with rather an extravagant hairstyle. In the second part of the film, Dracula, played by the same actor, has become a young aristocrat, with a small mustache, wearing glasses and fashionable clothes.²⁴⁶

If Coppola had not added his own episodes to the plot, e.g. the prologue, the meeting of Mina and Dracula in London, and the final scene in which Mina and Dracula are once again re-connected as Vlad and Elisabeta, all of which completely changing the meaning of the story (*Love Never Dies*), then it might be said that his film is the most faithful adaptation of the novel ever made from the beginning to the end. However, the back-story of the Vlad the Impaler in the beginning, gives Coppola's *Dracula* a context that seriously distorts Stoker's original design, shifting the storyline from one of Gothic terror to one of Gothic romance, e.g. as in the afore-mentioned works Brönte's 1847 novel *Wuthering Heights* or Hitchcock's 1940 film *Rebecca*.²⁴⁷

As the author of *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, John S. Bak suggests, Coppola indeed intended to demystify the characters of

²⁴⁴ Connors, "Francis Ford Coppola's Adaptation of Bram Stoker's Dracula", Ibid.

²⁴⁵ Stoker, *Dracula*, 21.

²⁴⁶ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 103.

²⁴⁷ Welsh, *The Francis Ford Coppola Encyclopedia*, 23.

Stoker's novel. The great example is once again Mina, who in Stoker's novel is a virtuous, brave wife, who always is thinking of her dear husband Jonathan. On the other hand, in the film, she becomes a coquette who likes male compliments, she says that she even "admires Lucy"²⁴⁸ in her careless approach towards her suitors and later deceives her husband as she meets Dracula and calls him "her prince."²⁴⁹

Thus, according to writer John S. Bak, the real paradox of Coppola's film is that, while following Stoker's plot accurately and giving the characters the part which they were supposed to play in the novel, it seems that Coppola is telling a totally different story.²⁵⁰

However, the idea of Dracula as a lover is not new. Other filmmakers (mentioned in the previous subchapter) have used it before Coppola. Yet Coppola changes the meaning of the event related in the novel to bear out the idea of love. To be specific, Coppola's idea of love is when Vlad repudiates his faith in God because the church refuses to perform the burial ceremonial on his wife and he feels betrayed because his love would not find a peace. Therefore, he sacrifices his own faith and throws away a chance of peace after his own death, for his love and waits for his wife to "come back" (e.g. Mina) for centuries.²⁵¹

Another difference is seen as Stoker describes the process of Mina's initiation to vampirism as a kind of rape. Jonathan sees Mina on the bed covered in blood: "What has happened? What is wrong? Mina, dear, what it is? What does that blood mean? My God! My God! Has it comes to this!"²⁵² However, in Coppola's version it becomes a mere exchange of the love between the lovers. A scene full of caressing, touching, kissing in which Mina deliberately drinks his blood in order to share his fate and in order to proclaim their love: "I wanted this to happen. I know I wanted to be with you." Dracula than offers her an internal life: "I will give you an everlasting live, the powers of the storm ... walk with me to be my loving wife, forever!" Mina than replies with: "I will! Yes!"²⁵³

From the film's perspective, it seems that Mina is in love with Dracula, after meeting him in London. She cannot stop thinking about him: "[...] different part of me is dead too. Except for the tiny hope that lives in me that I will again see my prince."²⁵⁴ The novel does

²⁴⁸ *Bram Stoker's Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992

²⁴⁹ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 104.

²⁵⁰ Ibid.

²⁵¹ Ibid.

²⁵² Stoker, *Dracula*, 252.

²⁵³ *Bram Stoker's Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992

²⁵⁴ Ibid.

not allow such an interpretation: on the contrary, Mina is afraid of Dracula and loathes him, as this line from novel suggests: “And oh, my God, my God, pity me! He placed his reeking lips upon my throat.”²⁵⁵ Also, in the novel, Dracula is not in love with Mina. Stoker’s Dracula is impervious to love.²⁵⁶ This fact is also described in the novel as one of the three vampire women says at the beginning of the novel: “You yourself never loved; you never love.”²⁵⁷ This particular line is also used by Coppola in his film, but he makes Dracula reply: “I shall love now.”²⁵⁸

Coppola’s treatment of *Dracula* might be considered postmodern in the sense of that it is a deconstruction of elements of traditional horror films. As mentioned several paragraphs above, terror is no longer the main interest of the film and traditional roles are reversed. The conventional fight between the good and evil, which was probably Stoker’s initial intention while writing, has proved meaningless. According to John S. Bak, the main character is now closer to Anne Rices’s postmodern vampires than to Gothic villains.²⁵⁹

5.3 Gothic Features in the 1992 Film Version

a) Supernatural or otherwise inexplicable events: As was mentioned in Stoker’s *Dracula*, there are no ghosts floating around or anything like this. Dracula could simply change his shape at will. This particular body polymorphism is described when he turned himself into a wolf and he is able to climb the walls head down, also as was mentioned in several chapters above. The act of polymorphism is presented very effectively in the film adaptations, which also might suggest the great advantage of the filmmaking for Gothic novels. Coppola’s adaptation is no exception. The wall climbing is there and portrayed truly horrifically, as Count at enormous speed climbs the wall head down. Dracula’s red gown, his white face and fast movements are truly mesmerizing. Concerning body polymorphism, Coppola also takes the advantage of specific advantages of the medium of film itself. He turns Dracula into all kinds of animals, from a bat to a wolf, as he approaches Lucy and basically rapes her, then near the end he turns into a pile of squirming rats.

²⁵⁵ Stoker, *Dracula*, 252.

²⁵⁶ Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis*, 105.

²⁵⁷ Stoker, 42.

²⁵⁸ Bak, 105.

²⁵⁹ Ibid.

b) Setting in the exotic countries: The very first scene of *Bram Stoker's Dracula*, with Vlad, the Impaler opening the prequel, takes place on the battlefield.²⁶⁰ Coppola does not give the exact description of where the battle is taking place, but from the previous chapters and the basic knowledge, the battle might take place in Transylvania or in Osmania. Nevertheless, this opening scene does not correspond to the original text of the novel, as the story progresses, Coppola also sets his *Dracula* in Transylvania, Romania and then in London, as the original text suggests.

c) Setting in a castle or in an old mansion: This particular Gothic feature is connected to the previous one. Stoker set his *Dracula* in a typically old Gothic castle; Coppola follows Stoker's novel in this point quite successfully.

d) Emphasis on sexuality: As Hughes indicates, during the Victorian Era writers retained an inevitable association with awakened or active sexuality – a sexuality rendered implicitly in Stoker's novel (Hughes describes and connects this sexuality rendered implicitly in Stoker's *Dracula* as the eyes of Dracula, which are eyes of vampire hunger rather than of delicate reserve), though more empathically in the corresponding scene of Coppola's *Bram Stoker's Dracula*. In this scene Coppola focuses on a more expanded variation of Dracula's gaze, one that can be loving (e.g. the look he gives to Mina who is his wife reincarnated) or one of vampiric hunger, similar to Stoker's description (e.g. while transforming Lucy into a vampire).²⁶¹

Coppola's Mina is more sexually aware than Stoker's modest though compromised heroine: Without a doubt, she is attracted to the Count, as it could be proven in the scene where she is practically begging him to take her, to turn her into a vampire: "I wanted this to happen."²⁶² It seems that at this particular scene she forgets about everything, about her husband, about her companions who are trying to fight Dracula, she is so attracted and in love with Dracula, that she simply does not care. (And from the previous chapter, it is already clear that this was not Stoker's intention at all).

Another very strangely open erotic scene is seen in Coppola's film when the story is shifted back to London and Dracula (now his younger self) during his daylight walks in London. He casually meets Mina and asks her about a certain place in London. They exchange a few words; Mina at first does not want to spend any time with this young

²⁶⁰ *Bram Stoker's Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992.

²⁶¹ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 53.

²⁶² *Bram Stoker's Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992.

unknown man, but later gives in and offers him help to show Dracula around. Then Coppola makes them visit an early cinema together. In this particular scene, the early cinema which they are visiting is showing a semi-pornographic film behind them, which is another very contrastive move by Coppola.²⁶³ This might be a suggestion that Coppola was also trying to ridicule the prude the Victorian style of writing by putting quick shots into particular scenes to deliver those sublime messages.

Continuing with the openly erotic scenes, Lucy's vampire transformation could also fit into another Gothic feature, threatening by a powerful male. When Dracula change his human shape into a wolf, Coppola uses the suggestive images throughout the sequence: The sheer red dress which Lucy is wearing while answering Dracula's call, how she offers herself as an obedience servant on the tombstone when Dracula in his wolf metaphasis proceeds to rape her and finish her transformation into a vampire. The psychology of color might also help the director to manipulate with the spectator through this sublime message, as red is the color of strong emotions such as anger and sexuality. This particular scene can be seen as ambiguous by the spectator since the act of rape is not shown directly. Coppola shows the spectator just short and quick sequences of this scene. One might suggest that this act would qualify as rape just because Dracula is in his wolf form; however, considering that Lucy practically runs towards his calls and ignores Mina's calls to stop, Lucy clearly lusted for Dracula. Lucy does not make any moves to stop this act and based on the actress's performance, she even enjoys herself. Lucy does not seem to be terrified; however, she acts as she was under the influence of something strong; something like a spell. There are more scenes which are filmed in the very similar suggestive erotic matter, not to forget once again mention Harker's sexual encounter with the three female vampires at the beginning of the film. This particular scene is rather long compared to other ones and the emotions of Harker (Keanu Reeves) change from terror to anticipation, as Harker also does not make any moves to stop their actions and judging by his facial expressions; he is really enjoying the whole situation. He does not even utter a word to stop them. This is also similar to Stoker's novel: the encounter is described rather sexually, but definitely more inconspicuously, reacting to the era he was writing in, as Stoker self-censored his works, since he lived during very prudence era.

²⁶³ Hughes, *Bram Stoker's Dracula: A Reader's Guide*, 116.

e) Women threatened by a powerful male: Meggie Kilgour, already mentioned author of *The Rise of the Gothic Novel*, claims that Gothic novels revolve around a battle between the two antithetical sexes, in which an aggressive sexual male is often set against a passive spiritual female. However, as mentioned in the chapter concerning Gothic features in Stoker's novel, the typical gothic element of women threatened by powerful male could not be fully applied here, as it was noted that Stoker's rather portrayed female characters as independent characters in a contrast to the era he lived in (e.g. Mina as a New Woman character, educated, leading males characters into killing Dracula).

However, Kilgour's claims both regarding the novel and the film, in this case, Lucy's transformation into vampire can be used here. Also, the characters of female vampires who live in Dracula's castle, at least partially, as Coppola did not portray any of Stoker's characters as a passive spiritual female, on the other hand, Lucy fully does not fit into the category of New Woman as Keridiana Chez, publisher for *Victorian Review* argues that because the female vampires and Lucy represent the New Women through their sexuality, the patriarchy seeks to destroy them. Chez even suggests that Lucy's character had to be killed after Dracula's successful seduction and taking an advantage on her by drinking her blood which slowly turns her into a vampire, because of her sexual appeal to men (e. g. Lucy's three proposals in one day).²⁶⁴ Lucy comes across as vain, girly, and easy and that's it: "Do you ever try to read your face? I do, and, I can tell you it is not a bad study...I know that from my glass."²⁶⁵ According to Chez, she appeals to men because she is susceptible to male superiority since she lacks her own power. This characteristic is also portrayed in Coppola's version, as the spectator hears Lucy giggling a lot, flirting with many male figures in the story and he used the scene described in the original text after Lucy's transformation where Lucy calls her fiancé wantonly for him to come closer for a kiss ("Oh please, kiss me.") when actually she tries to lure him in so she can drink his blood.²⁶⁶ The scene shows Lucy at first as very innocent lady, spreading her arms to invite her fiancé for hug; than in the split of second it turns into horrific scene in which Lucy's face turns into vampire one with sharp teeth and mad eyes.

h) High emotions or melodrama: According to Sokoli, who describes some features of the Gothic element; characters are often overcome by deep feelings like anger, sorrow,

²⁶⁴ Kilgour, the introduction to *The Rise of the Gothic Novel*, x.

²⁶⁵ Stoker, *Dracula*, 62.

²⁶⁶ Boyd, "Making Sense of Mina: Stoker's Vampirization of the Victorian Woman in *Dracula*", *ibid.*

surprise, fear, and especially, terror.²⁶⁷ Regarding this particular point, the advantage of filmmaking is probably obvious. Even though Stoker describes all kind of emotions in his novel (e.g. fear, when Harker sees Dracula climbing the walls of a castle head down), he could not reach what Coppola could with his film adaptation, since the spectator is able to witness specific feelings and emotions on the face of a certain actor through the screen. For example in the opening scene when Vlad finds out about his wife's death, the actor's face is covered in sweat from the battle from which he just came back, but also the tears are streaming down his face as he screams in pain. However, this might be taken both as an advantage and disadvantage.

Usually, the actors and actresses are trying to portray certain emotions as best as they can. Regarding the acting and the art of portraying certain emotions, Gary Oldman, who plays Dracula in Coppola's adaptation, is praised for his acting skills in Coppola's version: For instance during the opening scene, when Oldman portrays Vlad the Impaler, who is visible upset over the death of his beloved wife, as he screams, cries and paces rapidly across the scene. During Oldman's performance the spectator is able to travel to ancient Romania for a while, as Oldman tries to portrayed Vlad's character faithfully and his upset monolog is spoken in Romanian. There are many moments of Oldman's performance in Coppola's film which are worth mentioning. The journalist of *Radio Times* Alan Jones claims that: "as the tired count that has overdosed on immortality, Gary Oldman's towering performance holds center stage and burns itself into the memory."²⁶⁸

Considering the high emotions of sorrow, anger, crying and panic, the opening scene, once again, will serve as a great example. After Vlad finds out that his beloved one has died, the screaming and crying which evocate emotions of sorrow and anger, even though he is seen as pitiless, however, the spectator during this scene is also compelled to feel great pity for him. The scene in which Gary Oldman is crying over the dead body of his love is undeniably heart-breaking, as he crawls over her dead body, tears streaming down his face and screams out curses in his native language. Then the anger kicks in, as he finds out that his wife will have no burial. His belief that God has wronged him also plays on the spectator's sympathies for Dracula, as they understand why he turned away from the Church and vowed to avenge his wife's death. Dracula's belief that God turned his back on

²⁶⁷ Sokoli, *Frankenstein, Dracula, and Gothic Literature*, Ibid.

²⁶⁸ Connors, "Francis Ford Coppola's Adaptation of Bram Stoker's Dracula", Ibid.

him is shown as a dialog in a particular scene with Van Helsing in which he takes a crucifix into his hand to try him and ward him off: “You think you can destroy me with your idols? I who served the cross, who commanded nations, I was betrayed. Look what your God has done to me.”²⁶⁹

Oldman finds salvation in the final act, as he lies beaten on the steps of the church he defiled 400 years ago, he slowly raises his eyes to the cross and asks: “Where is my God? He has forsaken me.”²⁷⁰ Then the transformation can be seen as he begins to change; for the first time in the entire film Dracula’s facial expressions show fear, but he is also reconciled.²⁷¹ Popular reviews of Coppola’s film at the time of its release criticized the acting, tone and visual style as “over the top.”²⁷² One can see, however, that these high emotions and melodramatic elements are classic elements of Gothic fiction and film.

²⁶⁹ Connors, “Francis Ford Coppola’s Adaptation of Bram Stoker’s Dracula”, Ibid.

²⁷⁰ *Bram Stoker’s Dracula*. Film. Directed by F.F. Coppola. Columbia: Sony, 1992.

²⁷¹ Connors, Ibid.

²⁷² Vincent Canby, “Review/Film; Coppola’s Dizzy Vision of Dracula”, *New York Times*, accessed 13 August, 2018, <https://www.nytimes.com/1992/11/13/movies/review-film-coppola-s-dizzying-vision-of-dracula.html>

CONCLUSION

The aim of this bachelor's thesis was to compare and scrutinize Bram Stoker's *Dracula* (1897) and the film adaptation *Bram Stoker's Dracula* directed by F.F Coppola in 1992, the deception of shared and different features of Stoker's and Coppola's *Dracula* along with a critical overview of Coppola's film adaptation.

For the purpose of the thesis, it was essential to introduce the Gothic novel in the theoretical part and outline its development from its beginnings to the end of 19th-century together with a description of chosen Gothic elements that are typical for Gothic novels. Thus, six of those elements were chosen for more detailed description and are used throughout the whole thesis, both in theoretical and in the analytical part of the thesis. Also, in the first part of the thesis, film adaptation theory is also briefly introduced, including changes which must be made within the process of adapting a novel to film. The process of adaptation is closely connected to the fidelity issue, therefore this problematic area is also briefly mentioned since it is also linked to the second part of the thesis in which film adaptations of *Dracula* are mentioned.

In the second part of the thesis the life of Bram Stoker is briefly described and the literary character of *Dracula* was analysed in the context of the Gothic. In addition, the theory previously outlined regarding typical Gothic features was applied in this part and used in a comparison of Stoker's novel and the film adaptation of *Dracula*. Besides the film adaptation by Coppola, which is the main focus, the second part of the thesis briefly mentions other film versions which are more or less loosely based on Stoker's *Dracula*, such as: *Nosferatu*, *Eine Symphonie des Grauens* (1922), *Dracula* (1931) and others.

The thesis argues that Stoker's *Dracula* is rather a "paradoxical novel" as author John S. Bak claims.²⁷³ This statement reflects the fact that Bram Stoker wrote *Dracula* during the Victorian Era very, a conservative period, which is known for very strict censorship and for maintaining traditional family roles, however, Stoker's novel, in a contrast to the period he lived in, was very innovative and challenged some of the Victorian era standards, for example the novel's treatment of some of the female characters. Stoker's writing kept with the spirit of the 18th-century English Gothic novel, however, in some ways; the novel is firmly rooted in the 19th-century proto-modernity, e.g. the use of a phonograph by Dr.

²⁷³ John S. Bak, *Post/modern Dracula: From The Victorian Themes to Postmodern Praxis* (Newcastle: Cambridge Scholars Publishing, 2007), 95.

Seward, a Kodak camera by Jonathan, the recent invention the typewriter by Mina, and so on. Another contrast in his novel is reflected through Mina Harker herself. Mina stands for the emancipated “New Woman” who is dealing with her life in her own way and thus takes her destiny upon herself. Relatedly, the standard roles of the Victorian family are being challenged by the relationship with her husband, Jonathan, as she often behaves in ways which would be normally be associated with the husband in the Victorian society, e.g. she speaks frankly and sometimes goes out in public unescorted by a man.

All of these paradoxes are also represented on the big screen by F. F. Coppola’s 1992 film adaptation of *Bram Stoker’s Dracula*, and in the late 20th century these types of boundaries are able to be pushed further. The thesis argues that Coppola’s film adaptation is one of the most faithful adaptations of Stoker’s novel ever made, i.e. it follows the plot of the novel closely. As the film’s official title suggests, it was Coppola’s (and screenwriter James V. Hart’s) intention to create an extremely close adaptation of Stoker’s novel. Nevertheless, even with this faithfulness to the story of the novel, the fidelity issue connected to Coppola’s film is here discussed in the terms of the additions that the filmmakers made as well as differences that they are inherent in the film medium itself as compared to the written word.

Especially the opening and ending scenes of the film, in which Vlad Dracul’s backstory is told and the whole tone of the film is set, stands in absolute contrast to the Stoker’s initial story line about a vampire who has lust for a blood and power and nothing else, i.e. is a much more one-dimensional character. Coppola explained the decision why he included this prologue of Vlad Dracul into the film as the filmmaker wanting to communicate “a parallel between Vlad’s fate and the Bible story of angel and an evil.”²⁷⁴ This decision to add Vlad’s story into the *Dracula’s* storyline is seen as the most contrastive one, since Bram Stoker officially never really linked his Dracula to this real historical figure of the “Vlad the Impaler”, the Romanian king who defeated the Ottoman Turks in the mid-15th century.

Also, as mentioned above, it is argued that the whole tone or feeling of the film is quite different from the initial conception of Stoker’s title hero. Coppola’s film has a very telling subtitle – *Love Never Dies*. This subtitle might seem like proof that Coppola’s film adaptation is rather a love story than a story of a terrifying vampire lusting for a blood. In

²⁷⁴ F. F. Coppola, *Dracula- Francis Ford Coppola Interview*, 2017, YouTube, accessed July 27, 2018, <https://www.youtube.com/watch?v=qYSOqPdkUBg>.

Coppola's film adaptation, this kind of ambiguity is everywhere. Dracula is a vampire and on the other hand a handsome prince in 19th century England, which is another contrastive difference between Stoker's novel and this film. Stoker's conception of immortality is different from Coppola's. In the film, Dracula is able to make himself younger as he searching for his reincarnated Elisabeta in London, however, in Stoker's Dracula no changes are indicated considering his age. Another striking difference is in the portrayal of some of the characters, especially Lucy Westenra and Mina Harker. In Stoker's novel Lucy is depicted as being a typically prim and proper young lady, however in Coppola's version eventually under Dracula's spell she becomes a perverted, sexually insatiable young woman. This particular feature of women being sexually insatiable is carried throughout the whole film, as Coppola was not being forced to hold back, as Stoker had to do under the censorship and prudence of the Victorian era. Some film sequences of this film are rather suggestive and explicit, which also shows the contrast between the tone of the original novel and Coppola's film adaptation.

However, the most striking difference between Stoker's novel and Coppola's adaptation has already been mentioned – concept of romantic love in the film. Coppola's version is a story of love, loss and revenge, and his decision to include the opening scene showing Vlad Dracul mourning over the dead body of his wife after his return from war and then cursing God only support this statement. Also, the advantage of film medium in telling Gothic stories is shown here, as the same actresses portrays both Vlad's dead wife and Mina. By using the same actors and actresses in different periods of time, Coppola was able to connect the Dracula the vampire story with Vlad's story. In Stoker's novel, at first Mina hates and is terrified by Dracula, however, as suggested in film version, it is Mina who has mediaeval memories (as she is Elisabeta reincarnated) of a past relationship long ago. Mina comes to fall in love with Dracula and thus again challenges typical Victorian standards of being a good wife, as she repudiates and kind of forgets her husband Jonathan and spends her time in Dracula's embrace.

Despite the differences in the stories of both works, typical Gothic elements can be analyzed, compared and contrasted. The predominantly Gothic features/elements which were described in the theoretical part were applied in the analytical section of the thesis concerning Stoker's novel and Coppola's film. These elements include: Settings in a castle or in old mansion, setting in exotic countries, women in distress etc.

Concerning the fact that Coppola added some parts which could not be found in Stoker's novel, his description of the story is almost identical to the original text, as

Coppola respected the order of events in which the story is told and even the form (epistolary novel) is kept the same. Also he was the first director who made a point of representing all of the characters/protagonists of the story, thus all of the personages appear with their original names. As mentioned above, Coppola did add some scenes which are not based on Stoker's original text into his adaptation. However he skillfully changes the feeling of the film from a story about vampire who is not capable of love into a take of a romantic vampire who elicits sympathy along with terror. With these differences between Stoker's and Coppola's versions of *Dracula*, it is paradoxical that Coppola's film can be still called the most faithful adaptation ever made.

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